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inside all the latest news, reviews and scoops for CD INTERACTIVE

4 News: The world according to John Hawkins; life, the universe and everything according to CD-Online's erstwhile barman, Dave and your second PMI disc token amongst other things

10 Competition: We're on our way to Wembley etc. Win tickets to the Euro '96 final

12 Giveaway: Jules Rimet still gleaming...Send off for your free Euro '96 CD-i disc now!

16 Preview: The steamier and sleazier side of interactivity with Voyeur II

18 Preview: Can you thwart the megalomaniac mutant brian in Braindead 13?

20 Review: Bang the gongs, sound the trumpets, sacrifice another goat... Discworld is here and it's brilliant

26 Feature: The brave new, but flawed world of DVD

28 Letters: Basking in their new location

30 Kids: Including interviews with Belinda Hollyer, Philips' head of kids' titles, Jan Pienkowski creator of Haunted House and previews of Felix the Cat and the totally magnificent PAWS

38 Video CD: Including more manga than you can shake a good sized stick at

44 Feature: The lives and times of James Bond

52 Top tips: Collapse with relief as we finish off Lost Eden



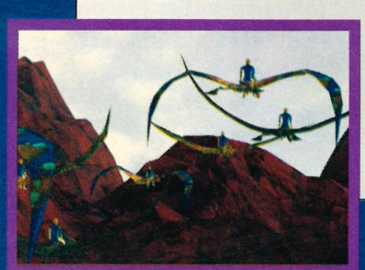
Insane mutant megalomaniac brain alert. Braindead 13 is almost here



With a 4.7 gigabyte capacity, DVD should be all set to revolutionise the home computer industry yet again. Well that's the idea anyway. The problem lies in the content though. Current CD-ROM and CD-i discs hold well over 600MB of data, but for all that, the dawn of the multimedia revolution hasn't exactly arrived with a flourish. Data in itself is never going to excite people — the key lies in the presentation of that data and the design of the interfaces, something sadly lacking especially in the field of info/reference titles. 4.7GB could just leave us with more mountains of junk and acres of digital footage to wade through.

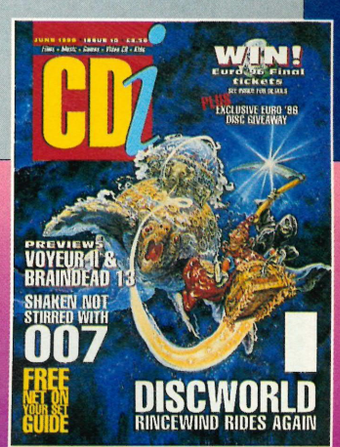
Ironic then that the best designed disc we've seen for ages is the kids' title *PAWS*. Everything about it screams quality, thought and attention to detail. Load times for instance are an unfortunate fact of CD life, but the disc at least tries to keep its users amused by streaming sound off the disc while that's happening. The interface is remarkably intuitive and every megabyte is used and used well, not just stuffed with FMV. All we have to do now is wait for the "adults" to catch up.

Andy Stout
Editor



Problems mountain up? Well, don't get in a flap about Lost Eden

COVER
Cover designed by Ursula Morgan. Illustration © 1994 Josh Kirby.



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THE WORLD ACCORDING TO HAWKINS

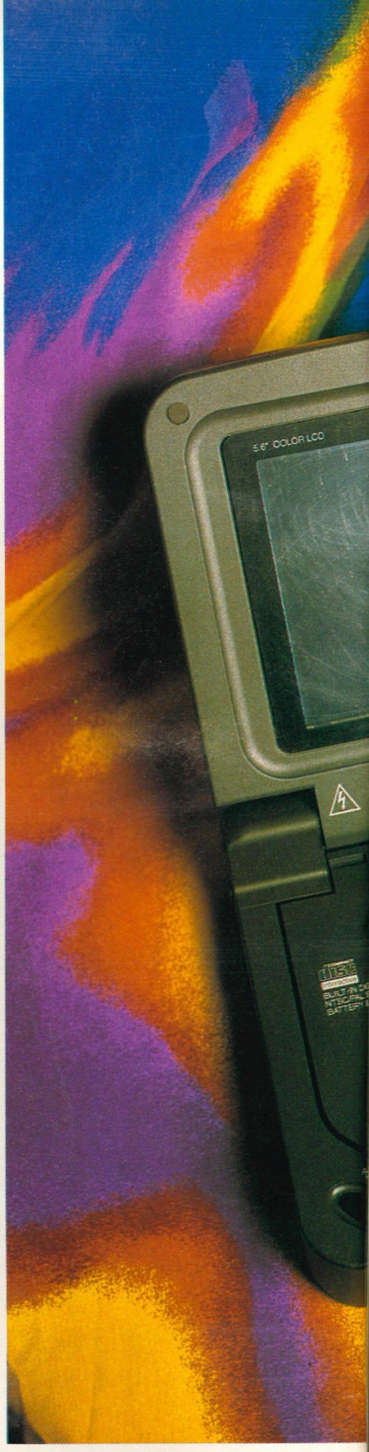


At the same time as Philips was making its DVD announcements (see feature on page 26), John Hawkins, Executive Vice President Philips Media, gave a state of the union-type address on CD-i's current progress. In a wide-ranging and bullish speech, he described the 1996 release schedules as "ambitious". The main points were:

* The US CD-i Gold Club, which sells software directly to customers, seems to have had a succesful first year with membership approaching 100,000.
* Most of the best selling titles in Europe are local language ones and Philips is commited to continuing development of local content titles. Figures for these titles can be impressive — a Dutch encyclopedia, for instance, sold more than 30,000 units.
* It's expected that the number of Video CD titles produced by third parties will continue to expand. The main reason is that in the case of a straight conversion from VHS the breakeven point is a mere 1,500 units.
* A "double-digit" growth is forecast in the professional market. Currently, more than 800 generic titles bolster the several thousands that have been specifically designed.
* The succesful UK-based educational program School 2000 was launched in the US in February with some 20 additional titles expected to be introduced.

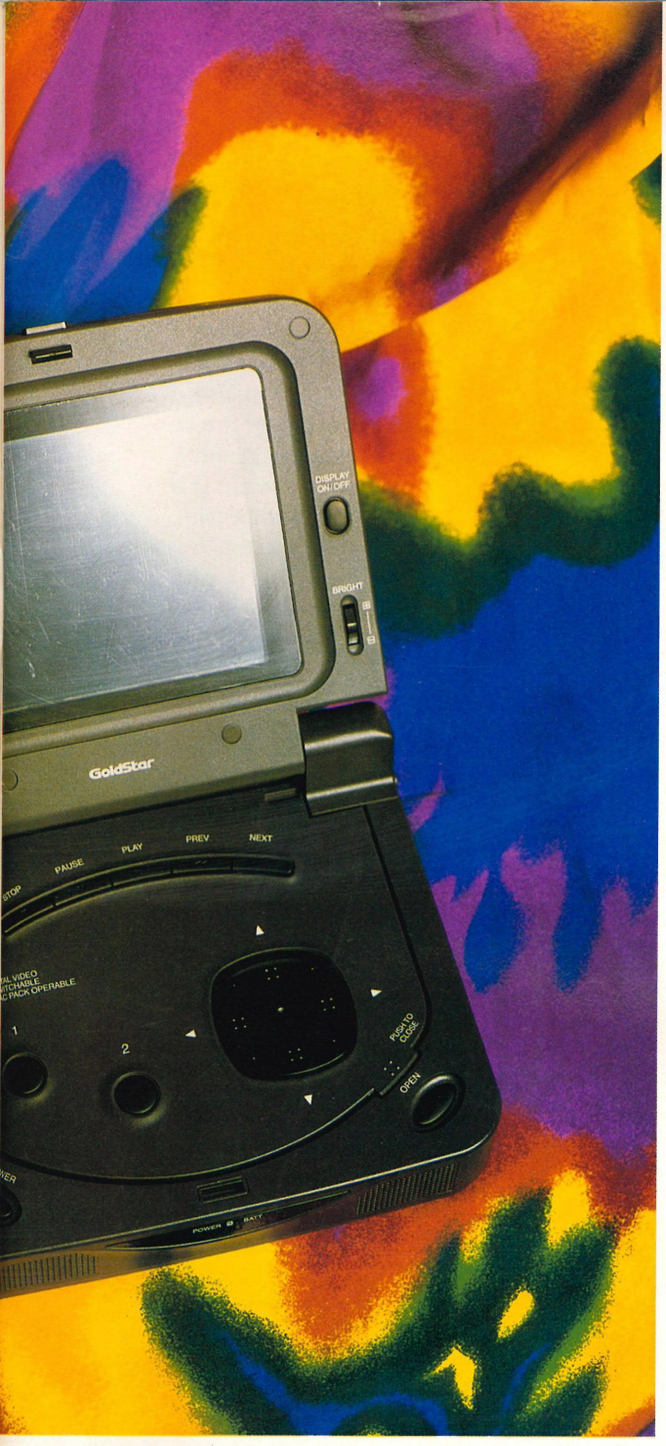
A couple of titles were announced too. Most intriguing was the kids' disc *Cybercrafts: Fun With Electronics*, introducing the principles of electronics with a later title to follow explaining how computers work. Work is also currently being undertaken in putting the Quran on disc.

Finally, some statistics. According to Hawkins, market research from the UK shows, among other things, that 93% of CD-i owners are aged between 18-54 and 95% of them use their player in the living room. The average amount of time spent using the player per week is between 5 and 13 hours and the average owner has16 discs. Intriguingly, research among the Gold Club members in the US shows that 94% are satisfied with the overall quality of the software. Hopefully (if rumours are to believed) its success could lead to the introduction of a similar scheme in the UK.



LUG IT

Oooh, we thought when we opened the box, that's sexy. For there nestled in a warm blanket of shredded polystyrene was the GDI-1200M, the newest portable CD-i player to enter the market. Manufactured by Goldstar it's a jolly nice piece of kit and a lot cooler than its name suggests.



ABOUT!

Eek, we screamed when we saw the price, £1299 is a bit steep. So what do you get for your money? Well, inbuilt stereo speakers that don't distort until you really start cranking the volume up, a 5.6 inch LCD colour screen which shows an impressively good quality display, an onboard DV chip and a removable, rechargeable battery pack that weighs about as much as a bus. Well, not quite, but you get the idea. It also comes with enough leads to connect it to pretty much anything you fancy. We'd hazard a guess that, at this money, the GDI-1200M is destined mainly for the professional market. Lottery winners who want to show off on the tube, though, will find it perfect.

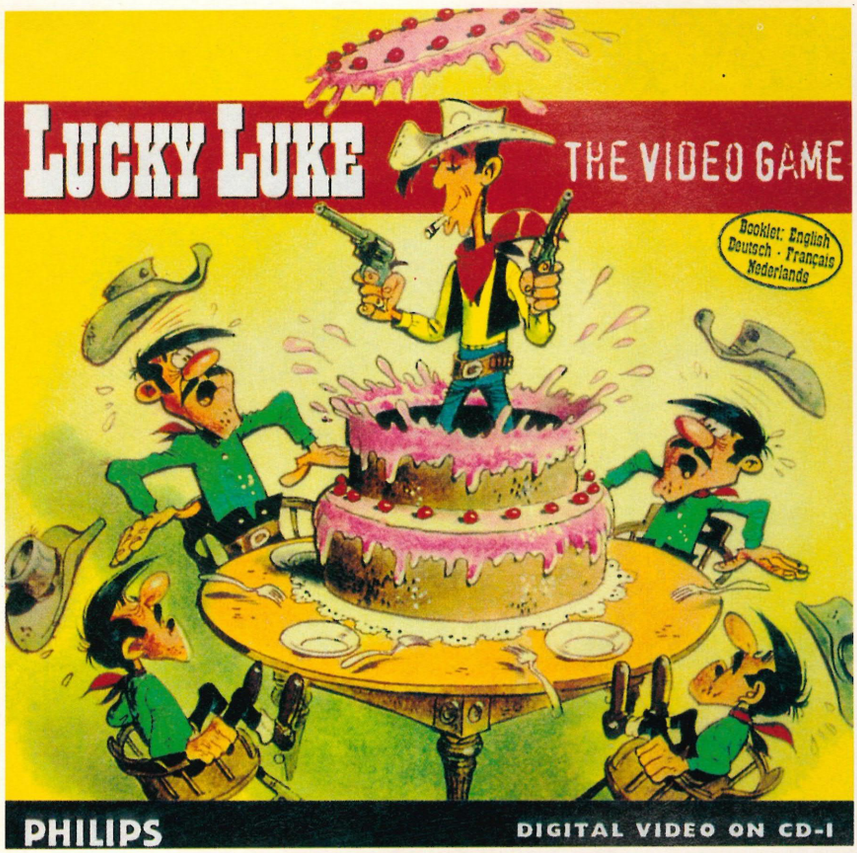


RELEASE FRENZY

Just as we were going to press, a fax plopped out of the machine detailing the upcoming VCD release schedule through to October. Rumours had been flying around that with the onset of DVD, the schedule was going to be a bit thin, to say the least. Thankfully, that's not the case. Music dominates, with a whole host of names that wouldn't be out of place on the Stateside enormodome circuit. Erstwhile Canadian rocker Bryan Adams pitches in with So Far, So Good & More, *The Cure contribute* Picture Show *and there's yet more from Queen in the shape of a disc simply entitled* Video Collection. *Most intriguing though are* Oasis — Live By The Sea *and a U2 disc showcasing their multimedia extravaganza cum satire cum postmodern ironic comment that masqueraded as the Zoo TV Tour. Film-wise we've got Ken and Em in* Dead Again, *the cowboy brat pack in* Young Guns, *the virtual reality SFX frenzy of* The Lawnmower Man *and the thoroughly excellent* The Princess Bride.

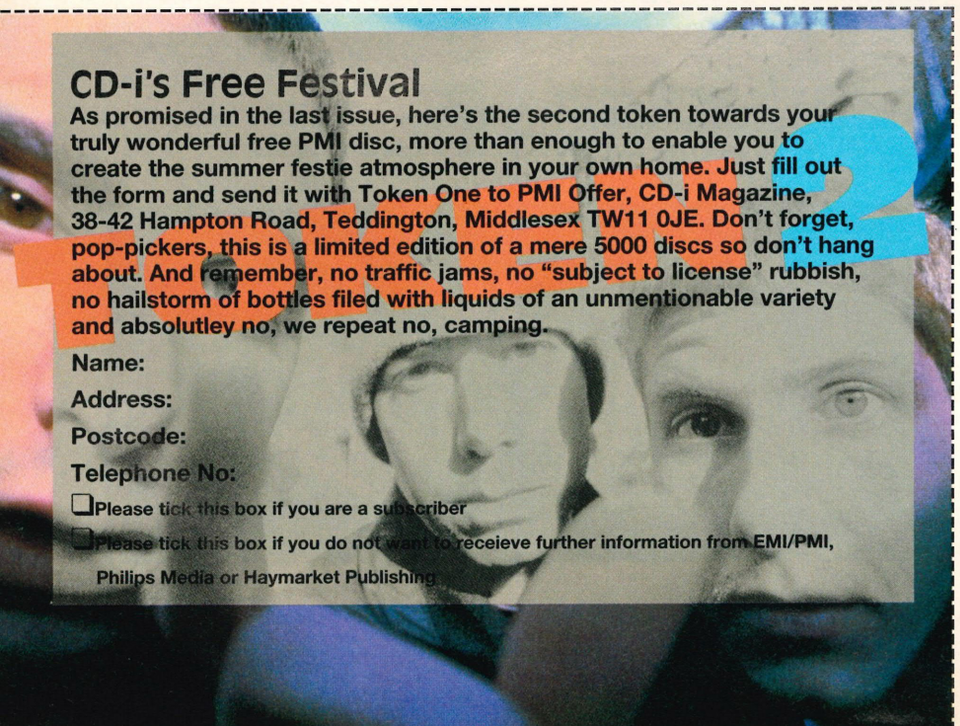
On the more practical front you, too, can learn to trounce Greg Norman over 18 holes with Nick Faldo's Golf Course 2. *Then there's* The Lost Betjemans *(help, one of our poet laureates is missing) and the whimsical delights of* Budgie — The Little Helicopter. *All in all, a bumper bonanza and no mistaking.*





LUCKY FOR LUKE

Appearing on the release schedules from out of nowhere and arriving too late in the office for review is Lucky Luke, a platform game from the makers of the superb The Apprentice. Based on the famous comic books, the game features 24 levels of typical platform action where Luke has to chase the four Dalton brothers who've escaped from jail (something they make a habit of). We've no idea what it's like yet, but the pedigree's certainly impressive and it'll get the full review workover next issue.



CD-i's Free Festival

As promised in the last issue, here's the second token towards your truly wonderful free PMI disc, more than enough to enable you to create the summer festie atmosphere in your own home. Just fill out the form and send it with Token One to PMI Offer, CD-i Magazine, 38-42 Hampton Road, Teddington, Middlesex TW11 0JE. Don't forget, pop-pickers, this is a limited edition of a mere 5000 discs so don't hang about. And remember, no traffic jams, no "subject to license" rubbish, no hailstorm of bottles filled with liquids of an unmentionable variety and absolutley no, we repeat no, camping.

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AURAL SEX?

More damnably sexy technology has arrived in the office courtesy of the Vivid 3D Plus. What is it, you cry? Quite simply, it's a device for producing 3D Surround Sound from normal stereo speakers. How it actually does it, they're not saying (the technology is well and truly patented), but at about the size of a modem and coming in at £49.95 it has the potential to soup up your sound system in a serious way. But note, it will only work with powered speakers (including stereo television), so if you've got your CD-i hooked up through a conventional hi-fi it ain't gonna work. Sorry.



WHERE TO BUY YOUR COPY OF CDI

It has been noted that the devotees of CDi Magazine are having difficulty getting hold of their copy every other month. We have decided to make it easier for you and a number of different options are available. The first is simply to become a subscriber: this means that you pay less to get six issues of your favourite magazine delivered to your home than you would buying it in the shops. If you are interested in subscribing, just fill in the form on page 63 in this issue, or phone 01483 733800.

The second solution is to order your copy of CDi at any branch of WH Smith or John Menzies. You won't have to pay until you pick up your copy and you can use the form on page 43 to reserve your next copy. If you have any questions about this, please write to us at the address on the contents page.

Compact And Bijou

From next issue we shall be shrinking in page format, going down to a format called American A4 in common with a lot of other magazines on the shelves. Why are we doing this? Well, as you may know, the cost of paper has risen dramatically over the past couple of years and though we've managed to absorb that increase up till now, something had to give. Rather than raise our cover price, we've decided to do this and it'll make us even easier to read on the bus.



TALKING OF BUDGIE...

You are in good company. The Duchess of York has a CD-i player and here's what she said about it. "We are all very excited about using it and all the many functions it seems able to perform. Beatrice and Eugenie in particular are really looking forward to watching their favourite films and being able to replay the best bits over and over again at the touch of a button. I know that they will greatly benefit in the future from all the educational possibilities too." Well, nearly royal approval.

ECTS

It was a quiet ECTS (Electronic Consumer Trade Show that is to you and me) for CD-i this year, probably as much reflecting the general lull in the games industry pre-Nintendo64 as anything. What Philips did have, though, was this rather snazzy new stand based on their much-touted Down In The Dumps *game coming this autumn on CD-ROM. The most definite answer we could obtain, meanwhile, about the ongoing process of creating a CD-i port of the game was that work was "progressing well".*

WIN THIS EXCLUSIVE EURO 96 CAP & POLO SHIRT

You could be the lucky winner of a fantastic Philips cap and polo shirt. Just answer the following easy questions and you could be watching the competition in style. If you are lucky and win the semi-final or final tickets in our breathtaking competition on page 10, you will really look the part in this dashing ensemble.

HOW TO ENTER

Numbers are limited but the first 20 readers to send the correct answers to the simple questions before Thursday, June 20 will be the lucky owners.

1. **Who is the new England manager?**
2. **What team did he manage before England?**
3. **Who won England's Premiership title this season?**
4. **Who won the 1996 F.A. Cup?**

The answer to question 1 is:

.....

The answer to question 2 is:

.....

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The Rules: The deadline for the competition is Thursday, June 20. Send to Euro Clothing Competition, CDi Magazine, 38-42 Hampton Road, Teddington, Middlesex, TW11 0JE. Employees of Haymarket Publishing and Philips Media are not eligible to enter. No correspondence will be entered into. The judge's decision is final.

In this issue we hand control over to the denizens of the website itself. What on Earth are we doing?



Dave's Column



It's been another jam-packed jamboree of a month at Dave's Place, my very own bar in my very own virtual corner of CD-i cyberspace. Up to the minute sport, music, competitions, games and a helping hand into the wild world of the Web (Dave style, of course — no room for techno-babble round here). All things to all men, that's me (and most things to most women, too).

Top news around here has been the climax to the first Ramraid season. Ramraid? Y'know: the first and best 3D Doom-ish game on the Net, only available to CD-Online subscribers. You explore the depths of RAM, CD-Online's mainframe computer, destroy a motley bunch of virtual mercenaries and reclaim stolen memory — at least that's what Our Kid, the Dave's Place game whizz says. Me? I say you kill the baddies and you win the prize, know what I mean? Anyway, the very first Ramraid champion is Colin Day, aka Exterminator 1 and he is top of the list in the Ramraid Roll of Honour complete with virtual trophy. With almost 10,000 games being played in the first Ramraid season, you can bet the competition is fierce.



Then there's the Malibu Competition which gives you the chance to join the longest (and only) e-mail conga in the world and allows this virtual barman to pour you a real drink or two. Talking about that, when the CD-Online subscribers chat to one another on newsgroups, they can stumble across my little sister Rosie (rose@cd-online.co.uk). If she ever asks you about a missing crate of Malibu, remember you know nothing.



Then there's music from my mate Siggy, and Uncle Eddie dishes out the sports news — though trying to get anything out of him apart from Euro '96 is a bit of an uphill struggle. André is still banging on in his daft fake-French accent about the latest film and video releases and being really nasty about perfectly decent films like *Broken Arrow*. I'd give Dr Whippet a wide berth at the moment, though. His current favourite site is the Vomitus Maximus Museum. I don't need to see anymore of that, I'm a barman. Contributions are always welcome: Dave from the Bartlett family wrote a wicked review of the Oasis gig at that wonderful Endsleigh league venue Maine Road. And if you can't run to that there's still plenty of other ways to get the creative juices flowing, such as our competition to caption a photo of Eva Thingy, the Wonderbra woman. Do you have any idea what it took to calm Dr Whippet down after that?



You must be wondering how I find the time to hang around here. I don't, that's the answer! Places to go, people to see, e-mails to answer...

Laters Navigators!

Dave



Rose's Visitors' Book

Howdy partners! I take it that brother of mine has set the record straight as to who I am? Sister Rose, that's me. But I ain't no nun. No way José, no go Joe. I am Rosie aka Dave's sister, aka scourge of the EC Bacardi mountain (*lake shurely? — Ed*), aka Dave's Place agony aunt, rabble rouser and sometime barmaid. So, if any of the CD-Online subscribers — or anyone else for that matter — drop me a line (rose@cd-online.co.uk) I stick their news and views up on my page.

And you wouldn't believe some of the stuff that clutters my mailbox! There appears, for instance, to be a serious baby boom developing among the CD-O punters — a rugrat carnival, a sprog-fest, a kiddy bonanza. And everyone wants their happy news on my page. One couple, the Carsons, are even asking for ideas for names for their soon to be darlin' twins. Any ideas? Generous girl that I am — too generous and too often according to my Mam — I'm offering a CD-i copy of *Baby Boom* to the first person who comes up with the winning suggestion. Can't be bad. Anyway, if you want a mention on my page, make sure you e-mail the female. Or visit http://www.cd-online.co.uk/ and take a look. Okay?

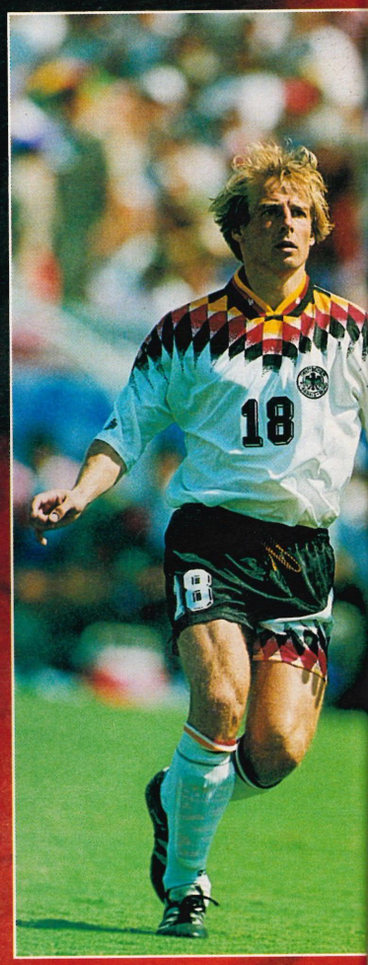
With Love,

Rosie

win EURO '96 TICKETS

UEFA euro 96 England

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Philips CD-i is one of the official products of Euro '96™. As sponsors of the competition, Philips are hosting 'Player Of The Tournament' in *The Sun* and they have donated a pair of tickets for one lucky CDi reader to take a partner to the final of Euro '96 on June 30. The runner-up will receive two tickets to the Wembley semi-final on June 26.

HOW TO ENTER

You do need to act fast! The deadline for us to receive entries is first post on Friday, June 21. Fill in the coupon with the answers to the following questions, send it to Emma Wright, Euro '96, CDi Magazine, 38-42 Hampton Road, Teddington, Middlesex, TW11 0JE, sit back and keep your fingers crossed. Or, simply fax it to us on 0181 943 5993. The winner will be notified by telephone during the afternoon of Friday, June 21, so please make sure you include a contact number.

1. Which of the following European stars does not currently play for a British Club side?
a) Jurgen Klinsmann b) Dennis Bergkamp c) Ruud Gullit

2. Who are the current European champions?
a) Germany b) Denmark c) Spain

3. Which teams played in 1992's European Cup Final at Wembley?
a) Arsenal vs Parma b) Barcelona vs Sampdoria c) Ajax vs AC Milan





The answer to question 1 is: .....
The answer to question 2 is:.....
The answer to question 3 is:.....

Name: .....
Address: .....
.....
.....
Postcode: .....
Telephone: .....

☐ *Please tick this box if you do not wish to receive further information from Haymarket Publishing, Philips Media or any company associated with them . No purchase necessary.*



The Rules: The deadline for all entries is first post on Friday, 21st June. Employees of Philips, Haymarket Publishing and th families are not eligible to enter. The Judge's decision is final. No correspondence will be entered into.

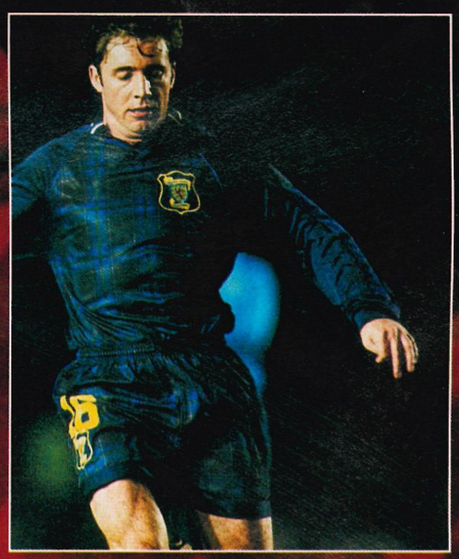


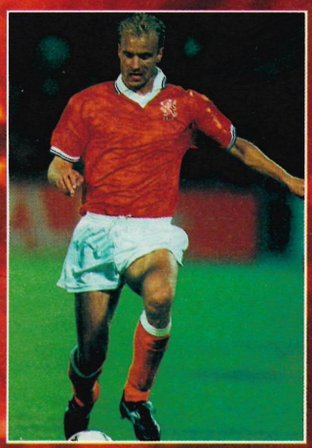







NEC
CITIZEN WATCHES

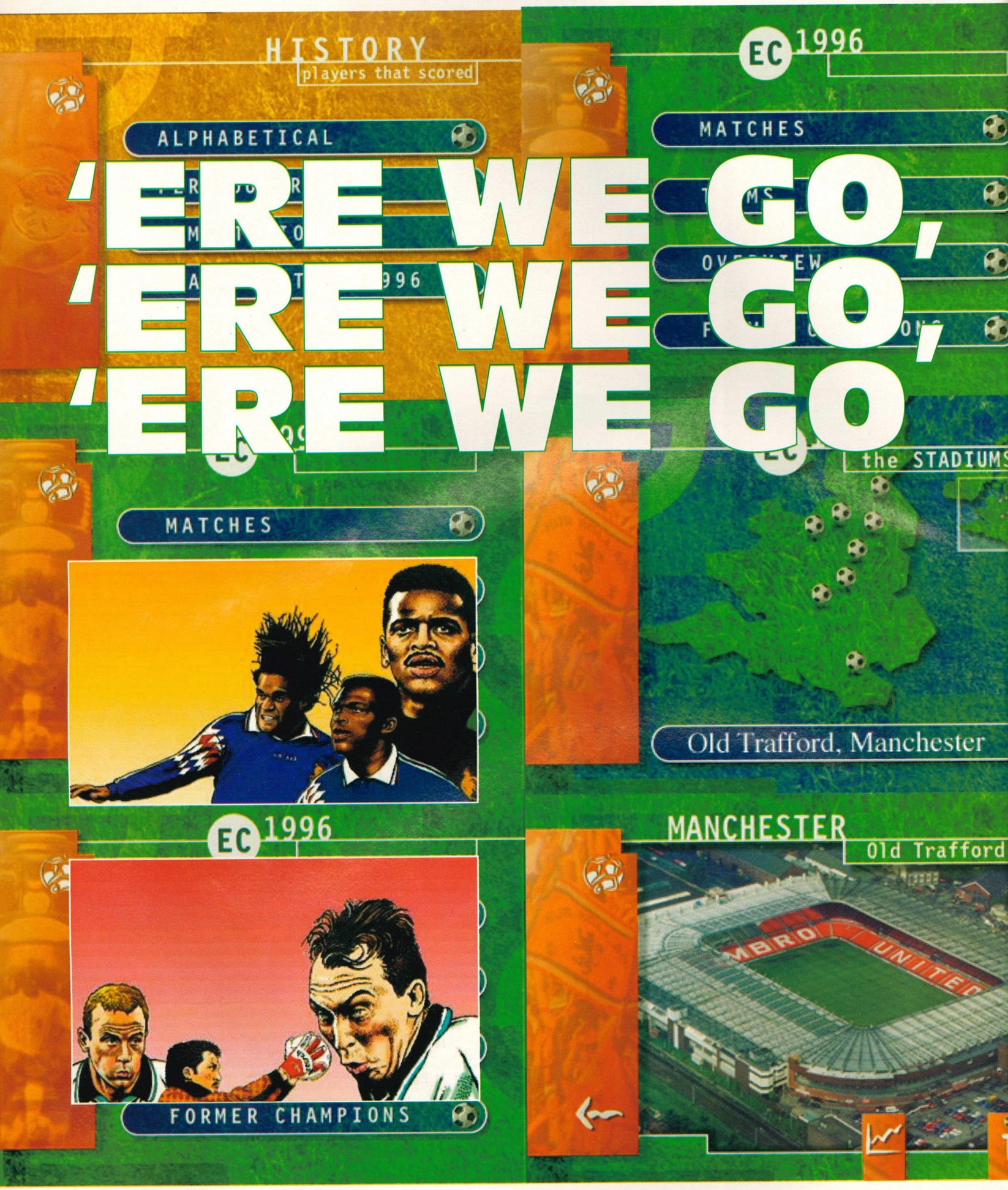




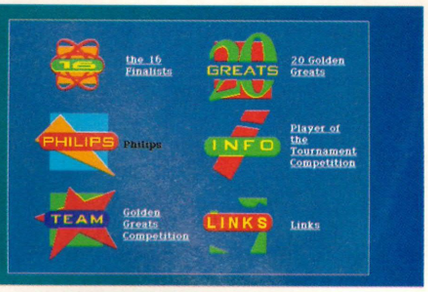




'ERE WE GO, 'ERE WE GO, 'ERE WE GO



As Euro '96 excitement reaches fever pitch, CD-i is well and truly in the thick of it with websites, promotions and yet another free disc



Over the moon or sick as a parrot? Convinced of the merits of a flat back four or an evangelist for England's new 3-5-1-1 formation or whatever it is? Not sure whether to excommunicate yourself because Eric Cantona hasn't been made a saint yet or to stick needles into his wax effigy? Are you buying certain makes of crisps just because Gary Lineker advertises them or wondering what happened to the fantasy football part of BBC2's Fantasy Football League? Or are you a sad Ipswich supporter like the Ed or someone who appreciates a good football team? Whatever the answer, Euro '96 is almost here and if you don't like football the best place to be is Antarctica.

Will England win? Erm, probably not. Scotland seem pretty unlikely too, but whether a home team grabs the glory or not it's not whether you win or loose that counts, it's how much good footy you get to see in the meantime. After almost a decade of being hooligan pariahs on the margins, England hosts the championship and by all accounts it's going to be a corker.

So, you ask, how can CD-i help maximise my enjoyment of this football extravaganza? Well, in quite a few ways and the first one is pretty damn super soaraway.

THE COMPETITION

What's happened is that Philips has got together with *The Sun* to promote the Player of the Tournament award. You, the punter, simply phone 0891 40 50 96 (one of those x pence per minute lines) and nominate who you think deserves it. Then on 1 July, the votes are tallied and said award is presented to the suitably chuffed winner.

But that's not all, not by a long chalk. By voting you also enter a competition with some seriously groovy prizes. Top prize is a holiday at any sporting event you choose anywhere in the world plus a grand's spending money (the sort of thing to make grown men weak at the knees). Next up are 20 season tickets for the club of your choice in the UK and Ireland and finally, there are 10 CD-i players and stacks of discs up for grabs. Cool or what? And as they're only expecting 1 million votes your chances of winning are significantly better than in the National Lottery.

THE WEBSITE

Then there's the offical Player of the Tournament website (http://www.player96.com) where you can get the full low-down on the above plus lots of other information in all its hypertexted glory. There's a rundown on 20 of the greatest European footballers ever, including Bechenbaur, Cruyff, Banks and the legendary Dino Zoff, plus complete information on all the teams. Check out the England page for a rather weird drawing that makes David Platt look like an extra from Babylon 5.

This much alone would be enough to have you sitting on the edge of your sofa chanting "Who's the twit in the black" etcetera and making top jokes about pineapples and Jason Lee. But, does it end there? Brethren, it does not. There's also a CD-i disc involved in all this.

THE DISC

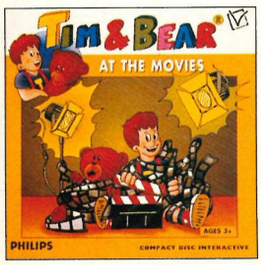
Called the Total EURO '96™ disc this is the only official information-based multimedia product of the championship and what's more it's completely free. Yes, yes, we're going to ask you to perform the onerous task of sending off a postcard, but once you've done that, an info-crammed CD-i is going to be winging its way to your doorstep.

So, what do you get for the price of a stamp? Well, as we write, the disc is currently entering the last stages of production, but our information is that it will include the following: a rather handy match schedule; a text-based quiz with at least 200 questions; complete stats on all 16 teams and eight stadiums; a history of all the teams that includes info on their performances in the European Cup, the World Cup and the Olympics; and a toto tool for predicting matches. It covers 8,700 players and 6,407 results. What's more, those of you with CD-Online access will be able to download match scores and player data as the tournament progresses.

And even that's not all. Currently under consideration is the inclusion of a 13-minute highlight video of England to add to the megabytes of data already levered into the disc. They think it's all over... It is now.

HOW TO GET IT

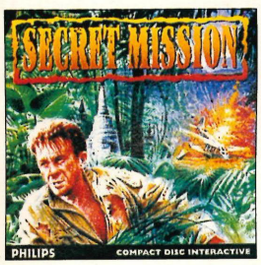
Getting hold of your Total EURO '96™ disc is simpler than banging in goals against San Marino (and we won't talk about letting them in, too, thank you very much). Just pop your name and address on a postcard and send it off to: Euro '96/CD-i Magazine, PO Box 2320, London W1A 1ZX. Every effort will be made to get your disc to you before the competition ends. Closing date is 28 June.



TIM & BEAR AT THE MOVIES

RELEASE DATE: AVAILABLE NOW.
PRICE £19.99

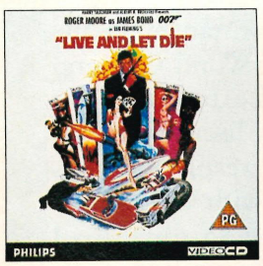
Interactive, non-aggressive animation, introducing children to important activities of modern life - in this case cinema.



SECRET MISSION

RELEASE DATE: AVAILABLE NOW.
PRICE £29.99

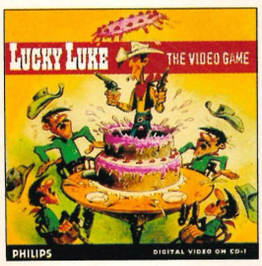
A classic adventure game packed with action and espionage with a strong storyline and highly individual graphics.



JAMES BOND PACKS

RELEASE DATE: 20TH MAY.
PRICE £29.99 PER PACK

A superb collection of James Bond movies starring Roger Moore and Sean Connery.



LUCKY LUKE

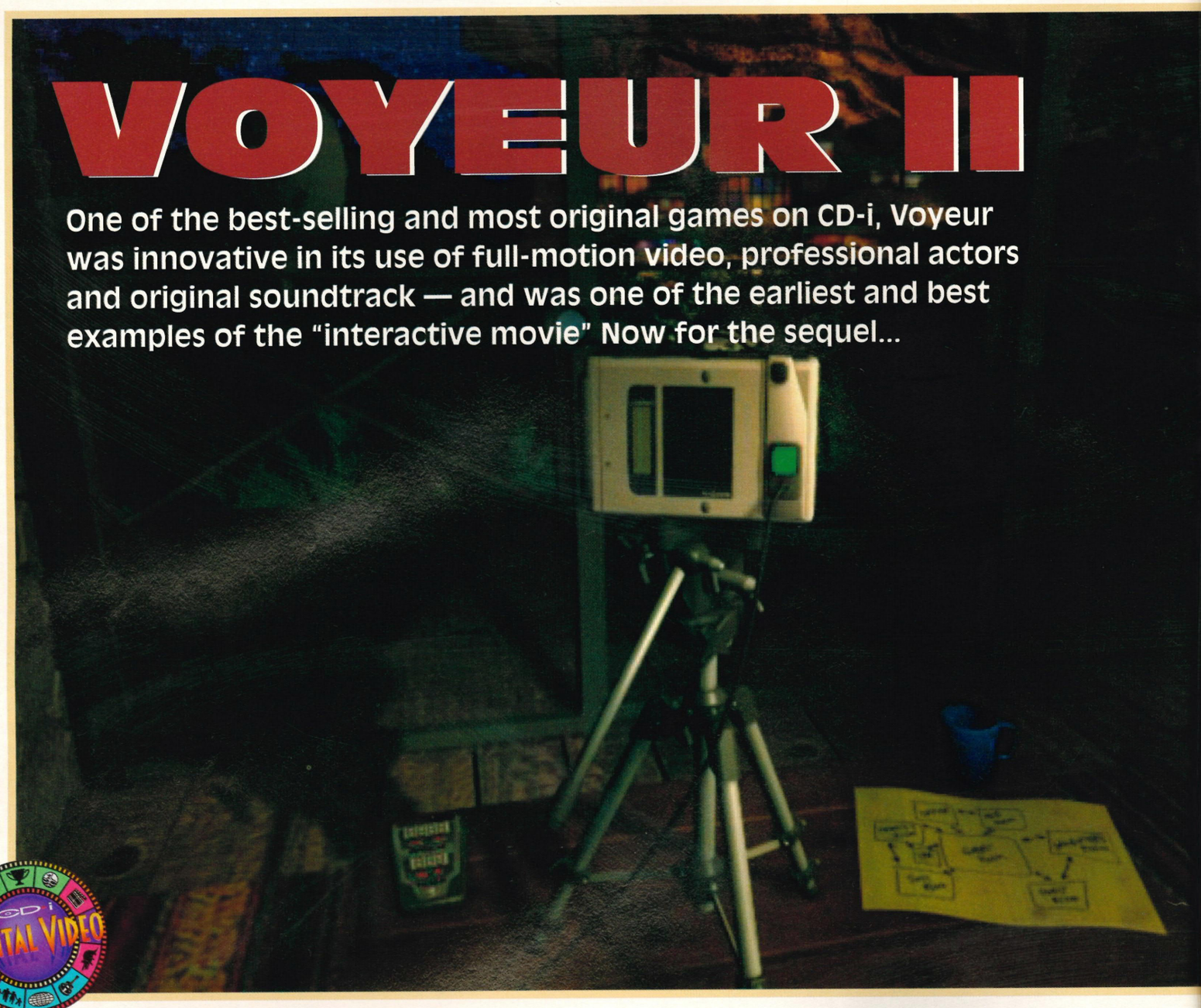
RELEASE DATE: 12TH JULY.
PRICE £19.99

The Daltons have escaped from jail again. This time they have got their eye on the gold of Moneytown. It'll be a wild chase through 24 levels. Can you help Lucky Luke to trap them?


FOR WHEN YOU STOP PLAYING GAMES
PHILIPS

VOYEUR II

One of the best-selling and most original games on CD-i, Voyeur was innovative in its use of full-motion video, professional actors and original soundtrack — and was one of the earliest and best examples of the "interactive movie" Now for the sequel...



The gameplay may have been utilitarian — you simply collected video evidence through your long-lensed camera while snooping on the nefarious goings on in the house opposite — but the deliberately outré script and acting made the whole affair enjoyable. In *Voyeur*'s world every character schemed against the other, every line of dialogue was a red-blooded cliché, and behind every sideways glance and immaculately lip-glossed sneer lay the prospect of full-blown, no-holds-barred rumpy pumpy.

Of course, in the first *Voyeur* you never saw anything really naughty — it was all a sophisticated tease — but all in all, *Voyeur* was a great hoot, if not a great game in the purist's sense.

Voyeur II, a two-disc title, appears to realise the basic strengths of the formula and cranked up the nookie quota significantly — you now get to see some naughty bits — while discarding some of the less interesting 'interactive' elements from the first title.

The actors are also a slight cut above those who went before. There's no sign of Tom Cruise or Meryl Streep, but we get some who are reasonably well-known, in the shape of Jennifer O'Neill (*Summer of '42*, *Scanners*) and Dennis Weaver, better known as the stetson-wearing New York cop McCloud. The rest of the cast are strictly made for TV material, although David Groh, who plays the slimy Sylvio, once had 'major parts' in *Rhoda* and *Melrose Place*. He probably regards *Voyeur II* as a step up the Hollywood ladder...

In titles such as this the plot is all important so it's worth recounting the scenario in some detail. You play an unnamed nature photographer who lives in a log cabin that looks out on to a palatial set of apartments hewn out of a cliff face. Thanks to your sophisticated video camera and zoom microphone you can easily eavesdrop on each room.



The owner of the house is millionaire scientist Everett Cussler, chairman and majority shareholder of the genetic engineering corporation Erraticus. Soon after moving into his hi-tech hideaway, Cussler died in mysterious circumstances leaving all his money and control of the company to Dr Elizabeth Duran, a senior research scientist within Erraticus and Everett's lover.

Naturally this doesn't go down too well with Cussler's disfunctional offspring Peter — a perennial underachiever whose precarious mental stability is continually threatened by his adulterous wife Candace — and Rachel, the *femme fatale* whose appetite for kinky sex is only outdone by her craving for power.

Outside the family tree, but equally Machiavellian, are the oleaginous Sylvio — an 'old friend' of Cussler who is hoping to catapult himself into the chairman's seat by setting the offspring against each other — and Colin, who holds a hefty stake in Erraticus, has a serious drugs problem and is having an affair with Peter's wife Candace.

From your vantage point opposite you can pan and zoom your video camera into various rooms in the cliff-embedded mansion to try to discover what exactly is going on. Despite your privileged perspective, it's a difficult process as the protagonists bonk, betray and conspire away with breathless abandon. It's like watching an episode of *Dynasty* in which the entire cast has been given a cocktail of amphetamines and aphrodisiacs.

In common with the original game, the action takes place in real time, so if you're watching a particularly salacious incident in one room the likelihood is you're missing a less sleazy, but possibly more relevant situation, taking place elsewhere. The only certainty is that Elizabeth's life is in danger and you have to intervene to stop her being topped before dawn breaks.

But how do you intervene? Unlike the first *Voyeur*, you don't record as much incriminating evidence as you can and send it off to the rozzers. You have to work out who is going to murder Elizabeth and when they are going to do it. Then you have to discover a way to open the locked gun cabinet in your voyeuristic hideaway and find a bullet to put into the sporting rifle you find there. Manage all this and you finally get a chance to leave your .357 calibre mark on the ending of the plot...

Voyeur II is definitely an adult game, and like the first title it's protected from prying under-age eyes by a numeric combination "lock". Of course, in one sense of the word, "adult" means that there is a fair amount of strong language, nudity and simulated sex scenes. Nothing too explicit, but just about meriting an 18 certificate from the censor.

But in another sense, this is an adult "game" because it's aimed at people who don't want to have to wade through massive instruction manuals before they start playing. The puzzles are relatively simple to solve and the game is designed to last no longer than 30 minutes — in other words it's ideal for people with a social life as well as a CD-i player. In fact, the developers suggest that you play the game with a group of people in order to "trade strategies and argue over what to do next". It's also a lot more fun to laugh at the overwrought dialogue and hammy acting when you're with your mates.

There is far more video footage in *Voyeur II* than the original game, over 80 minutes in all, thanks mainly to the extra disc and the fact that most of the non-video elements — audio-only sequences, visual clues and scrawled notes — have been ditched. It never made much sense that you could snoop around with a magnifying glass when you were supposed to be watching the action through a telephoto lens. This time, the video is MPEG-encoded so we can expect pristine quality visuals, although it means that the title will only work on CD-i players with a DV cartridge.

Voyeur II looks set to be one of the biggest titles to be released on CD-i this year, and from the early versions we've seen so far it could easily be one of the most purely enjoyable CD-i games ever released. Watch out for the full review treatment coming soon.

CAMERON COLLEY





BRAINDEAD

More video than game, the beautifully drawn Braindead 13 still has a lot going for it — and it has some deliciously gruesome gory bits, too

Lance Galahad has a problem. Actually, he has several. A mum who named him after two of King Arthur's knights is bad enough, but wearing a baseball cap backwards and folding your arms à la Ice-T when you look like a post-pubescent Jimmy Osmond is going to attract unwanted attention.

Lance is also in trouble because he's a computer repair man on a call out to a spooky mansion. When he fixes the problematic PC, a giant screen lights up and a massive brain appears. The big brain is bent on global domination (aren't they all) and calls on an army of sub-human hench-things to introduce Lance to as many gruesome deaths as they possibly can.

But that's not the worst of Lance's problems. Oh no, because as he flees from the legions of the undead you realise that our intrepid hero can only move in four directions: up, down, left and right. And he can only do one thing at a time. This is not the sort of thing guaranteed to promote a long and healthy life.

Yes, *Braindead 13* is the latest in a long line of cartoon-based, linear videogames to appear on CD-i. If you've played *Dragon's Lair, Dragon's Lair 2, Space Ace* et al you'll know exactly what to expect: beautifully drawn, full screen, cel animation interrupted by a "decision point" every 30 seconds or so. If you pick the right option (up, down, left, right, or action) you'll be rewarded with another half minute of animation until the next juncture is reached. Get it wrong and your character will die. End of story.

There's little real skill involved, of course. It's all a matter of first responding logically to what's on screen — if there's a monster to the right you shove the joystick left — and, if that doesn't work, relying on good ole trial and error. After all, there are only five possible options for each situation and it doesn't take too long to try them all.

Braindead 13 differs from *Dragon's Lair* and *Space Ace* in a couple of key ways. First, it is not a product of the Don Bluth studios, although the animation is still of an extremely high standard. Second — and







perhaps precisely because it hasn't been overseen by the Disney-esque Bluth — the gore factor is much, much higher than in previous games of this ilk. Poor Lance gets his head bitten off by a giant snake, sliced like salami by a psychotic cat, dissolved into bones by a vat of acid and ripped into pieces by an overgrown Venus Fly Trap. And that's just a few of the graphic details to be found on a single level.

The other main difference between this and some of the more recent Bluth outings, though, is that there are no visual "clues" to help you along. For instance, in *Dragon's Lair 2*, the knight's sword would light up with an ethereal glow if a spot of slicing and dicing was required. Instead, *Braindead 13* relies on an audio tone to give the player feedback: if you try to do something outside the interactive "window" you hear a low tone, if you make your decision at the right time you hear a high-pitched beep. It might still be a decision that takes you to certain death, but at least you made it at the correct moment. So, that's all right then...

Otherwise, it contains no great surprises for the CD-i gamer. If you like *Dragon's Lair*-type games then you'll like this and CD-i's MPEG capability ensures that this version will be head and shoulders above those released on other platforms. The final version is sure to look and sound magnificent. These games though, rigidly stuck in their linear groove as they are, aren't for the likes of everyone and there is always a large question mark perforce hovering over their longevity. Look out for the final verdict soon.

PATRICK BATEMAN

DISCWORLD

Prepare to be bathed in an octarine glow as Rincewind, the odd dragon or too and The Luggage arrive on CD-i, all carried on the back of an enormous turtle and four elephants

Let's not beat that bush, go making bones (whatever that means) or skirt around the hemline of the issue. Terry Pratchett is a hugely funny man. Thanks to the virus-like growth of his Discworld novels, he's also rather a famous one, to the point where it's almost inconceivable that anybody could fail to be familiar with the clueless stumblings of Rincewind the Wizard, the capitalised pronouncements of Death ("I COULD MURDER A CURRY"), and the odd, always fantastical goings on in the city of Ankh-Morpork and the whole Discworld planet itself.

With the mandatory inclusion of dragons, the winsome observations of witches and the plethora of stock fantasy elements turned on their metaphorical (and often physical) heads, Discworld books are firmly rooted in fantasy territory, though only in the way that *The Hitch Hiker's Guide To The Galaxy* is a book with both feet in the gravity boots of the science fiction camp. Call it parody, call it satire, call it just plain silly, *Discworld* may laugh at the conventions of fantasy books and table-top role-playing games, but it's a good natured sort of laugh. *Discworld* does not poke pointy sticks at the fantasy genre, rather it twists the elements and conventions for its own purposes — simply to raise a laugh rather than cruelly bury it all.

Which brings us back to why Terry Pratchett books are so popular. At the risk of repeating myself, he is extremely funny. And at long last, CD-i gamers can get in on the act, and take part in the silly goings on of the Discworld.

The classically-styled graphic adventure has been a rare beast on CD-i. Developed pretty much singlehandedly by American developer LucasArts, the accepted format is to present a sequence of puzzles and object-related problems using a third-person control system, while lush backgrounds scroll as the player moves the protagonist around the game world. A couple of button presses are usually all that's needed to navigate through conversations and collect, drop and use objects that would almost always be impossible to lug around in real life.

Using this intuitive finery, designers are free to concentrate on creating a visually impressive world, designing and scripting the words and actions of the world's inhabitants, and structuring the plot to give the player enough freedom for the game to be fun, but not too much so that puzzles can be solved at regular intervals. Get the design and scripting right and the result can be utter heaven.

Discworld is sussed enough to stick close to the usual graphic adventure format, the books' characters, locations, and a Pratchett-


Kirby



approved tending to the other side of things. In short, *Discworld* is a marvel, a beauty and bound to tickle your fancy. But we're racing ahead. So, let's dig further into it, and discover just what makes it tick in such a pleasing way.

Discworld's plot concerns the mysterious appearance of a fire-breathing Dragon in the city of Ankh Morpork — a situation made all the more strange because they aren't supposed to exist. Hard-done-by Rincewind is the stooge who is whisked from Unseen University and off into the city in an attempt to unravel the shady and often charred goings on, with little help beyond the storage capacities of his many legged luggage box.

As the game opens, poor Rincewind doesn't even have this; the first task is to wake it up from its resting place on top of his wardrobe. All it takes is the retrieval of a broom from a store cupboard, but it's a nice way to introduce the various control systems and puzzle-solving style to the player. From there, things progress to shape-shifted librarians, an arch chancellor who insists on referring to our hapless hero as Breakwind, and off into far loonier territory.

It's the sound that is sure to provide the initial draw, with a dazzling range of comical voices delivered with real style and humour. It's no surprise, then, to discover that a distinguished line-up of actors were used, including ex-Monty Python Eric Idle for Rincewind himself, and one-time Dr Who, Jon Pertwee, Blackadder's Tony Robinson and Spitting Image stalwart, Kate Robbins creating idio-synchratic accents and deliveries for countless others.

This speech is doubly impressive when the size of the game is taken into account, with countless possible conversations and events taking place. Even the music score works well, changing to suit the mood of each scene, but never too obtrusive. Think of an animated cartoon where the player can guide the storyline and you're half way there.

Almost as accomplished are the visuals. Although the Discworld is

RATINGS

Graphics: 87%

Sound: 93%

Interactivity: 83%

Overall: 92%

Price: tba Out: July

painted in fairly broad brushstrokes the attention to small, frequently hilarious detail is excellent. The backdrops have a wonderful pop-up book style, while the various characters are brought to life with some nicely realised animation. Rincewind, in particular, is great; all uncomprehending eyes, ridiculous red robes and straggly beard.

The extensive supporting cast always threaten to upstage him, however. The simian Librarian is well realised — swinging his way around the bookshelves with aplomb (accompanied by a classic Tarzan howl, no less). Special mention must go to Death also, the graphics giving off just the right combination of menace and ridiculousness.

So, *Discworld* looks and sounds like a cartoon. But such lush presentation hasn't meant any gameplay sacrifices. Graphic adventures are always a balancing act — attempting to tell a tightly scripted and directed story while still giving the player freedom to try out a thousand and one actions and to move through a number of locations at any one time. Happily, *Discworld* does all this and more, packing plenty of set-pieces and gag-laden diversions while never becoming too linear.

The opening scenes are a good example. There are a whole range of





places to visit and people to talk to, ensuring that the game begins as a genuine voyage of discovery. Trying out various ideas and talking to the other inhabitants of Unseen University soon steers the player on the right course. It feels like freedom, even though the player is nudged gently in the right direction.

Much of the game's success is down to the subject matter. Gamers familiar with the books will feel instantly at home among the motley assortment of characters. Pratchett's guiding hand has ensured that the developers stuck close to his original visions, despite the use of an original storyline. Even those who've never heard of Rincewind and Ankh Morpork are likely to feel comfortable here, such is the appeal of the game and the satirical fantasy background. The game could even inspire people to go out and buy one of the books.

This, then, is the new state of the art for CD-i adventures. For CD-i games in general, in fact. While the game format may not be new, it's rarely done this well, and is all the more impressive given the usual sorry state of games which are based on movies or books.

Discworld manages not only to do justice to Pratchett's original vision, but adds to its mythology. The people and places may be familiar, but the story, the situations and the jokes certainly won't be. True, its humour is of the gentle chuckle rather than the belly laugh variety (which is in keeping with the style of Pratchett's original material), but it comes thick and fast enough to make a grin a permanent fixture, without ever getting in the way of the adventure.

Whether you want the next step in adventure gaming, are a Pratchett completist, or simply appreciate the value of a good gag, *Discworld* is a must. It's as big an adventure as you could hope for, and packed with great puns, observational humour and plain absurdity every step of the way. Simultaneously squeezing every ounce of power out of the CD-i to give a cartoon look while working hard to provide an easily grasped, yet powerful control system, Discworld simply doesn't put a foot wrong.

One day all games will play this way, all licences will be this true to the source material, and all supposedly comedy video games will be this funny. Until then, get yourself to the *Discworld* pronto and treasure the experience. It really is quite magical.

MARK RAMSHAW

At the time of going to press, the CD-i version of *Discworld* was in the final (beta-testing) stages of development. We, therefore, had to use the PC version of the game for this review. According to our sources, though, both versions play identically, the only differences occuring in the speed of the game as a whole, and a few cut-backs in background animations on the CD-i version. If there's anything else we'll let you know.

A Bluffer's Guide to Pratchett

It is just feasible that you've yet to be acquainted with Mr Pratchett and his veritable mountain of Discworld books (18 at the last count), along with other series, co-productions and asides. Here is a whistlestop guide to the best of Pratchett. Fail to read them at your peril...

THE COLOUR OF MAGIC (1983)

In which the absurdities of the Discworld are put on show for the first time, as Rincewind guides tourist Twoflower through his domain, displaying all the lack of guile and rampant paranoia that makes him such an accomplished wizard.

MORT (1987)

One of the most popular Discworld novels, Mort follows the training of said character as Death attempts to give him some essential job training. Much use of those terribly scary CAPITALISED comments from Death, and 1,001 gags and puns. Typical Pratchett, and reckoned by the man himself to be the best starting point for newcomers.

WYRD SISTERS (1988)

Shakespeare gets a good going over in this tale of three surprisingly homely old witches and their attempts to right the wrongs of a murdered king. The bits where royalty get used to life as the walking dead make it essential reading.

GOOD OMENS (1990)

Not a Discworld book, but arguably Pratchett's finest moment. Good Omens is co-written with Neil Gaiman and details the possible end of the world, with the son of Satan alive and well, but living with normal parents thanks to a mix up at the hospital. A prominent role for Aleister Crowley, various gags relating to the M25 and rock band Queen are tempered with humour in a darker vein.

ERIC (1990)

Although it features Rincewind, Eric doesn't qualify as a Discworld novel, if for no other reason than the fact that it's a graphic novel. Regular Pratchett artist Josh Kirby provides the visuals, while the text has a certain Faustian tone among the misunderstandings.

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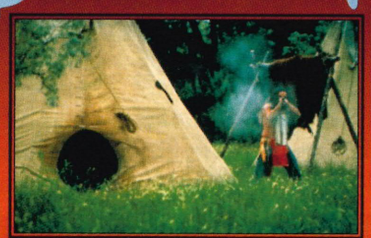
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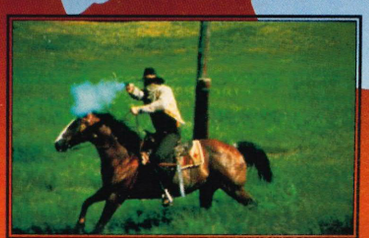
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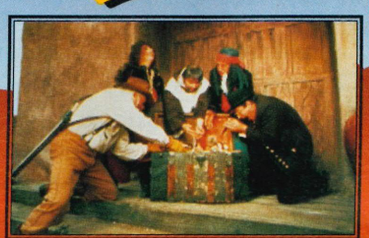
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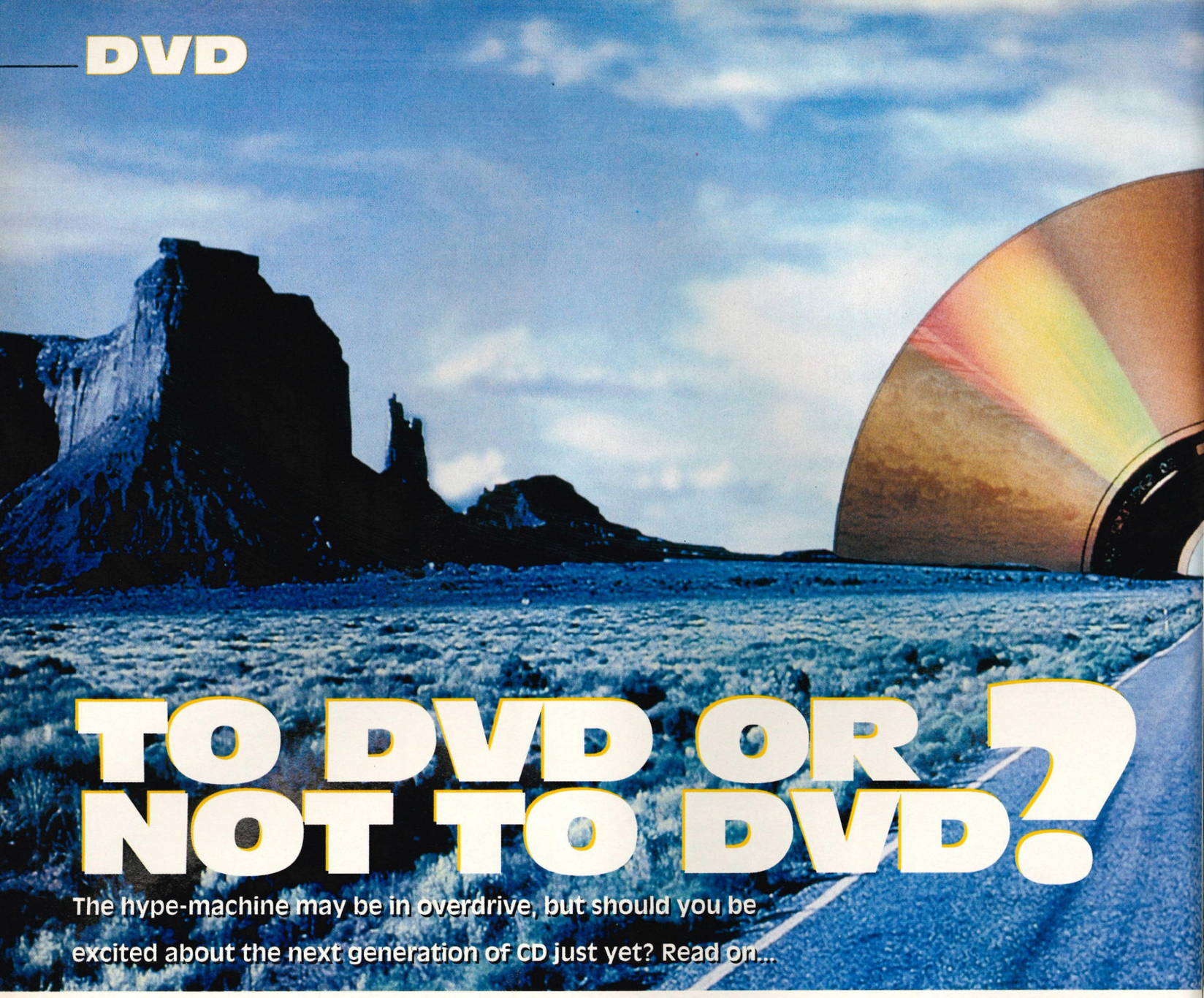




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PHILIPS

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TO DVD OR NOT TO DVD?

The hype-machine may be in overdrive, but should you be excited about the next generation of CD just yet? Read on...

It was an auspicious occasion. The UK media's technical hacks had gathered in a room at Philips' research labs at Redhill for the premiere of digital video disc (DVD). Coffee was sipped, cream cakes munched, the machine plugged in — suddenly a picture leapt to life on the large screen and sound burst forth from a phalanx of speakers. And the first piece of footage they showed? The distinctly atrocious *Barb Wire* starring that well-known and respected thespian, Pamela Anderson. Hmmm.

Talking of silicon (ahem), while Ms Anderson's career has been on the ascendant recently, DVD's road to becoming a reality for the consumer has been distinctly rocky. Initially, it was at the centre of a mega bunfight between the world's mightiest electronic manufacturing conglomerates which formed into two distinct camps. Salvoes of press releases were fired across the Pacific extolling the virtues of one or other of the rival systems. Lawyers massed in the darkness, rubbing their hands with glee at the potential for lawsuit and litigation and then, suddenly, just when we though it was Betamax vs. VHS all over again, the sabre rattling ceased and a format was agreed. Sort of.

The ins and outs don't really matter but the result is — minor niggles aside (see box) — that the world's consumer electronics companies are gearing up to flog DVD-Video and DVD-ROM with a vengeance. The hype is starting to crest, the marketing strategies are being finalised and given half a chance they will tell you that you'll sell your grandmother for one of these machines. All except Philips that is.

Estimates concerning how many DVD machines will be sold in the first year of launch have fluctuated between 500,000 and three million (and that's purely for DVD-Video players), but at the Redhill meeting Philips played down the immediate potential success of the system. Their forecast is that DVD, like compact disc, will not boom from day one.

That DVD-ROM will eventually be a success isn't really doubted. The

Regional variations

The latest problem to beset DVD's development is that of regional coding, a request from the Hollywood studios that took everyone by surprise. Hollywood already effectively regulates the distribution of video material due to the differences between NTSC and PAL and seems to be looking on this new technology as a means of extending that control even further.

Essentially it will mean that DVD discs sold in the US, for example, will only play on drives also sold in the US and apparently there are provisions for no fewer than eight distinct territories being requested. So, unlike CD-ROM, CD and CD-i, DVD will never be a truly global standard. Minor inconvenience or a potential spanner in the works the size of Dublin? We'll keep you posted.



And Another Thing

The latest news from the development frontline is that things have turned from bad to ludicrous. Now the committees involved in setting the standards in stone have apparently begun overturning items they'd agreed on already. How basic does this get? For a start, they're arguing about whether discs should play from the outside in or inside out. Expect an imminent announcement that DVD tracks will soon be encoded on a normal household brick.

history of electronic computer development has been one of a drive towards greater amounts of storage space, and the potential 4.7 gigabytes of DVD-ROM will be pounced on by industry and consumers alike. There are still a healthy pair of legs on bog-standard CD-ROM, though, which is expected to shift 50 million units world-wide this year, and with 8x drives fast becoming the norm, the change from one format to the other is going to be slow.

DVD-V is another matter. For a start, the prices announced for the players so far are hovering in the $500-800 bracket (by comparison volume production of DVD-ROM should see prices under $300) and that's too high for mass consumer acceptance. Also, Hollywood hasn't committed itself to any major plans. There's no doubt that they're all in favour of it, but there's no definite answer on price points or sell-through versus rental yet. There's also a suggestion that Hollywood won't do anything of real consequence until the hardware is out which ties in nicely with the rumour that the hardware won't appear until Hollywood provides the movies. Great, huh? Welcome to a multinational, megabucks chicken and egg situation.

Some cynics also point out that using MPEG2, DVD-V discs will be able to contain approximately 133 minutes of movie material and recently films have been wilfully running over that mark. Either some serious editing will have to go on otherwise we're back to the two-disc format (which is one of the main reasons they never got behind VCD in the first place).

Confused? Us too. Philips, however, predict that 250 million CD drives will be sold by the year 2000. However, their estimates say that a paltry 10% of them will be DVD and the majority of that will be DVD-ROM. As for DVD-V? Well, it might make a rubber and leather clad Pamela Anderson look rather good, but that's not exactly a reason to part with your money too soon.

Video CD ain't dead yet, not by a long chalk.

letters

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email: em69@dial.pipex.com

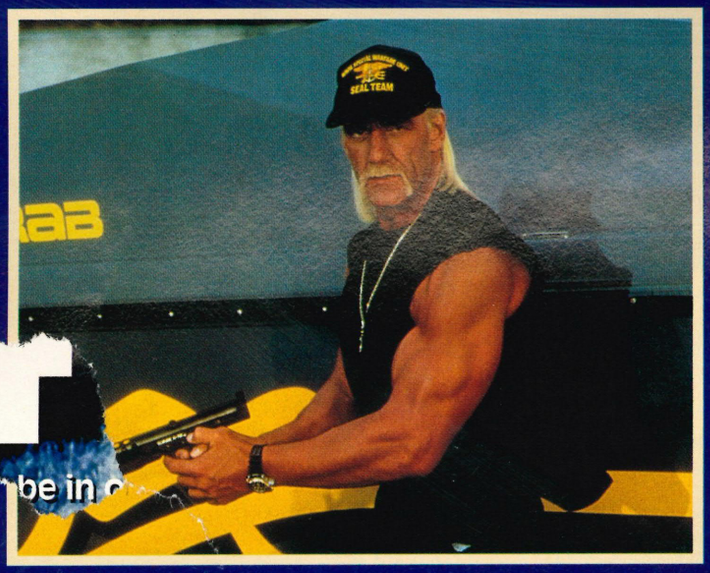
Memory Is Made of This

In common with MP Hazelton (issue 16), I am constantly having to delete high scores, saved game positions and Photo CD slide shows from my non-volatile RAM to make room for new games. However, why ask Philips for an expensive hardware upgrade when there are at least two possible software solutions?
The first would be for Philips to improve its game designs. Why does Thunder In Paradise reserve over 7% of my Model 220's memory just to save some high scores? The programmers worked with compressed video data — surely they could have compressed the score data too?
The second solution would be for Philips to release a program to compress and decompress existing files. I freed up over 50% of my 3D0's almost full NVR by using the 3D0 Game C CD to encode just a fe the hungrier saved ga and I've still got plenty scope to create more r when I need it. The softw m cost? Less than one fifth of the cost of the imported hardware expansion.

So, how about it Philips?

Chris Mussett
Colchester

The answer from Philips goes like this: "We appreciate that the memory is relatively small but as this is a consumer product we had to strike a balance between features and price. If a program such as Thunder In Paradise uses 7% of the memory, this means that 14 such programs would need to be used to fill the memory and, for most users, this would be sufficent."
Phillips also points out that it makes the players only, and it's up to the developers to try to reduce their memory requirements or introduce a compression routine.
It's also worth pointing out that memory prices and density have changed drastically since CD-i's launch, allowing the likes of Pippin to launch with 6MB on board. Most of this is DRAM though and not the more expensive non-volatile RAM used in the CD-i.

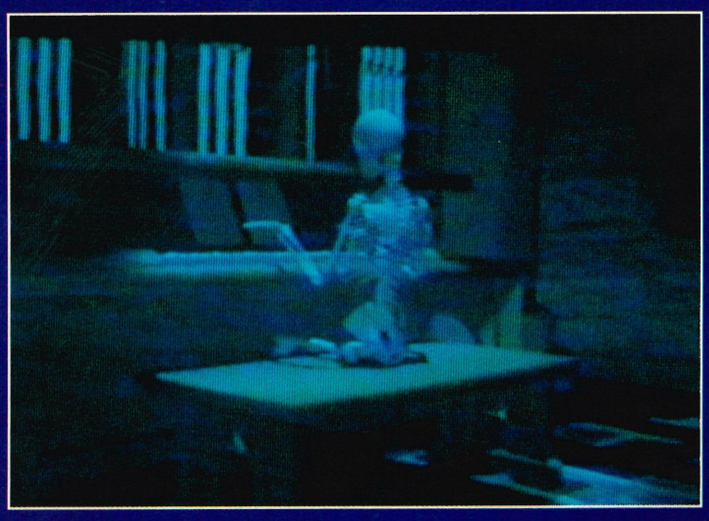


Show us your tips

I have just bought a Philips CD-i 210 system on a friend's recommendation. I am amazed by the quality of sound and graphics. I hope the quality continues. The software that came with the machine was as follows [too long to print — Ed]
On the subject of 7th Guest do you have any hints, tips or a solution to any of the puzzles in this excellent game. If you do could you please send them to me? CD-i is a great mag and keep up the good work.

P.A.Chatfield
Epping

We get a daft amount of letters angling for hints and cheats for various games and normally we're way too busy to reply to them. What we're going to do instead is assemble all the tips we've ever done, and a few more besides, and start giving them away with our new look August issue . If anyone can't wait that long though there's always our back issues service (01483 733800)...



Mail Order?

I have recently bought a CD-i 210 and I am impressed. I have also read the last three issues of your magazine and a lot of readers seem to be annoyed about the amount of shelf space game stores allocate to CD-i software.
I have a solution. Wouldn't it be a good idea for Philips to open its own mail order warehouse?
Not only could it sell the software cheaper, because it cuts out the middle man, but it could also produce a complete list of every disc available, giving a description of each item which you could distribute with your magazine.

Mark Hughes
Sittingbourne

We passed your comments on to Philips who've taken them on board and are going to evaluate them.
It's an idea that makes a lot of sense and now and then we'll give them a quick prod to see whether they're going to do anything about it.

Global Discs Warning

Just a quick question.
I would like to know if CD-i games/movies are available in other countries such as America. If so, will they play on our UK systems?

M.A.Waller
Chatham

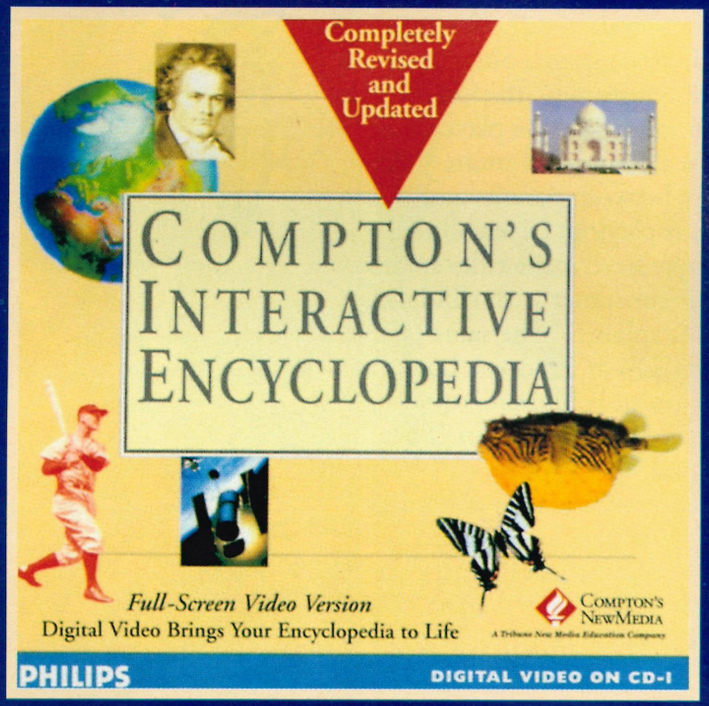
Yes.
Any Video CD in the entire world will play on any CD-i player, no matter where it was bought.
The main drawback you'll find with other platfoirms is either they suffer from the problems caused by deliberate regional encoding on behalf of the manufacturer (see DVD feature), or it's the old PAL/NTSC chestnut again.
All US games will play on UK machines though due to those PAL/NTSC differences anything with FMV doesn't work too well and isn't advised.

When The Price Is Right

After reading December's issue I was amazed to see the price of Compton's Encyclopaedia — a whopping £149 and still too expensive for this type of reference disc. When compared with the same disc on CD-ROM the price of the CD-ROM version is well below half the price of the CD-i one Why is this? In an earlier edition of your magazine a complaint was raised regarding the original version of Compton's but it seems that Philips has not responded to this.
Come on Philips. Why charge this amount for the disc when other multimedia companies are charging less for basically the same encyclopaedia?
If the price is right it will be a big seller.

W.M.Baxter
Biggleswade

Our spies tell us that plans are afoot for a sunstantial price slash later this year. We'll keep you posted.



Future Imperfect

As a true CD-i owner I was shocked to read an article about the supposed future plans of Philips and the CD-i in the magazine GamesMaster. Are these rumours correct?
Since buying the CD-i two years ago I have noticed that Philips is slow to produce new games and any new films. What are Philips' future plans for the CD-i?
Will it be pushed to one side in the hope that it will be forgotten or will it be passed on to another company to produce the games and films?
Can Philips give an answer as a system as good as this should not be forgotten and left on the shelf as a disregarded toy.

Steven Hughes
Romford

According to the Philips bod we spoke to there's plenty of software in the pipeline for the latter part of '96 including over 50 Video CD titles and over 20 games and family entertainment ones. Plenty of rumours flew round the industry following a reorganisation at Philips' London HQ.
So far not one of them has come true.



On the ball

Please could you explain why there is only one football game out on CD-i (*Striker Pro*), and to say that that is a football game is a joke. I've played better on the Spectrum and Master System.
I have been a keen owner of a CD-i 210 for one and a half years and am getting disheartened and frustrated that there are no decent footy games or management sims on the market.
I don't want to become another moaning, irate CD-i owner and I realise the system is not only a games console, but with all the potential it has for the most fantastic football game ever it is unbelievable that one has yet to be released. If Philips checked the other formats it would see that the football games are what sells them. Fifa 96 on the PlayStation is amazing and virtually launched the system.
I long for a great new footy game to be released on CD-i so I can boast to my friends for once that CD-i is the best on the market. Please can you tell me and the thousands of others, who I'm sure feel the same, whether there will be a decent football game in the future.

Chris Hayden
Stockport

Philips unfortunately has no plans for any football games at the moment. CD-i's architecture is slanted towards audio/visual playback (and we still maintain that it's the best system for this on the market at the moment) but this means that its sprite support is less extensive.
Football sims are sprite intensive and simply wouldn't come across to their best advantage on the platform. That said, though, there's no reason why a good management game couldn't be developed.
And by the way, Fifa 96 is rather nice yes, but our vote is still with Sensible Soccer as the all time best.

Reader's Scart

How can I connect my CD-i player to my TV and hi-fi simultaneously when the CD-i 210 only has one Scart socket?

Trevor Ball
Staffs

Simple. Just use standard audio leads and plug them into the audio left and right sockets on the back of your 210. Now for our next trick...



CHILD BENEFIT



With three big kids' titles coming out this autumn – PAWS, Haunted House and Felix The Cat — we thought we'd have a chat with Belinda Hollyer, the Director of Development in Europe for Home and Family Entertainment

There's a joke by the deadpan American comedian Steven Wright that goes something like this: "I wrote a kid's book once. I didn't mean too." Ask anyone who actually works in the global, multi-million dollar industry that produces children's entertainment whether that's the way it actually is though and they'll probably have to suppress a strong desire to hit you. Children's titles are not easy, they take a lot of hard work.

To some extent, during multimedia's brief history, a lot of that effort has gone unrewarded too. It's probably fair to say that kids' titles have never really fulfilled their promise, both in terms of sales figures and, crucially for the rest of us, content. But all that is set to change.

For CD-i the real shift from this market being a minority interest to a major league player comes this autumn. Three titles, *PAWS*, *Haunted House* and *Felix The Cat* are set to take children's titles well and truly to a mainstream audience.

Belinda Hollyer is the person overseeing the ongoing development of children's entertainment and she sees the forthcoming growth of this market (and it will grow) as a vital part in the overall CD-i strategy.

"What's interesting about this is that children's titles are as important to CD-i as they are to any other multimedia platform such as CD-ROM. The thing about children's titles is that in multimedia the whole business was first driven by the games element. Everything about it, from the product through the retail to the consumer, was focused on that specific bit of the possible market. But in CD-i and CD-ROM, and possibly earlier in CD-i than in CD-ROM, it was realised that children's titles were really important to the future of this particular platform."



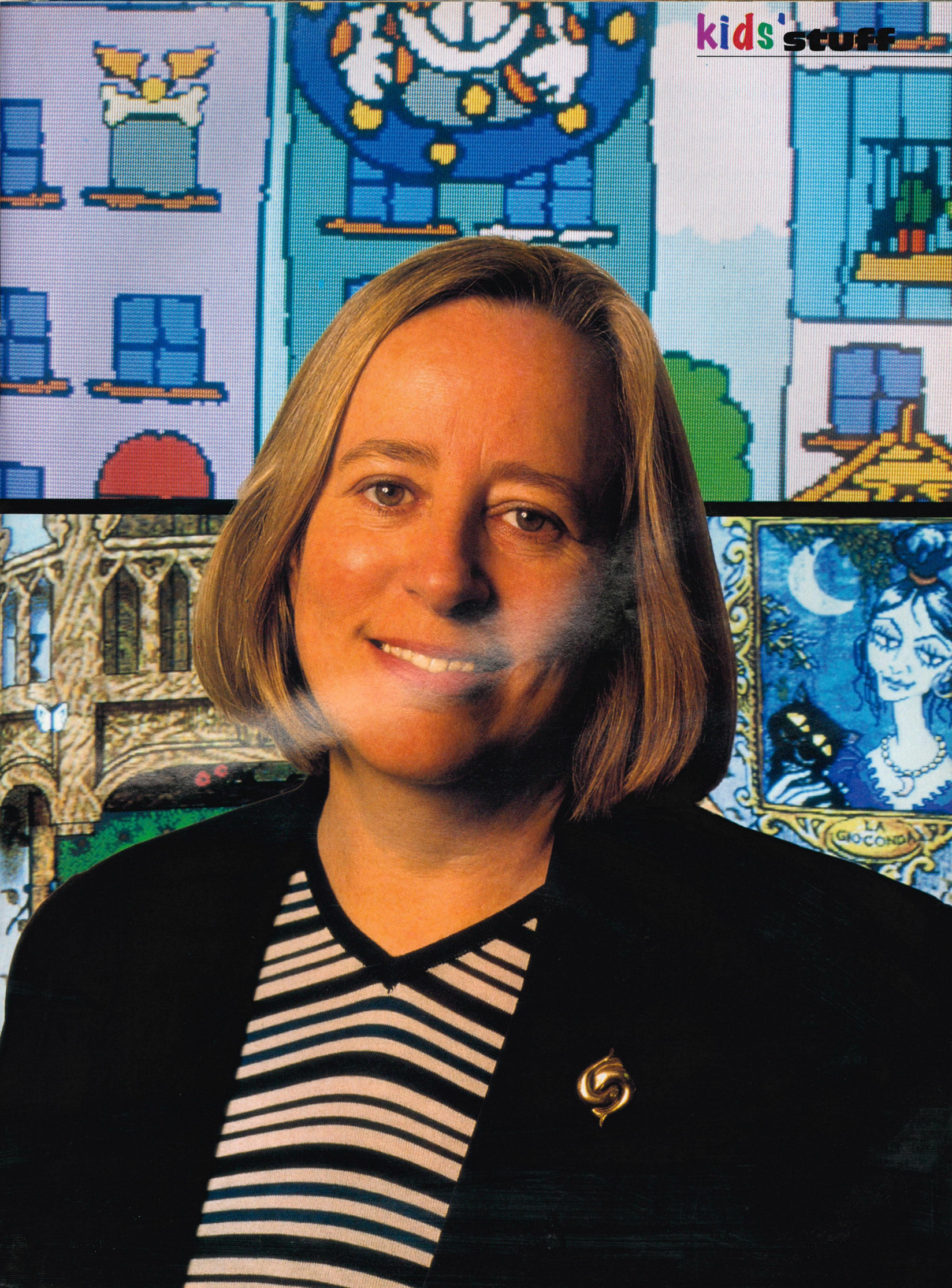
Part of the reason for that importance is the fact that kids' software simply works so well on CD-i. As Belinda points out, the TV screen is more sympathetic to children than a computer monitor and the player is also often found in a communal room, helping the interaction between parents and children while the disc is playing. Given all these points then, why haven't the titles sold more?

"It's a different consumer with children's products," she explains. "The same people buy children's CD-i as children's books, children's clothes and children's toys – and that's parents and mostly women. That means you have to get your product in front of those consumers in retail and women don't go into places like Dixons much, they just don't make that part of their regular shopping.

"How much the titles sell depends on how appropriately we've managed to solve the retail puzzles, but given that they can sell extremely well. As we continue to drive home that retail lesson and look for better and more focused opportunities, the children's titles will continue to improve."

All that said, though, the sales aren't too shabby. Philips' best selling title so far is *Cartoon Carnival*, largely because it's the one that's been on the market longest, but Hollyer is confident that both *Haunted House* and *PAWS* will outstrip it. *Haunted House* will roll out across Europe in six different languages, a fact that reflects not only a certain level of initial investment but also the belief that that outlay is going to be justified in terms of sales figures.

So, how difficult is it to make a good children's title?

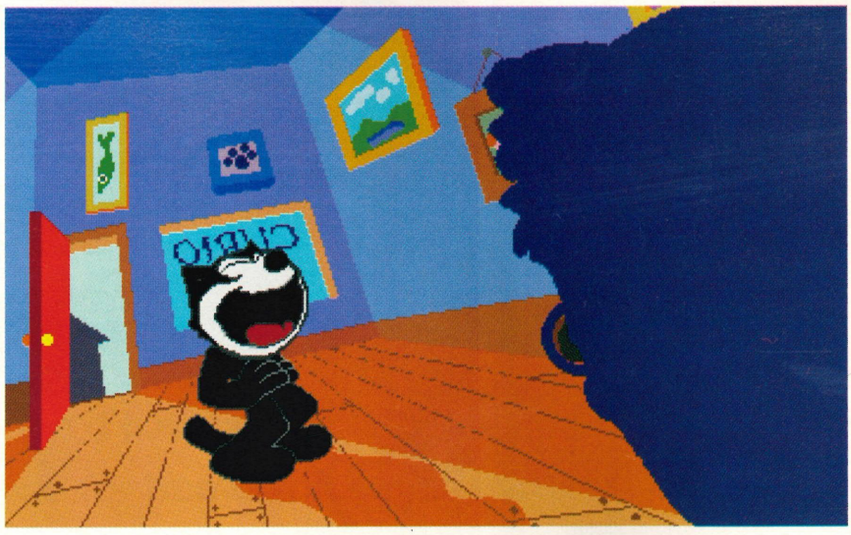

LA GIOCONDA

"Typically what happens with a children's product is that people think it will be easier to produce for children where in fact it's a great deal harder because the demands are more focused. Not only do you have to solve the regular multimedia challenges, how to get the interactivity working, how to make it non-linear, how to make it really rich, how to build in repeat value and all those kinds of things, but you also have to cater for children's abilities and interests and build that in as an underlying structure. So, if parents buy *Haunted House* or *Crayon Factory* or another title like that and we say, for example, that they're suitable for four to seven year olds, what's really important is that the four year old can enjoy it and have lots of repeat value and so can the seven year old – and that's a genuine challenge. Four year olds are very different from seven year olds and a lot of people who enter the multimedia children's market have had their fingers burnt, and deservedly so, because they didn't know what they were doing."

To that extent every title has to be targeted specifically at the market. The user interface has to be designed not only to work simply and logically, but also non-verbally for titles aimed at very young children. With regards to the content, the developers have to balance a wide range of considerations. Exploration has to be encouraged at the same time as trying to make sure the ultimate users don't become too side-tracked. Equally, they mustn't become too discouraged and should receive frequent "rewards" for their progress. It also has to be amusing, but the humour has to be appropriate to the disc's audience and not just aimed at the adult level.

From conception to release, the whole thing has to be done with children in mind. The designers have to put themselves into the mind of a child and work out what stimuli they will react to, what they will enjoy and what will turn them off instantly. To that extent, products are tested with children right through every stage of development.

"We do it when we're designing the product before we've even started making any of the assets. We test ideas on children, we test all of the elements on children and we do it again while the disc is in development. We also carry out market-focused testing with parents and children, but we do editorial



testing as we go so that we can be sure that our ideas of what will work actually do."

Future plans are to continue to expand and use CD-i as a children's platform whenever it makes commercial and interactive sense to do so. Sometimes, a conversion of software from another platform can be prohibitively expensive and there also has to be the consideration that text-heavy software – though it might look fine on a monitor – doesn't translate well to a TV screen. The other thing on Belinda's agenda is pushing the envelope of the format and moving away from the Living Books that dominated children's multimedia in its first years.



"I don't mean to sound carping because I think Living Books have some charming titles and indeed we did *Little Monster* ourselves on CD-i, but I just think the world doesn't need any more of those clickable books. Today's world of interactivity has a great deal more to offer. We are constantly looking at leading children's properties and licences and we assess those for their multimedia possibilities."

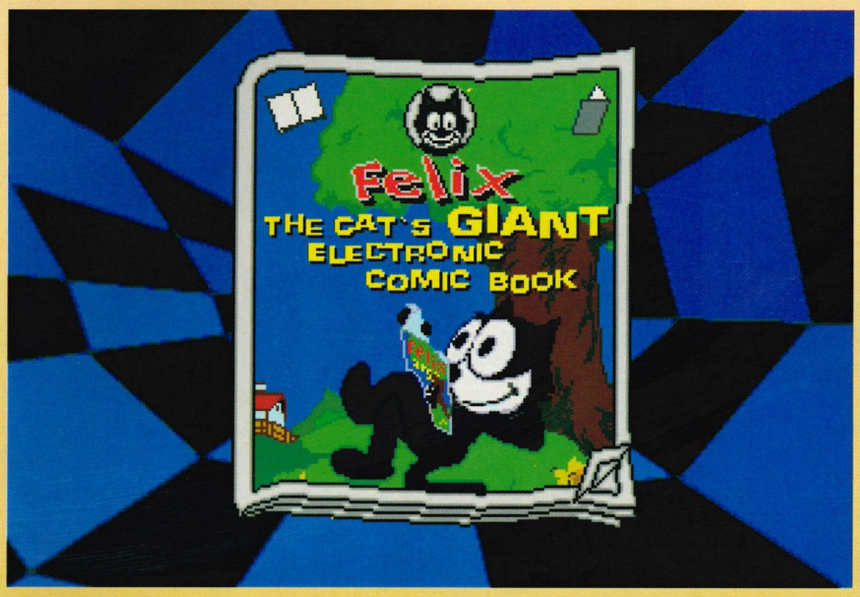
The three titles due out this autumn are certainly a quantum leap away from the previous generation and are heading far more towards what the evangelists of multimedia have been promising us from the start. Belinda acknowledges, though, that Philips is setting itself a hard target and a lot to live up to in the future.

"We are aren't we? That's one of the most exciting things about this industry, I think. We're constantly setting ourselves higher and higher standards and every time having not only to reach that but to reach new heights. And that's really just so exciting. It's lovely."



FELIX THE CAT

Older than Garfield, more black than Tom and closer to home than Spot (in Star Trek: TNG) the infamous Felix goes interactive













Felix is a cat with history. In fact, he was one of the first ever cartoon animals to achieve noteriety back in the 1920s so it's fitting that he should be jumping onwards into newer, more challenging media. Some cartoon stars stay black and white, some stay in film, some never progress beyond television. Felix has done the lot.

A brief potted Felixology goes like this. He first appeared in 1923 in a syndicated newspaper cartoon strip and his fame spread to such an extent that he was carried as a mascot in 1927 during the first solo Trans Atlantic flight. Not to be outdone, Felix was also the first television image ever broadcast from the RCA Laboratories in 1930. He survived an extensive redesign in 1958.

As befits the status of being an overactive overacheiver, Felix's interactive debut is crammed to the gunwhales with material. Some of it is in the form of straighforward linear cartoon antics, but even there you get modern stories interspersed with those from Felix's past. Most of it, though, is thoroughly interactive.

Developed by EMG, this disc takes the form of an electronic comic. The main menu is the contents page of the comic, and highlighting options there takes you to the actual "features" which announce their content with a jingle as well as a picture. In fact, there's rather a lot of singing on this disc, lending it an authentic cartoonish air.

Activities are numerous. Join the dots (always a giggle) and the sketched drawing comes to life before your eyes, learn how to draw Felix, sing along with Felix if you can really reach notes that high or discover how to look after the planet. Some of the cartoon stories also give you an option on whether to act out one of the parts or simply listen.

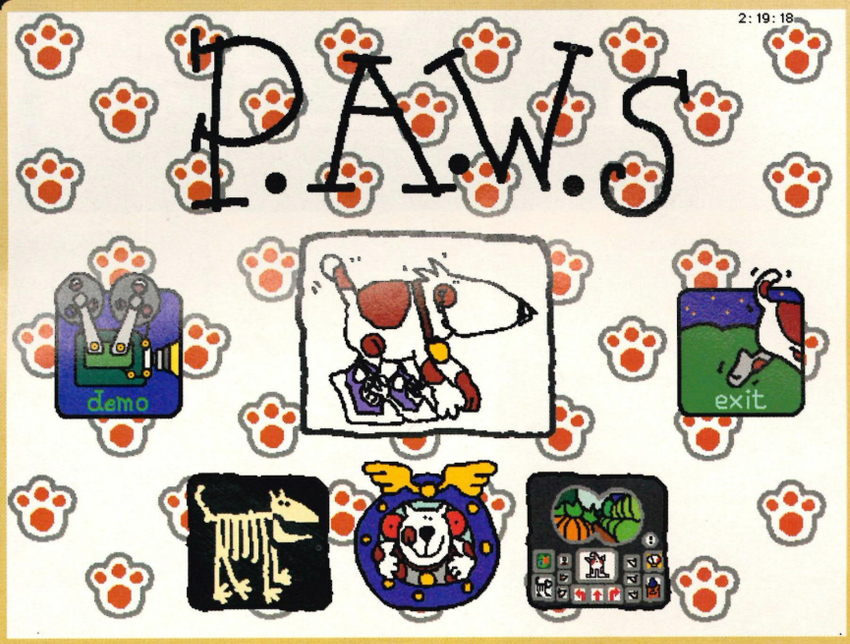
The version we saw wasn't completed but for sheer volume of material alone Felix looks like a winner. The question is what's going to be next for hyperactive little poppet? You might just want to check out http://www.felixthecat.com for proof that the cat's gone netsurfing.

JASON ALESI



PAWS

The latest CD-ROM mega seller for kids is coming soon to CD-i. Prepare to woof a lot, chomp bones and terrorise next door's cat



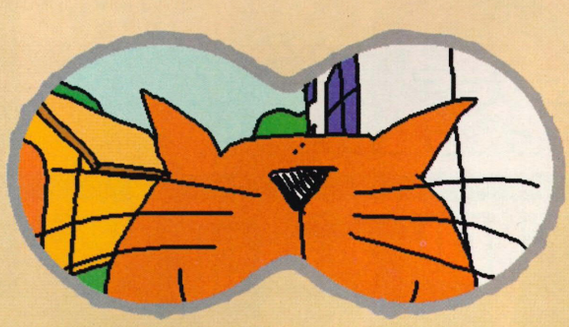
You may have noticed how it goes with some kids' books. Walk into the children's section of many a bookshop and as you come abreast of the TinTin and Asterix stands you'll notice a furtive-looking adult standing there. You can never quite put your finger on it, but they certainly have the air of someone who is expecting to be caught out somewhere along the line. Their feet shuffle, their head is hunched over and their neck is scrunched up like that of a tortoise ready to retreat into its shell at the first hint of danger.

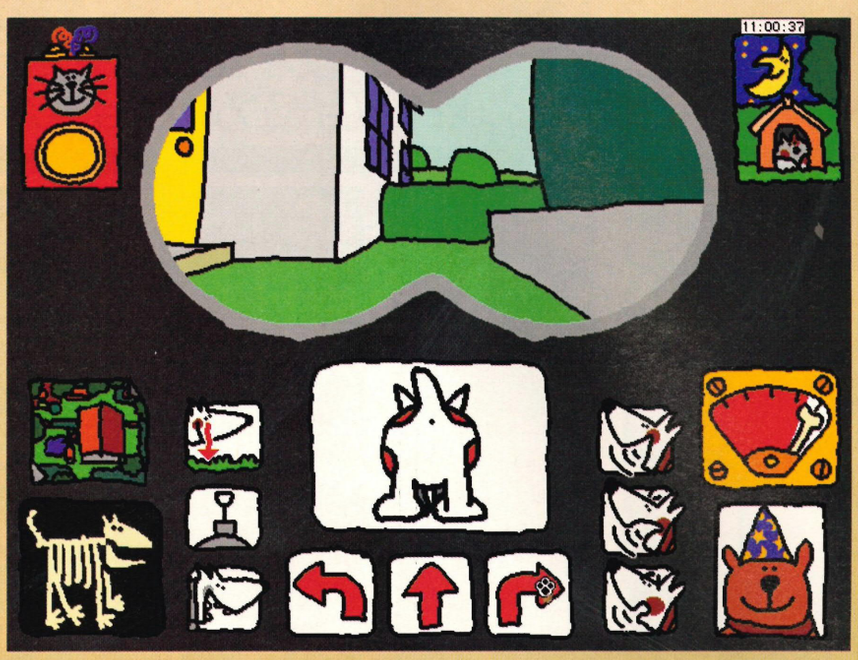
The fun bit is to go up to them. Well, sneak up, actually, and when you're within two feet just cough, sniff or whatever. It's then that you observe one of the quickest reflexes in the animal kingdom as their arms blur in a flurry of movement. That's not the quick bit, though; the quick bit is the capilliary action in their cheeks. You have just caught a grown adult reading and giggling at a kid's book and the blush reflex is so instantaneous it's added several previously undreamed of insights into quantum mechanics.

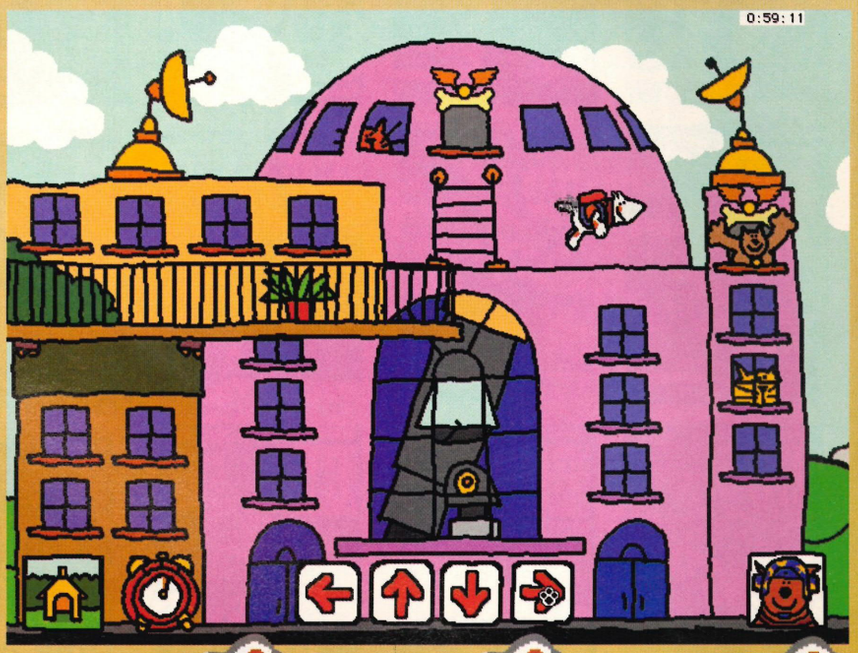
All of this is silly in the extreme. Kids' books are brilliant – often a hell of a lot better than adult ones when it comes dowm to it – and to be ashamed of reading them is plain daft. The Editor for one, at times of great stress, has been heard to quote great chunks of Asterix by memory. The point to all this? That *PAWS* is a completely brilliant disc that will probably be enjoyed by children and adults alike. Well, hopefully enjoyed by children, it depends on whether the adults will let them near the player.

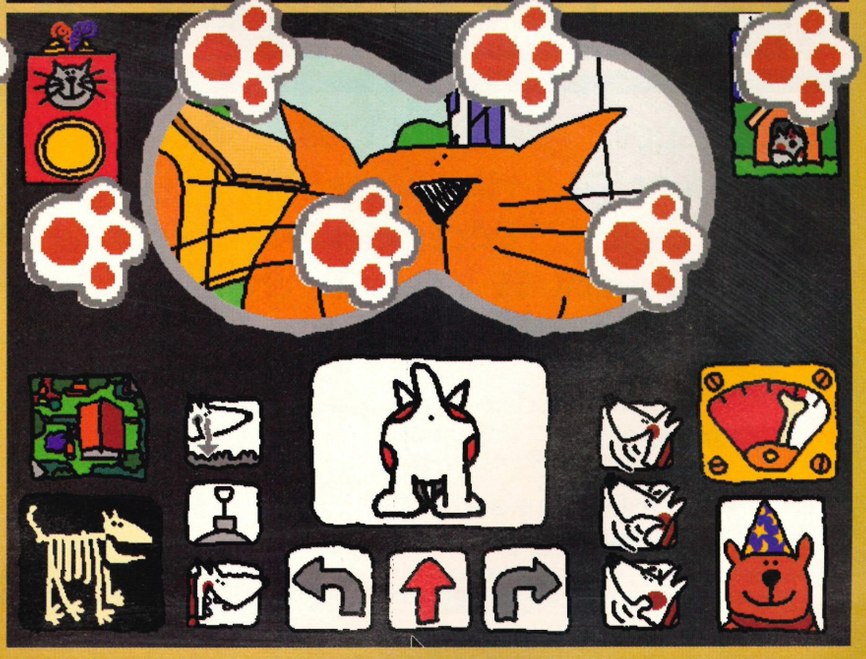
PAWS, as you may have guessed from the screenshots, is all about dogs and the acronym stands for Personal Automated Wagging System. The theory is something along the lines that dogs are obsessed with two things — bones and cats. Those of you who have dogs will probably have a hard time arguing against this.

There are two main parts to the disc. The first is a guide to a dog's anatomy, but before you turn green wondering at the biological grimness of it all, this is no normal anatomy. This dog seems to be powered by a collection of pipes, hoses, levers, switches and smaller dogs. Different parts of the dog can be highlighted, switches pressed, levers pulled, hoses prodded and the like. It turns out that the common dog, rather than being a triumph of evolutionary design, is a bit of a Heath Robinson gadget.









Then there is the bit where you take control of the dog, which is probably one of the most entertaining things ever put out on CD-i. You control all the dog's actions from the time he wakes up in the kennel desperate for a bone to the time he goes to sleep at night dreaming of them. You direct him round the garden looking for said bones while several interesting things happen around you, such as the cat lures you into the garden shed and locks you in. Charming. Meanwhile, you do general doglike things such as chasing the cat, terrorising the postman and diving into the pond.

Let your boneometer drop down to zero, though, and suddenly you find yourself asleep having rather odd doggie dreams. This is handy for the adults involved as it's easy to say: "Oh look, PAWS has gone to sleep. Time you did too", or something else along similar parental lines.

What makes *PAWS* so good is the humour in all the animation and the attention to detail. There's a small game on the disc where you become a flying dog and have to deliver bones to all your friends. It starts with an animation that comes across like *Rhubarb & Custard* crossed with *Thunderbirds*. Then, while you're stalking round your garden, the cat will suddenly appear in front of you, blow a raspberry and leg it over the nearest fence. Dreams involve highly surreal events such as alien spaceships dropping giant bones from the sky. It's entertaining in the extreme.

There's also extensive on-line help so that even the youngest children should be able to navigate their way through the interfaces pretty easily. The interfaces are well designed, too, and the developers reckon that it's suitable for children as young as two and a half.

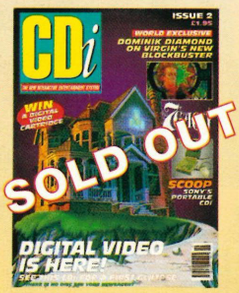
PAWS is currently out on CD-ROM but is scheduled for a CD-i release around the autumn. I'm already booking my time on the player.

JASON ALESI

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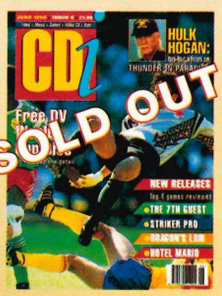




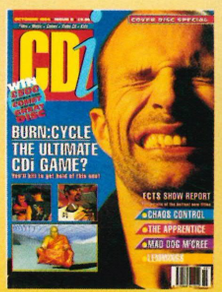




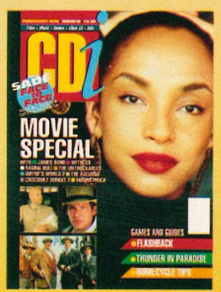




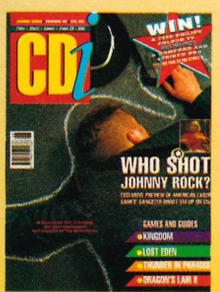


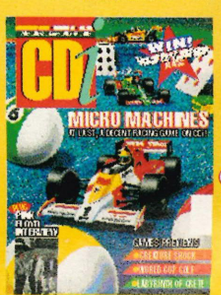




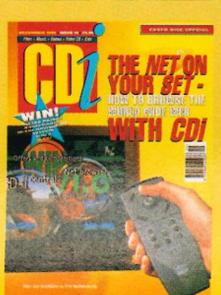


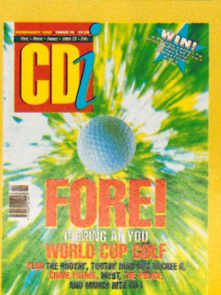


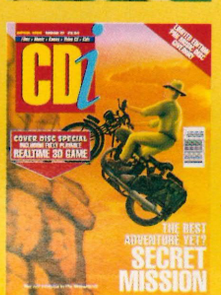








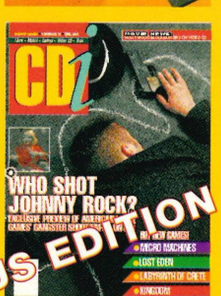












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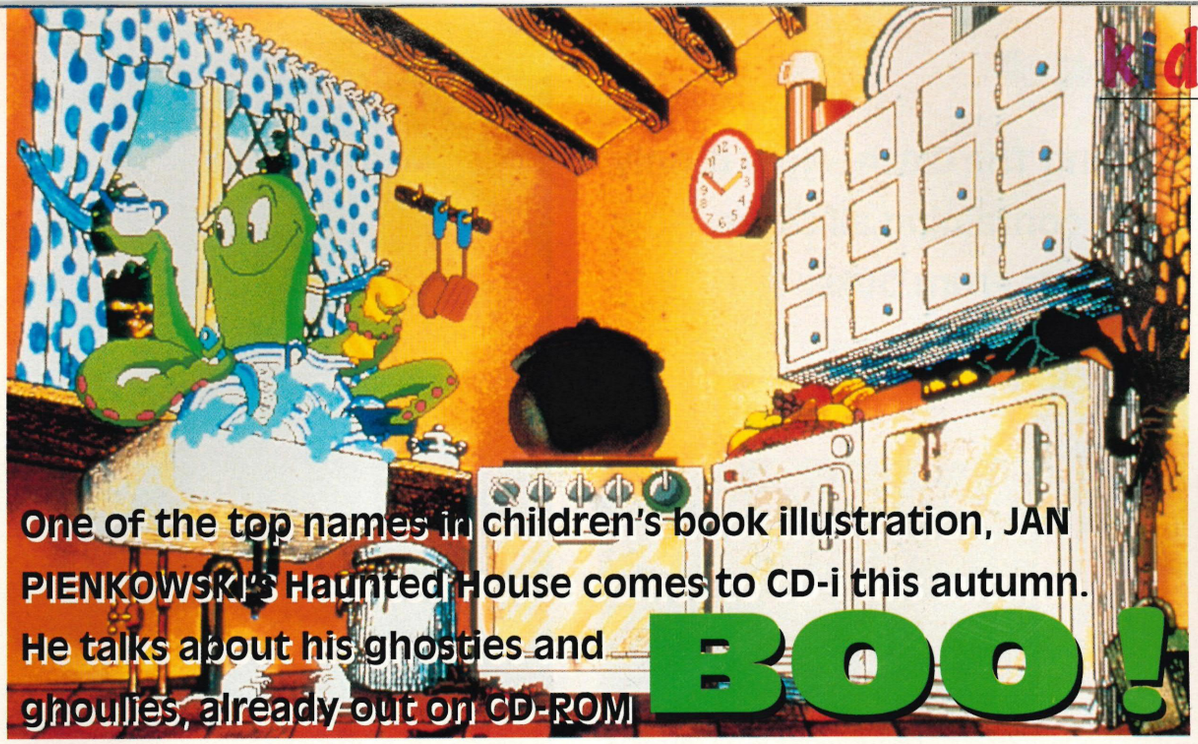
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One of the top names in children's book illustration, JAN PIENKOWSKI's Haunted House comes to CD-i this autumn. He talks about his ghosties and ghoulies, already out on CD-ROM

BOO!



Haunted House is based on your phenomenally successful, award-winning book. Does it remain true to the original?
I wanted the atmosphere of the CD-ROM to remain true to the book. That was important. I think it's extended the book, added a lot to it and made it into a virtually real type of place. A lot of the screens are the same as the spreads in the book, but we added six new ones – the cellar, the corridor, the outside of the house, the gate and garden, the inside of the door and the plan of the house, which all had to be redrawn to fit the shape. It often took hours of intricate working out. For the elements that were particularly difficult we made models, including a model of the whole house from the outside so that we could work out the perspectives and see how the rooms and elements connected together.

So you were involved with the project along the line, from start to finish?
My publisher at Reed initially approached me with the idea and then Philips came on board as distributors here and in the US. I wrote a script based on the book and did all the preparatory work, making suggestions for the animators and selecting the music to go with each room. We tried to give each room a different feeling with Italian opera in the kitchen, Gilbert & Sullivan in the sitting room and French classical music in the bedroom – giving the whole thing a European/US shape. The animations were done by developers Media Station in the US. I went back and forth about five or six times to check everything was going the way we wanted it.

Are you pleased with the results?
Oh yes. Of course, some of the animations and games had to be cut because there wasn't enough time or money. I have learnt a great deal from the experience. I am working on another script at the moment and this time I will know more clearly what to go for and what not to do.

Is there a room in Haunted House that you go back to again and again?
My favourites are the kitchen and the attic with the TV that plays horror movies and the moth game. I like the opening of the attic screen when the moths fly out. This screen is based on the attic at home – I actually went up into the loft and drew the boiler and the rafters. A lot of *Haunted House* is taken from my home. The sitting room, for example, has a vaguely English Victorian look like mine. The outside, too, with its spooky turret is based on a real haunted house, which was built by William Burgess in London's Holland Park.

What do you hope kids will get from Haunted House?

First, I hope that they will enjoy it and have a lot of fun. It may help them to learn to use their computer which would be a good thing. I hope also that they will recognise some of the references and enjoy the music and want to listen to more.

What do you think of other children's software?
I think that the multimedia industry is still in its infancy. There is still a long way to go and we've got to be patient. Software is not interactive enough yet, but it will get there.

Quite a few authors and illustrators are suspicious of multimedia, viewing it in a certain way as a threat to books. You've welcomed it. Was that an easy thing?

It wasn't so difficult for me. I didn't come from books initially, but from graphic design. When I was at university I designed posters for shows and after that I went into advertising creating press ads and TV ads. That put me in good stead for this, as I learnt that seven seconds is a long time. I got into books reasonably late, about 20 years ago, so perhaps I haven't got the same feeling about them that other authors have. For me, images are more powerful than words – the computer is just another way of working, of creating images.

Manga, B-movies and The Clash...Now if only they'd make a disc containing all three. How about Casbah Demons From Outer Space?

Ninja Scroll

DIRECTOR: YUTAKA TAKAHASHI
CERT: 18
DISTRIBUTOR: CD VISION
RUNTIME: 94 MINS
PRICE: £17.99
TEXT: ANDY STOUT

RATING: 3/5
ENCODING: GOOD
AUDIO: GOOD



Remember last issue we told you that Manga videos were exclusively set in some cyberbrat's nightmare vision of Tokyo in the 21st Century? Well, we lied. Sorry. Okay, *most* of them are, but the odd one or two crop up with a slightly different agenda.

Such a release is *Ninja Scroll*, a slice of anime set in a violent vision of Japan's feudal history. You can probably place it in the context of a nation trying to rediscover its own national identity and harking back to the feudal days of the emperors and the ninjas to escape the pressures of living in a modern westernised society. Probably, but inaccurately. Because this title, from the opening sequence onwards, is pure spaghetti western.

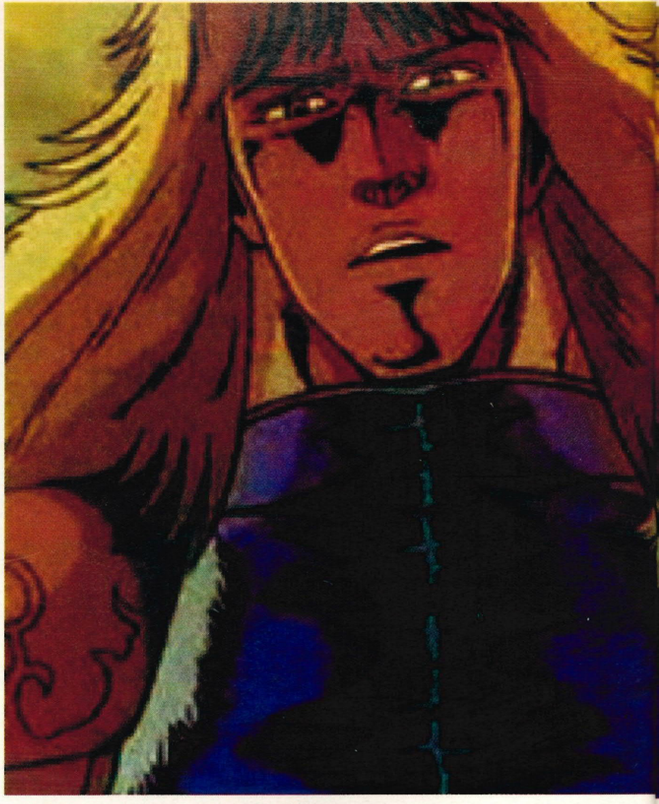
Takahashi might as well have called this *The Good The Bad and The Ninja* or *For a Few Ninjas More*. Jubei is a masterclass ninja who wanders the land alone hiring his services out to those who'll pay (*I Was Born Under A Wandering Ninja*, perhaps?). A complicated plot to overthrow the government puts paid to all this wanton meandering and, teaming up with the love interest in the shape of a female ninja Kagero, he plunges fearlessly into a web of treachery, sorcery and deceit. Even for manga, parts of *Ninja Scroll* are bloodthirsty with spectacularly-choreographed sequences. Animation is of a resolutely high standard, as is the encoding with little evidence of overt blocking spoiling the carnage.





The sound is good, too, being surprisingly high quality Surround Sound that really gives the speakers a good workover.

All it really needs is an Ennio Morricone soundtrack and a couple of ponchos, but even in its odd, hybrid and bastardised spaghetti ninja format it's a good wheeze.

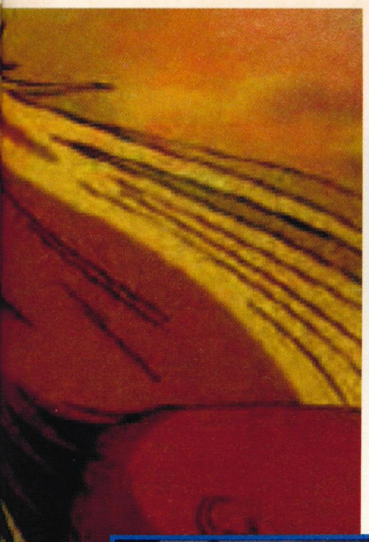


FIST OF THE NORTH STAR

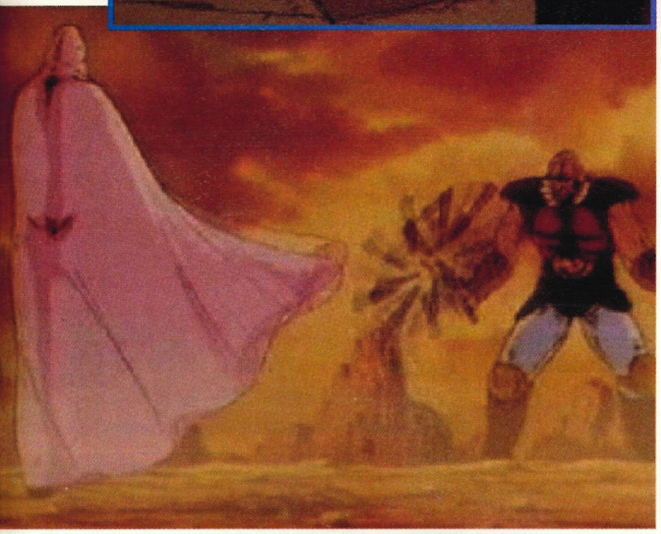
DIRECTOR: TOYOO ASHIDA
CERT: 18
DISTRIBUTION: CD VISION
RUNTIME: 112 MINS
PRICE:£17.99
TEXT: DEAN MORTLOCK

RATING: 4/5
ENCODING: GOOD
AUDIO: GOOD

One of the joys of having the manga films converted to Video CD is that occasionally a gem will appear that you may have forgotten about. Fair enough, you are almost correct to expect that classic titles such as* Akira *or* Crying Freeman *will show up, but it's also those misplaced titles that were hugely popular in their day, but overlooked now that make this translation worthwhile.* Fist of the North Star *is one. It was released originally in 1986, and although you can spot the advancements over the past 11 years, it still manages to hold up pretty well. In the days before restraint,* Fist of the North Star *manages to assault your senses better than most titles today. There's been a nuclear war and the expected results occur. Bands of renegades and mutations crawl out to try to claim any vaguely inhabitable areas of land. Rather than mark out separate sections of land, grow some mutated vegetables and try to eke out a self-sufficient

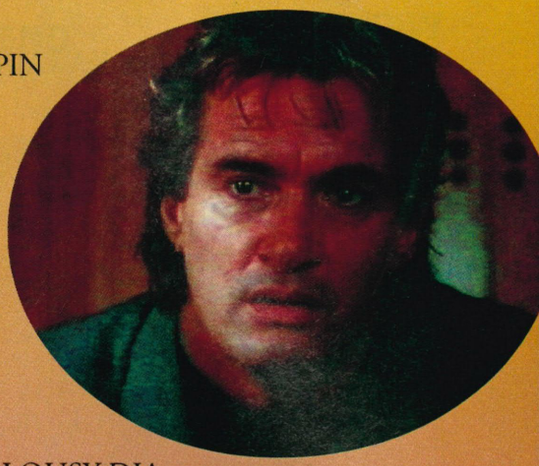






Cybertracker

DIRECTOR: RICHARD PEPIN
STARRING: DON 'THE DRAGON' WILSON
CERT: 18
DISTRIBUTOR: CD VISION
RUNTIME: 90 MINS
PRICE: £17.99
TEXT: BEN SOUTHWELL



RATING: 2/5
ENCODING: GOOD
AUDIO: EXCELLENT SFX, LOUSY DIALOGUE (AND THAT GOES FOR THE SCRIPT TOO)

Now don't get me wrong. I enjoy a good B-Movie as much as the next paranoid insomniac, but if I have to sit through one more sub-standard Terminator/Robocop rip-off I may just go stark raving bonkers and decide to try for world domination myself. Yup, from the cover of the disc to the last encoded frame, *Cybertracker* is a rehash of every futuristic, robot policeman fantasy thriller that you've ever seen.

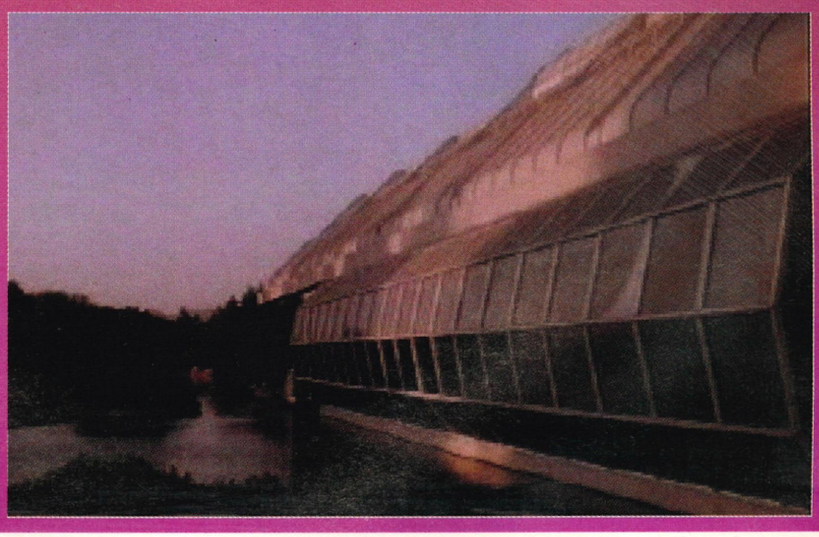
It's set in a future where a new solution has been found for law and order — Cybertrackers — robot policemen that are judge, jury and executioner rolled into one. Enter a senator that supports the introduction of Cybertrackers, a rebel force which opposes them in the name of humanity, and a kickboxing secret service agent called Philips somewhere in the middle.

The plot may be convoluted, but it's still predictable. Is there an evil mastermind behind the Cybertrackers? Does Philips throw in his lot and do battle with his arch rival in the secret service? Does too much beer make this kind of thing enjoyable? Yes, yes, and almost.



It's well made and very well encoded, but it's just too clichéd to be gripping. However, for fans of the genre you'll be pleased to know that there are plenty of explosions (filmed in loving slow motion) and about enough kickboxing. The music and sound effects are in glorious stereo, really sumptuous. But the dialogue is rather muffled. Now, it's not as if it's great dialogue, but I think it shows where the producers' hearts (and wallets) are.

After a good night out this would probably pass muster, but really the best thing about it is the name of the star: Don "The Dragon" Wilson.



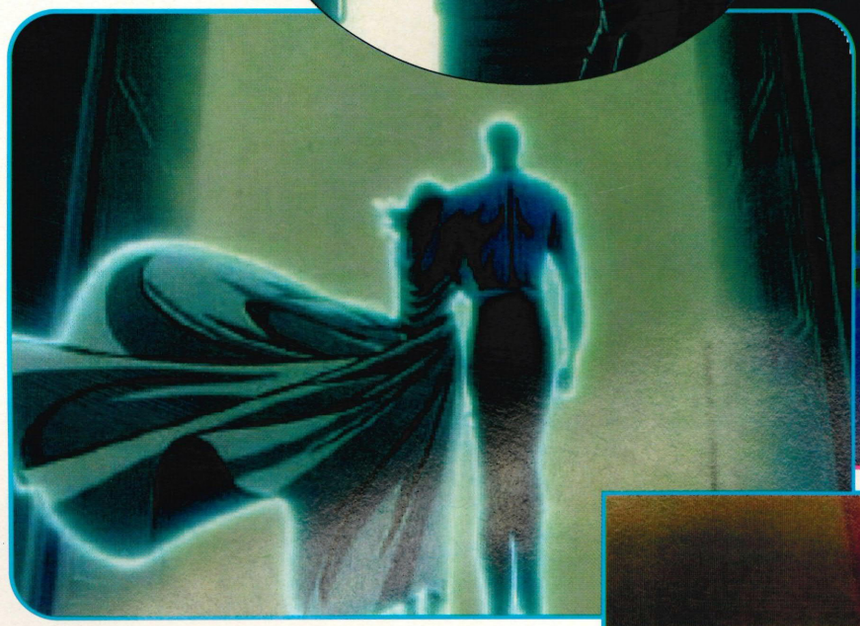
lifestyle, they fight like children. Yes, it's all very* Mad Max/Escape from New York-*ish and when a man is chosen to restore peace to the world — called, unbelievably, Ken — he's kitted out in black and runs around being incredibly violent, killing left, right and centre. The plot is okay, the visuals are better than most and the pace, considering its subject, is fast and certainly furious. It's violent, so far over the top that it cannot be seen by the naked eye, but a 100 percent classic and a sensible purchase.

WICKED CITY

DIRECTOR: YOSHIAKI KAWAJIRI
CERT: 18
DISTRIBUTION: CD VISION
RUNTIME: 85 MINS
PRICE: £17.99
TEXT: DEAN MORTLOCK

RATING: 4/5
ENCODING: VERY GOOD
AUDIO: EXCELLENT







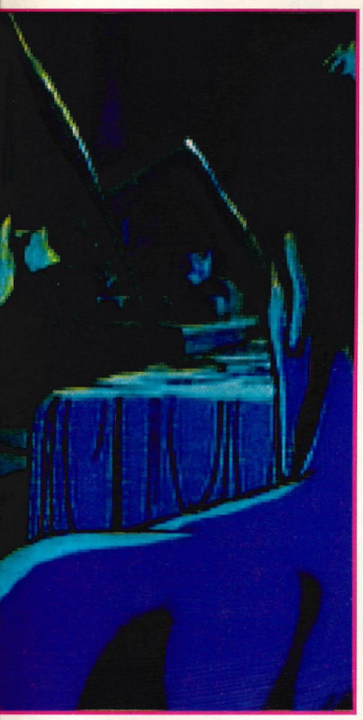


Time for the stereotype. Conjure up every misconception that everyone's ever thought about manga and you'll probably hear that it's too violent, sexist, they all talk far too fast or the plots don't make any sense. It's as if someone at manga heard these comments and created a film to add fuel to that particular roaring fire.

Wicked City *concerns the safety of a perverted dwarf who has the fate of mankind resting on his hunched, scrawny and small shoulders. He is needed as an ambassador for the humans in the signing of a treaty to ensure peace over our world and the world of the demons. Terrorists from both sides use this as an opportunity to thwart the signing. Two elite guards, therefore, are placed in charge of looking after the dwarf. Run-of-the-mill? Hmmm, probably, but it has to be said that anime does come into its own when there's an opportunity for plenty of gratuitous violence, sex and the odd demon or two, and by God, are there plenty of those here. Shape-shifters and suspender-wearing spider women are pouring out of the mutated woodwork. It's okay, I still believe that* **Overfiend** *was more than slightly over the top but* **Wicked City** *falls neatly somewhere in the middle of that and decency. The plot just about gets away with it, it's occasionally funny (thankfully it doesn't take itself too seriously) and builds up a fair amount of suspense. While never a classic,* **Wicked City** *is still pretty appealing.*







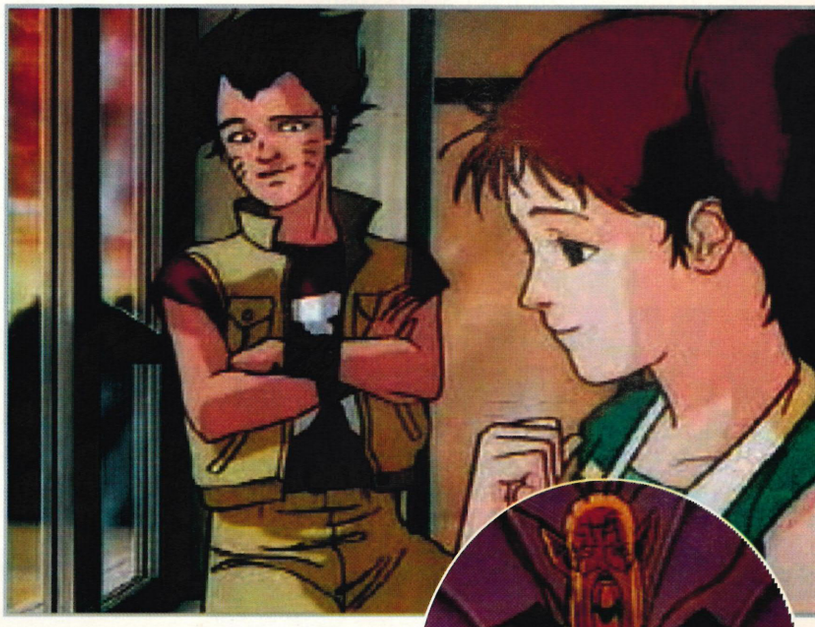




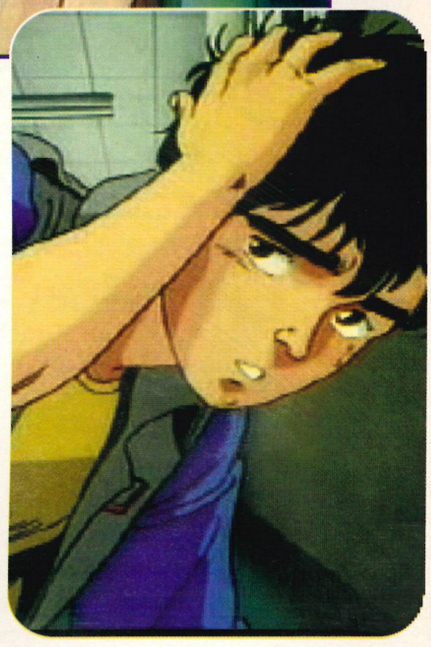
UROTSUKIDOJI: LEGEND OF THE OVERFIEND

DIRECTOR: HIDEKI TAKAYAMA
CERT: 18
DISTRIBUTION: CD VISION
RUNTIME: 106 MINS
PRICE: £17.99
TEXT: ANDY STOUT

RATING: 2/5
ENCODING: GOOD
AUDIO: GOOD







Memory plays tricks and you forget. You forget so much that you actually sit down to watch *Legend of the Overfiend* over a plate of bolognese, some fresh-baked rolls and a nice chianti. You have a dim recollection that it has a couple of slightly gruesome bits in it, but nothing too serious. Wrong. *Overfiend* is probably the best way to go off chianti ever invented. Five minutes in and a schoolgirl has been subjected to a lesbian demon rape (if such a thing is possible) and the hero has managed to masturbate successfully twice. Meanwhile, you're treated to lovely panoramic views of a demon kingdom where the afterlife seems to consist solely of demons doing unspeakable things to women. Misogynistic? Oh, just slightly. *Overfiend* is over the top in all regards. The plot is the usual mystical gibberish regarding the uniting of demon worlds, except this time a being is born called the Chojin whose destiny it is to sort all this out. But who is he? And what will Earth be like when he succeeds? A paradise or a hell dominated by violent lusts? Fancy a guess?

Daft though that is, *Overfiend* manages to be quite a compelling film. For all that compelling nature though (and in many respects it is damn good manga featuring some superb animation and a relatively coherent storyline) it's the sex that puts you off. Not that there's anything intrinsically wrong with sex, but this is sex that portrays women as victims, the male as dominant, and the whole thing leaves a nasty, sour taste in your mouth.

Probably the best sequence is where the *Overfiend* goes mental and starts laying waste to the city in a part reminiscent of the Night on Bare Mountain scene from Disney's *Fantasia*, only on acid. But you can't get away from the underlying unease about the film and a lot of its attitudes. Extreme, exploitative and ultimately unsettling.

THE PROFESSIONAL

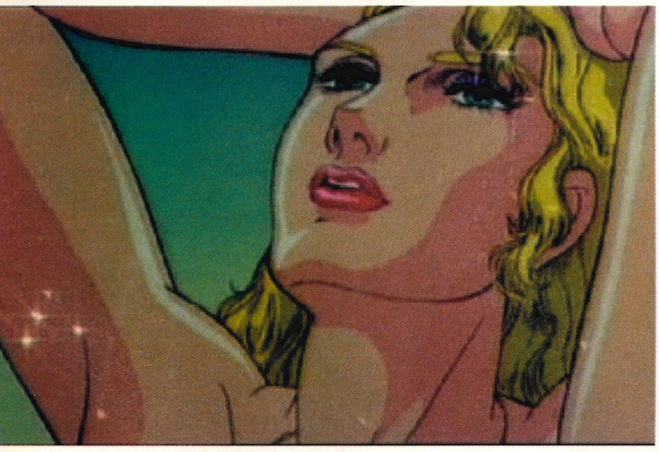
DIRECTOR: OSAMU DEZAKI
CERT: 18
DISTRIBUTION: CD VISION
RUNTIME: 117 MINS
PRICE: £17.99
TEXT: DEAN MORTLOCK

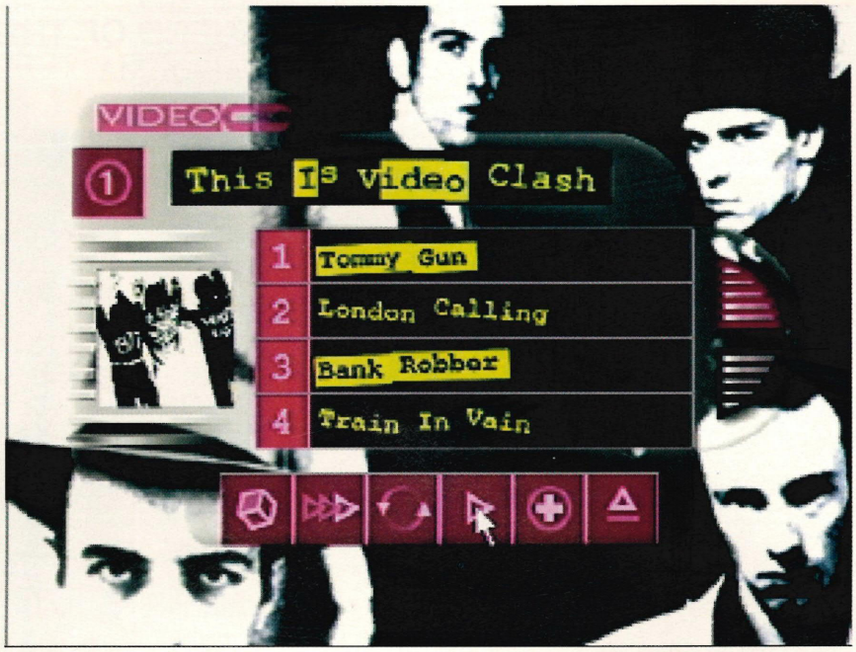
RATING: 2/5
ENCODING: GOOD
AUDIO: GOOD

When it was released over here two years ago, The Professional *had a much higher profile launch than most manga titles. It even made a brief flirtation with a cinema release. Riding high on the top of an Akira-sized crest of a wave,* The Professional *was to try to do for 1994 what* Ghost in the Machine *tried to do for 1996. Unfortunately, though, it wasn't very popular.*

The idea gets off to a promising start with the main star a hired hitman, much in the vein of Crying Freeman *— he's cold, heartless and kills without remorse (yep, not even a tear here) and collects his money at the end of the day, with not a smile to be seen. Golgo 13 — for that is his name — makes the mistake of accepting a contract to kill the son of a multi-millionaire and that's where his troubles begin. Now, before you can say "in the shit", he has the CIA, the FBI, the Pentagon and a seemingly large amount of the US Army after him. This lot, coupled with a monster-thing called Snake, and two undead twins — Silver and Gold — mean that Gologo 13 has even less to smile about — if he ever smiled in the first place. There's a fair amount of slow-motion shooting sequences where victims manage to turn around and stare in horror at the bullet that's about to puncture their forehead — far-fetched in the extreme and slower moving than a tortoise with asthma. Despite a fair plot and some good adversaries,* The Professional *is a bit of a limping amateur.*







TRACKLIST
Tommy Gun
London Calling
Bank Robber
Train In Vain
The Call Up
This Is Radio Clash
Rock The Casbah
Should I Stay Or Should I Go

This Is Video Clash

ARTIST: THE CLASH
DISTRIBUTOR: OMNIMEDIA
RUNTIME: 31 MINS
PRICE: £17.99
TEXT: JASON ALESI

RATING: 3/5
ENCODING: ADEQUATE
SOUND: POOR



At the end of the day, there are three punk bands that really matter, three bands that will sail on into history while the rest are simply footnotes in the appendix. The Sex Pistols, Malcolm McLaren's media babies are one of them naturally, though in reforming for filthy lucre they've probably blown their credentials. The Damned are another whose reputation has gone west, though in *Machine Gun Ettiquette* they produced one of the few classics of the genre. Then there's The Clash.

Formed by Joe Stummer and Mick Jones (and destroyed by them too when their acrimonious relationship foundered on the crags of Strummer's political sensibilities and Jones' rock star pretentions) The Clash simply *were* punk. Albums such as *London Calling* and *Combat Rock* melded excursions into funk, reggae, rap and jazz with sheer, primal rage. It was a heady, noxious brew and we loved every single minute of it. Good job, too, as there are only 31 of them to love on this disc, which is a bit short by anybody's standards. As with last issue's discs from OmniMedia the quality's a bit ropey, too, though they do seem to be making inroads into raising it slightly. The original videos? Well, let's just say that they're hardly going to garner any awards, but with music of this quality does it really matter? Nah, course not. Just bung on *Rock The Casbah*, jump around your living room a bit and relive those glory days all over again.

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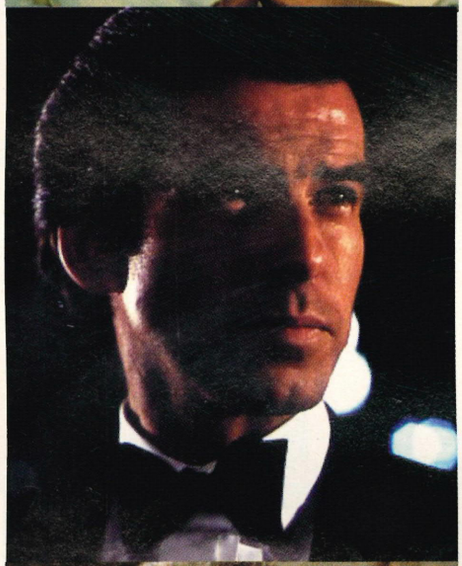
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WH SMITH

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THE BO

007: suave, sophisticated and deadly. The release of three VCD triple packs gives us the perfect opportunity to examine the legacy of Ian Fleming's legendary hero

The name's Bond, James Bond" is one of the most famous lines in cinema history. But, until the runaway success of *Goldeneye* last year, there were many who were saying that the 1990s marked the death knell of 007.

Thankfully, that was not the case, and the release of three new Video CD James Bond boxed sets is a good excuse for a backwards look over the most successful film series ever.

I'm referring, of course, to the 17 films (and counting) made by producers Harry Saltzman and Albert "Cubby" Broccoli through Eon productions. From *Dr No* in 1962 to *Goldeneye* last year, James Bond has become a near permanent fixture on our screens. To many of us the James Bond films *were* the cinema. Year after year Bond would be back on our screens and we'd be there, shaken and stirred in equal measure.

The formula has been so successful that it's been estimated that over half the population of the world has seen a Bond film (and that's before they've been released in China) with the series taking over $1bn at the box office. Why? What is it about this secret agent with his licence to kill that has kept the audience coming back for more?

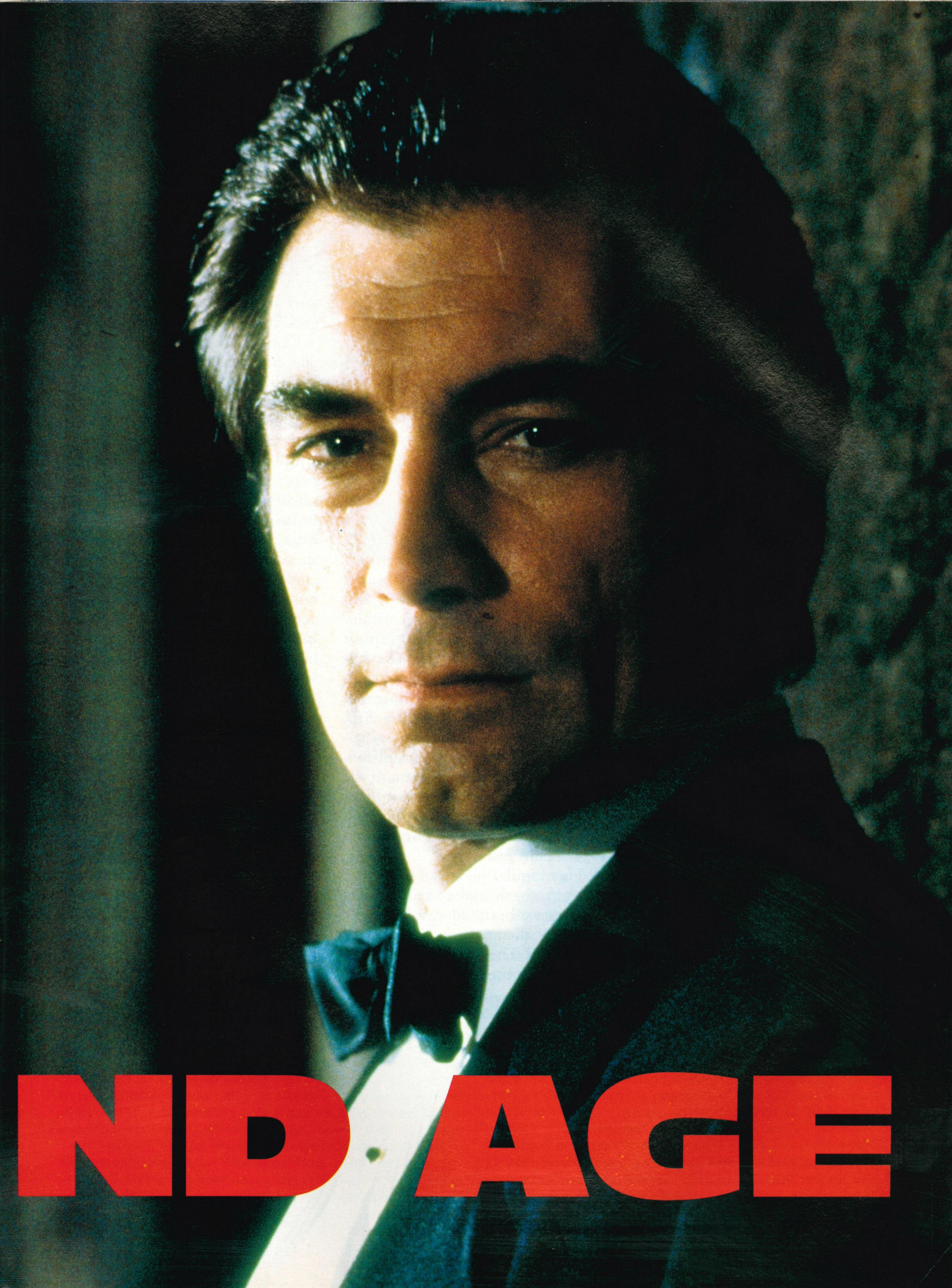
Many of the qualities that made the films such a hit are found in Ian Fleming's original books. Bond was a man battling grotesque evil geniuses and relying on his wits to survive, while seducing women with incredible ease. It was wrapped up in a prose style peppered with authentic detail that somehow anchored the stories in reality. It may not have been politically correct, but it sold by the million.

The films played to the strengths of the books but chose to accentuate the larger-than-life elements. Where Fleming relied on social and gastronomic detail bordering on snobbery, Broccoli and Saltzman went for action, sex and gadgets, all wrapped up with a dash of humour. It was the 1960s and the films took advantage of changing attitudes to push the boundaries of what was possible in a family film. No-one else was offering the same mixture with such style. So what if it was done to a formula, the formula worked and we loved it.

There was always a complicated, globe-threatening plot: attacking America's gold reserves at Fort Knox, stealing spacecraft from mid orbit, poisoning food supplies with chemical warfare. Often this would take Bond to exotic locations which, in the days before millions of us could jump on a jet and head for the sun, lent a huge boost to the escapist quality of the films.

Bond villains had names such as Auric Goldfinger, Ernst Stavro Blofeld and Rosa Klebb and worked for organisations like S.P.E.C.T.R.E. They were masterminds with abnormalites that ranged from a scarred face to webbed fingers. Their sidekicks had metal teeth and used steel-rimmed bowler hats to kill.

Then, of course, there were the Bond girls – beautiful women all, though not necessarily the best actresses in the world. The arrival of each film would be accompanied by a huge ballyhoo cum photo-oppor-


ND AGE







tunity as Bond and his leading ladies were rolled out before the world's press. Ursula Andress, Honor Blackman, Diana Rigg, Britt Ekland, Jane Seymour, Talisa Soto, Maud Adams – the list reads like a who's who of beautiful women and the Bond girls have fuelled more than their share of adolescent dreams.

The series features a remarkable consistency of characters and actors. M, Moneypenny, Q: all returned in film after film, played, for the most part, by the same actors. This onscreen "family" was repeated off-screen with production personnel returning for film after film and often being promoted from within. John Glen started as a second unit director and editor for *On Her Majesty's Secret Service* and went on to direct the five Bonds from *For Your Eyes Only* to *Licence to Kill.* Producer Michael G. Wilson was co-writer on five of the films and Ken Adams was designer for seven of the Bonds. The list is endless and Bond even had a "home" – Pinewood studios where all the Bonds were filmed until *Licence to Kill.*

This family has given the series great strength and continuity. As soon as we heard Monty Norman's hypnotic theme we knew what we were in for. The pre-titles were mini-films in themselves, so famous that the opening to Arnold Schwarzenegger's thriller *True Lies* is obviously a homage to *Goldfinger.* Maurice Binder's titles became near legendary, accompanying the latest theme song sung by a star of the day. The family did not stray from the formula. They gave us what we wanted, only more so each time. For years they delivered, capping themselves each time, and when it was good it was very good.

Last, but not least, there was the man himself. Bond, James Bond. Or should I say Connery, Sean Connery. In casting the, then unknown, Scottish actor Broccoli and Saltzman struck gold. Quite simply Connery *was* Bond (and many would say still is despite a strong challenge from Pierce Brosnan). Connery brought a credibility to the role that carried us through some of the more outlandish moments. You could believe he was capable of killing a man and you *knew* that women would fall for him. Connery's Bond had a fast line in dialogue, fast cars and even faster women. No-one could match him.

If you need a template for the series look no further than *Dr No.* With this first film Broccoli and Saltzman found the formula that would sustain them with only minor changes through nearly four decades of film-making.

Dr No himself is a typical Bond villain with his artificial hands and labyrinthine underwater HQ. His mad scheme to interfere with the American space programme was a plot that would be used again later in the series. Then, of course, the first Bond girl, Ursula Andress

DIAMONDS ARE FOREVER
RATING: 3/5

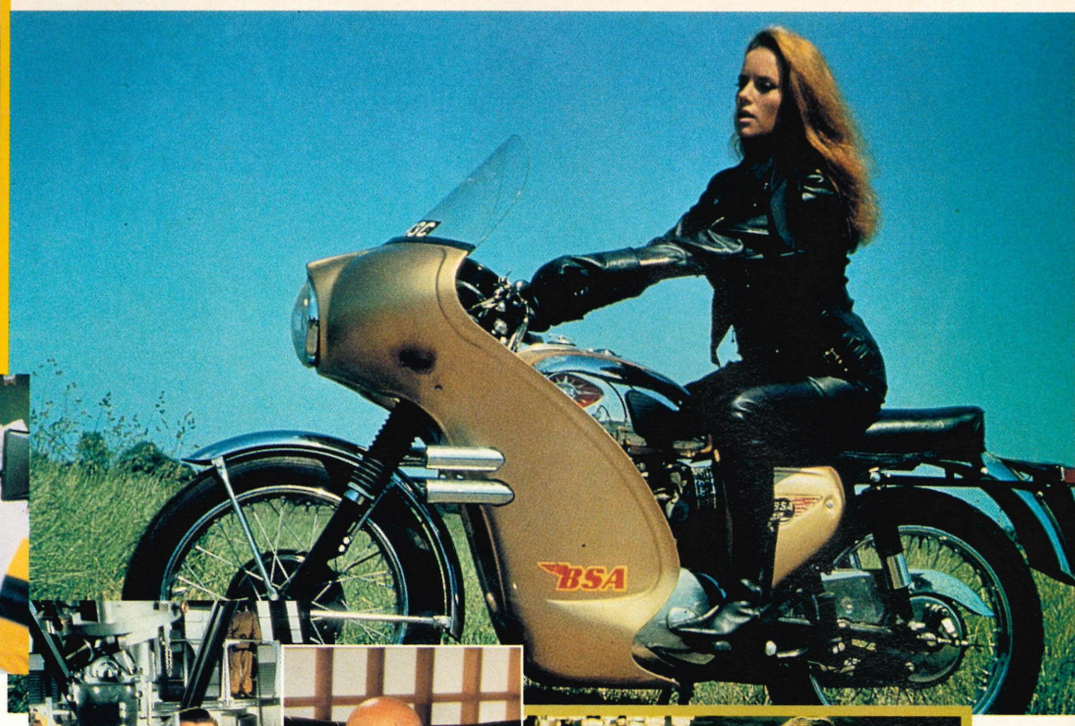
Clones, space buggies, gambling and a diamond encrusted laser orbitting the earth, *Diamonds Are Forever* really is one of the more outrageous of the Bond films. The plot has Bond tracing a chain of diamond smugglers back to arch enemy Blofeld. Only Blofeld has been busy copying himself so killing him proves rather... well impossible actually. Along the way Bond is cremated, has a fabulous chase round Las Vegas in a Mustang and deals with two female bodyguards called Bambi and Thumper. It's all extremely over the top as only the early 1970s could be, but like the 1970s, it has its moments.

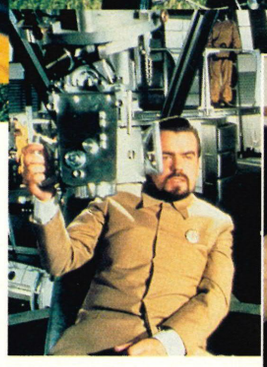
THUNDERBALL
RATING: 3/5

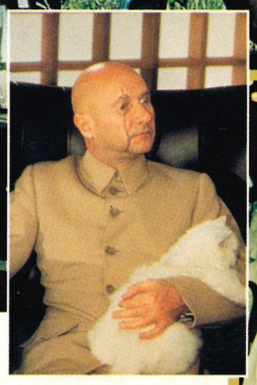
The last of the "vintage" Bonds, *Thunderball* came out at the height of Bondmania and was one of the most popular in the series. "Look Up! Look Out! Look Down!" yelled the poster. Why? Because this was the film that started with Connery's Bond in a rocket pack and ended with him underwater. While the underwater scenes may drag a little today they still knock spots off the remake, *Never Say Never Again*.
The plot concerns Bond's attempts to recover two nuclear warheads stolen by, you guessed it, S.P.E.C.T.R.E. Thunderball features one of Connery's best performances as













provided one of the most enduring images of the series, emerging from the surf in a very skimpy bikini. It all added up to an instant hit.

What Saltzman and Broccoli did next, however, may have as much to do with the success of the series as any element of the formula. Breaking with film-making tradition they opted to spend *more* on the second film, *From Russia With Love*. And not just a little more, but twice as much. They knew Bond was a hit, they knew no-one could match him for thrills and excitement and they meant to keep it that way for as long as possible. Bond would stay bigger and better than the rest ("Far Up, Far Out, Far More" proclaimed the posters for the sixth film *On Her Majesty's Secret Service*).

From Russia With Love had foreign locations, helicopters, boat chases, explosions, a briefcase with a multitude of gadgets and possibly the best acting in the series. Robert Shaw's Grant made an exellent foil to Connery as an assassin trained to kill Bond and no-one can forget Lotte Lenya's Rosa Klebb kicking out with the poisonous spikes on her shoes. Just like the train Bond takes across Europe, the Bondwagon was gathering a good head of steam.

But it was with *Goldfinger* that the Bond phenomenon went ballistic. *Dr No* and *From Russia With Love* had paved the way, but *Goldfinger* was the start of Bondmania. For many it is the archetypal Bond movie. It's got the best villain for a start – Auric Goldfinger, a man obsessed with gold! The plot, involving America's gold reserves at Fort Knox, is just great.

Bond's Aston Martin DB5 laden with extras including machine guns and an ejector seat marks Q's most ingenious work (I would kill for one, though I suppose I'd need an 00 licence first). And that's not counting Shirley Eaton painted gold, Honor Blackman as Pussy Galore, Oddjob and his lethal bowler hat, the best onscreen golf match, a laser that nearly cuts Bond in half...

Then, of course, there's the title song. The story goes that when Shirley Bassey went to the recording studio she didn't have a clue what she was singing about. Don't worry, they said, just give it all you've got. She did and the rest, as they say, is history. True or false, it's a great story.

Bond. By now the part fitted him like the proverbial glove though he was soon to tire of it.

YOU ONLY LIVE TWICE
RATING: 2/5

There is something utterly gob-smacking about the sheer scale of the idea of hiding a spacecraft inside a volcano. The full size set the Bond team built for Blofeld's HQ where he does just that remains one of my favourites in the series. Because they chose to film the books out of order Fleming's original story of Bond's revenge on Blofeld for killing his wife had to be thrown out and with it went Blofeld's island of death. In its place is little more than an expensive re-make of the *Dr No* set in Japan. Yes, there are still set pieces, yes, there's the helicopter Little Nellie and there's also the first full appearance of Blofeld (played by Donald Pleasance). But Connery looks tired of the role and to some extent *You Only Live Twice* shows a series treading water.

A VIEW TO A KILL
RATING: 3/5

***A View to a Kill* was Roger Moore's last appearance as Bond and to be honest, he's starting to show his age. Despite this it goes merrily through its paces – from a chase through San**



Goldfinger is still the Bond by which all others are judged. In its day, it set the world alight breaking box office records around the world to become arguably the first blockbuster. To add fuel to the fires, the marketing people went to town with James Bond dolls, games, books, a Scalextric set, collectors' cards, toy cars, and yes, you could even buy the briefcase featured in *From Russia With Love.*

Ian Fleming died just after the completion of *Goldfinger* but by then Bond had a life of his own. *Thunderball* stuck closely to the plot of Fleming's book, but it was one of the last to do so. The films took less and less from the books until only the titles remained of Fleming's stories. Ultimately even these were left behind as *Licence To Kill* became the first Bond film to create its own title.

Thunderball took Bond underwater for the first time and is generally acknowledged as the last of the "vintage" Bonds but as it was bigger, better and faster it was beginning to takes its toll on the creativity of the Bond family. After all, there are only so many different ways a madman can try to take over the world, and raising the stakes was proving harder and harder.



You Only Live Twice jetisonned Fleming's story, replacing it with an updated re-run of *Dr No* that was scripted by Roald Dahl of *Tales of the Unexpected* fame. This was the first film to show Bond's arch enemy, Ernst Stavro Blofeld, played by Donald Pleasance. By now money was no object and designer Ken Adams was able to spend more on building one set, a full size volcano for Blofeld's headquarters, than Saltzman and Broccoli had spent making the whole of *Dr No* (around $1m).

Connery found the filming of *You Only Live Twice* difficult, as he was mobbed wherever he went. He was tired of being so closely associated with one role and announced that this would be his last Bond. So began the search to replace the world's most famous secret agent and the series endured its first wobble. The man they chose was Australian model George Lazenby. Interestingly, Fleming's hero is an Englishman through and through but on screen he was played by a Scotsman and then an Australian for the first seven films.

The film was *On Her Majesty's Secret Service* and it would have been one of the best Bonds, except for Lazenby. Sadly, he was never in the same league as Connery. Despite a terrific plot involving an "army"of

Francisco with a fire engine to a great fight at the Eiffel Tower, from antics with an airship on top of the Golden Gate Bridge to a mine with a bomb in it. The plot's pretty hokey, but suffice to say it's about computers and California.
Christopher Walken is fine as the baddy, Zorin, but the script doesn't give him enough to do. Bond girl Tanya Roberts may prove that Charlie's Angels was all about hairdos rather than derring do and the title may be the most awkward of the series, but despite all that it manages to be quite a good film. Watch it if for no other reason than the fact that it's Lois Maxwell's last appearance as the long-suffering and lovelorn Miss Moneypenny.

OCTOPUSSY RATING: 3/5

I know this took it's title from an Ian Fleming short story but how they got it past the censor is beyond me. *Octopussy* is the height of "Bond as travelogue" with Roger Moore cheerfully heading from one set piece to another.
The plot is too complicated to even start explaining, involving smuggling Tsarist jewels, a mad Russian general, a circus, and a plot to detonate (yet another) nuclear device. Steven Berkoff adds to his list of demented baddies as the Russian general and upstages everyone except tennis star Vijay Amritraj. Entertaining yes, groundbreaking no.

beautiful women (including a pre-*New Avengers* Joanna Lumley) threatening to poison world food supplies and snowbound action aplenty *OHMSS* was a relative flop.

The public did not take to Lazenby, and nor, apparently had the cast. There were all sorts of rumours that Lazenby and leading lady Diana Rigg (hot from *The Avengers*) did not exactly hit it off. She is alleged to have eaten garlic before love scenes. *OHMSS* was to be Lazenby's only Bond film.

Broccoli and co wanted Connery back, and they were prepared to pay over $1m to get him. Nothing by today's standards but a *lot* of money in 1971. *Diamonds Are Forever* may not be the best Bond ever with its outrageous diamond encrusted laser in space and reliance on gimmicks, but it had enough set pieces and 1970s glamour to ensure Connery's return was greeted with pre-Lazenby box office figures. It was, however, absolutely, positively, *definitely* Connery's last Bond.

Enter Roger Moore, whose escapades as television's *The Saint* had made him one of the original candidates for the role. Although Moore's arrival meant Bond would finally be played by an Englishman, where Connery had been tough, Moore was far more the suave gentleman and the series began to reflect his character, becoming softer with the accent on humour.

The films then started to struggle in their attempts to stay fresh and keep up. Bond had always set the pace with stunts and action but when you're on top there's only one way to go. Directors such as George Lucas and Steven Spielberg were just around the corner and Bond was to find it hard to compete in a world of *Star Wars* and *Jaws*.



But in 1973 all that was still a long way off. *Live And Let Die* with its voodoo and black magic proved a very good introduction for Moore featuring the genuinely terrifying Baron Samedi, one of the few Bond villains to actually scare, and a speedboat chase that still manages to thrill.

Pitting Bond against Christopher Lee's Scaramanga in a duel to the death must have seemed like a great idea for a change of gear, but *The Man With The Golden Gun* threatened a series in decline. It wasn't thrilling enough and it just wasn't *big* enough. Gone were the trademark huge sets and complex plots and there just wasn't enough to replace them.

By now Broccoli was running the series on his own and he did not make the same mistake twice. *The Spy Who Loved Me* is one of the biggest Bonds ever. So big that a

MOONRAKER
RATING: 1/5

After *Star Wars* science fiction was suddenly big business again so guess where Bond went? Outer space. But *Moonraker* is no *Star Wars*. It's long (or it feels it anyway) and dull. There are endless shots of space shuttles and a huge space station poised to wreak havoc on the earth, but action and adventure appear to have been jettisoned through the shuttle's hatch. And this despite having one of the best pre-titles in the series when a shuttle is stolen off the back of a Boeing 747.

Jaws returns but is played totally for laughs and everyone else appears to be reciting lines written for robots. Of course, being Bond it still has moments, but they are few and far between. Sad then that this marked Bernard Lee's last appearance as M.

FOR YOUR EYES ONLY
RATING: 2/5

This is the film that divides Bond fans down the middle. After *Moonraker* Broccoli and co went for a more down to earth approach in *For Your Eyes Only*, back to basics if you like. Great say some, great *idea* say others (including me) but not great execution.





new stage had to be built specially to house the interior of a supertanker that swallows two nuclear submarines. The resulting soundstage at Pinewood was called the 007 stage. It was the largest in the world. Who cared if the film was just a re-make of *You Only Live Twice*, Bond had a great car (a Lotus Elite that could go underwater), an amazing opponent (remember Jaws?) and a fantastical plot. Surely it was Moore's finest hour as Bond.

But in many ways *The Spy Who Loved Me* is nothing more than a last ditch attempt to repeat the successes of the early years by re-using every idea possible albeit in an updated form. It was followed by one of the lowest points of the series. *Moonraker* took Bond into space but that's where they should have left the script. This is arguably the dullest Bond film ever in a world where *Star Wars* and *Close Encounters* had set the standard for science fiction. Bond's reputation almost guaranteed a certain level of success, but the family that had for so long sustained the series was beginning to stifle it. They were running out of ideas.

For your Eyes Only saw a knee-jerk reaction to accusations that Bond had gone too far. This return to basics was a combination of two Fleming stories in the hope that credibility could put Bond back ahead. Only these were the 1980s and Bond was old hat. Bond fans divided down the middle. To many, the return to basics was a welcome change, to others, the film was bland and even dull.

Octopussy had everything a Bond film should have, but by now the series was treading water. Rather than setting the pace it was a question of which country Bond was going to go to and had he been there before?

A View To A Kill was a deliberate attempt to attract the teenage audience with Duran Duran singing the title song and Grace Jones appearing as the dangerous Mayday. The plot even featured that essential ingredient of modern life, the computer chip. Despite a high opening weekend, the box office soon trailed off. Moore was looking old, and it was definitely time for a new Bond.

The choice of classically-trained actor Timothy Dalton brought drama back to Bond with a capital D. With him, Bond was alert and exciting once again, even if he was a bit intense. *The Living Daylights* was a return to form for the series even if the plot dragged on and was rather confusing at times.

The success of *The Living Daylights* led to high hopes for *Licence to Kill* and its attempt to capture the American market. Bond has historically performed below par in the US. With blockbusters regularly taking more than $100m at the US box office, the Bond family were keen for a slice of the cake.

Unfortunately *Licence to Kill* went for a hard, even nasty tone that limited its appeal in a summer when *Batman* ruled the roost. It is notable as the first Bond to gain a 15 certificate in this country. After this disappointment Eon then had to face...

...The Gap.

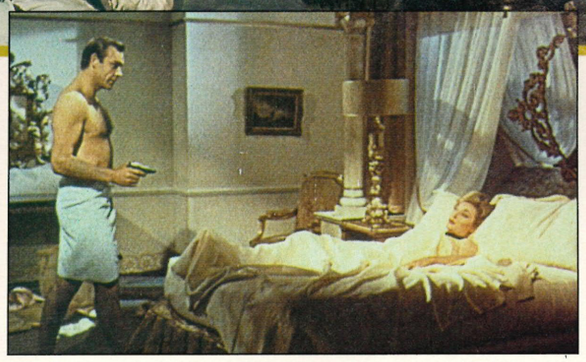
For six years there was no Bond film. Rumours flew around that Bond was finished, but the reality was that MGM/UA had been sold and that created a legal battle as Broccoli and Eon fought to be able to continue to make Bond films. As the gap grew longer more people started to wonder whether Bond might not return. After all, this product of the 50s and 60s seemed anachronistic in the 1990s. This was the decade of political correctness and Bond's womanising was not just no longer acceptable, it was dangerous to his health. Euro-regulations seemed to threaten Bond's very Englishness. Was it a question of

For Your Eyes Only **is a film in need of an injection of excitement. Everyone and everything is so toned down as to be almost bland. (Bland? Did I call a Bond film bland..?).**
It is noteworthy, however, as the Bond film in which Bond-to-be Pierce Brosnan's late wife appeared. Cassandra Harris plays Bond's ally Countess Lisl.

LIVE AND LET DIE
RATING: 3/5

Live and Let Die **was Roger Moore's first appearance as Bond and a good job he does too. Comparing him in this with the ageing (and probably slightly disinterested) actor in *A View To A Kill* 12 years later is a real eye-opener.**
Moore's Bond was always more debonair than Connery's and the humour that was to become Moore's trademark is already apparent in his first Bond.
But *Live and Let Die* also has an edge to it. The voodoo controlled by Mr Big (played by Yaphet Kotto, more recently seen in *Alien*) to keep his drug business in line creates a real sense of tension and Baron Samedi can still cause a chill. Add to this Jane Seymour's English rose, Paul McCartney's theme tune (later to be slaughtered by Guns N' Roses) and a speedboat chase still thrilling today and you see why Moore was quickly established as Bond.





"come in 007 your time is up"?

No way. Last year's *Goldeneye* instantly put an end to all speculation. It was confident, assured, exciting. All the things the first films had been. And in Pierce Brosnan, Broccoli and Co may well have found their modern day Connery.

Goldeneye was packed with old favourites, but with a new flavour courtesy of first time Bond director Martin Campbell. The combination of Campbell and Brosnan was like a blood transfusion for the Bond family. Suddenly here was a Bond for the 1990s and a bona fide hit (US box office takings of $80m and rising according to *Variety*).

Bond is back. And you can be sure of one thing – James Bond will return.

BEN SOUTHWELL



THE THREE BOND PACKS AVAILABLE ARE:

Pack 1. Diamonds Are Forever, Thunderball, You Only Live Twice

Pack 2. A View To A Kill, Octopussy, Moonraker

Pack 3. Moonraker, For Your Eyes Only, Live And Let Die

All are available now for the remarkably cheap price of £29.99

NAME ORIGINS

James Bond: American ornithologist, author of *Birds of the West Indies*
M: Ian Fleming's nickname for his mother
Goldeneye: Ian Fleming's house in Jamaica

NUMBER OF APPEARANCES BY ACTORS PLAYING BOND

Sean Connery: 6
Roger Moore: 7
Timothy Dalton: 2
George Lazenby: 1
Pierce Brosnan: 1 (so far...)

HIGHEST UK CHART POSITION FOR A BOND THEME

No 2 – *View to a Kill*, Duran Duran

S.P.E.C.T.R.E.:

Special Executor for Counter-intelligence, Terrorism, Revenge and Extortion
The vegetable broccoli was created by Cubby Broccoli's family, hence the name

BEST LINE

Bond (strapped to table with laser approaching his groin): Do you expect me to talk?
Goldfinger: No Mr Bond, I expect you to die

BEST STUNT

Skiing over a cliff and then free-falling before a Union Jack parachute opens in the pre-titles for *The Spy Who Loved Me*

VILLAINS AND THEIR WEAPONS

Jaws: steel teeth
Nicknack: knives
Oddjob: steel rimmed bowler hat
Tee hee: steel arms
Xenia Onatopp: her thighs

TEN MOST OUTRAGEOUS NAMES OF HEROINES

Pussy Galore: *Goldfinger*
Plenty O'Toole: *Diamonds Are Forever*
Holly Goodhead: *Moonraker*
Xenia Onatopp: *Goldeneye*
Octopussy: *Octopussy*
Jenny Flex: *A View To A Kill*
Mayday: *A View To A Kill*
Kissy: *You Only Live Twice*
Mary Goodnight: *The Man With The Golden Gun*

"OTHER" BOND FILMS

Casino Royale (TV): the first ever onscreen Bond was American Barry Nelson in this live Amercian television drama from 1954.

Casino Royale (film): Columbia's 1967 spoof of the series had three writers, five directors and six Bonds. unfortunately it didn't have many laughs.

Never Say Never Again: a 1983 remake of *Thunderball*.

Thunderball was based on an original screenplay by Kevin McClory, Jack Whittingham and Ian Fleming. When Fleming wrote the novel he based it on this screenplay. A legal battle ensued resulting in shared credits on the film and giving McClory films rights to the story.

BEST GADGETS

Aston Martin DB5
Briefcase with gold, knives and tear gas
Little Nellie: mini helicopter
Bond's watch (which has been magnetic, a geiger counter, a laser and a rotary cutting blade)
Fake fingerprints

LONGEVITY

The only character in every film apart from Bond is Miss Moneypenny (M is not in *For Your Eyes Only*, Q is not in *Live And Let Die*).
Longest serving actor: Desmond Llewellyn as Q. He appears in every film except *Dr No* (where Q was played by Peter Burton) and *Live And Let Die*).

NUMBER CRUNCHING

Number of original books: 14
Number of films: 17
Only other work of fiction by Ian Fleming: *Chitty Chitty Bang Bang* (class entertainment)
Number of films with 'gold' in title: 3
Number of films with live/living in title: 3

LOST EDEN
PLAYER'S GUIDE

Considering the mail we've had about this, you should all find the last part of our complete Lost Eden solution a bit on the useful side. Death to the oppressors!

Your next destination is the delightful Tamara Valley where you'll find the Tammarians on the right side of the land by the sea. Talk to the Tammarian's leader Tahloomi (weird, purple-masked dude) and his intellectually challenged bodyguard/chief head smasher, Thugg. Anyway, do the whole mushroom/flute/brontosaurus thing again to get them to build a citadel. Thugg (he of the gorgeous tusks) will then present you with a bag of soil. Lovely. Give Tahloomi the Path Stone that you've been lugging round with you since the start (he is delighted) and return to the main map. Just as someone mentions that you're trapped in the valley, suddenly Tahloomi mentions some rafts they built a while back and it's anchors aweigh.

After a brief and uneventful voyage, you'll find yourself in Cantura. Tahloomi will reveal himself to be a her (if you get the drift) and start answering to the name Eve. Adam and Eve? Oh, the bathos. Meanwhile, Dina legs it to find the missing Mungo (which is a bad move if you ask us, but never mind). If you click on the headland on the map you'll find the rather worryingly named Castrato Cave. Inside are the Cabuka, those weird chappies you saw in the magic plate a couple of hours ago. One of the first things they demand of you is that you give them Eve as a hostage. This seems a tad impolite, but you haven't known her long so what the hell. They say that if you bring Dina to them, you can get Eve back. So it's off to find her then (that is, after you've waited for Eloi to return).

HUNTING DINA

It's about now that Eloi and his pterodactyl chums start flying you round the place — easily the best graphics of the game so far. So, let them flap you all the way to Tamara and have a good old hunt for Dina. Initially, she'll refuse to go back with you but have a look in the first plate you were given. There, you'll find Moorkus gloating in the background and what looks rather like Mungo's head on a platter in the foreground (giggle). Not surprisingly, this acts as a bit of an incentive for Dina to come with you.

Back to Castrato Cave in Cantura. Swap Dina for Eve and give Cabuka a thoroughly good questioning. After that's out the way pull the old mushroom/flute thing and get the brontoes to build yet another citadel. Cabuka will then lure you back to the cave. Not only do you hear that Dina's got a tempting job offer but Cabuka will give you one of the Ulele's masks. You'll then be questioned by the Magus who'll test you by asking a few cryptic riddles. Basically, what he's after are some of your objects, so give them to him in the following order: The Sun, The Moonstone and the bag of soil. You ought to receive yet another plate. Best news yet, though, is that Eve's been taught the Triceratops song and





can now speak Dino. Very handy.

ULURU VALLEY

It's Uluru next. Go to the Protector of Traditions, give him the mask and he'll respond by offering you the choice of two objects of power again (tricky little bugger). Take the Within & Without (represented by the skull) and get thee hence to Tamara. Here, you've got to run the old Velociraptor routine: find some gold and present it to them along with the object. Return to Uluru, take the other object (the Cyclonesian Eye) and pull exactly the same trick in Cantura. Next, go to Tamara where you're about to start performing another horribly repetative ritual. In your meanderings, you may have noticed a nest in the trees of the forests. Take the nest and give it to Thugg who'll eat the eggs before handing it back to you. Now it's time to scour the place for the oft-mentioned, but as yet invisible, Triceratops. When you find them, hand them the nest and let Eve sing some horrendous Joni Mitchell-style songs. They're obviously easily pleased because they agree instantly to help fortify the citadels. Now, do exactly the same thing in Cantura, Koto, Uluru and Chamaar in that order.

EMBALMER'S CAVE

After all that's done, Eloi will inform you in as unsubtle a manner as possible that your old man has carked it. He is an ex-King, he has ceased to be. Head back to Mo, enter the throne room and after a discussion with Monk take the hunting horn. Next stop on this fun part of the quest is the Embalmer's Cave. The Embalmers wear masks (presumably to be mysterious and enigmatic) and are all semi-naked women (like we mentioned last issue, most programmers are male). Listen to top embalmer banana Marinda demand someone to go on a spiritual journey with the dead King, then listen to all the others make pathetic excuses that they can't go and head back again to Mo. This time, go to Jabber, the Executioner (obviously your Dad never quite got around to those penal reforms). It seems that Jabber was promised the hunting horn a while back and once you've given it to him, he's more than happy to become the spiritual voyager the Embalmers need. Or is he? It appears that Monk may not be translating too brilliantly after all. Anyway, go back to the Embalmer's Cave and listen to all the chat, including some rather interesting news about secret weapons which sounds pretty juicy. Naturally, you need a Golden Sword to prove you're King now and of course it was lost bloody centuries ago. Pah! Go back to Mo, meditate by your father's dessicated body in the Elder's Chamber, listen to a whole lot of speculation that Monk hasn't a clue what Jabber's jabbering on about (ahem) and then depart for Shandovrais and the warrior Queen.

SEEKING SHAZIA

When you arrive in the valley you'll end up in a discussion with the Chorrians, but after some frantic diplomacy they'll eventually tell you that you can find Queen Shazia in the north east corner of the valley. The woman has an attitude problem to say the least, but once you find out she's your long lost — and presumed dead — sister you decide to let her off. And yes, she's not wearing much either. Hunt through the forest for some mushrooms and do the Bronto/citadel trick again. Shaz should now mellow considerably and present you with the lost Golden Sword.



Three cheers and lashings of ginger beer all round.

Now fly over to Uluru and present the last mask to the Protector of Traditions. He'll give you the Ulele's last object of power, the River That Winds, which you should give to the Velocirapators back in Shandovra. Better go there, find some gold by the lake, and do it.

Now that you've got the Golden Sword in your sticky little mitt, you can get some of those tasty weapons that the Embalmers mentioned. Head to their cave, give Marinda the sword and she'll present you with three instruments; a bell, a drum and a horn. Okay, so it seems that a couple of Cruise missiles and an AK-47 would have been a lot more useful, but all is not lost. These are instruments that really make a racket. Oh yes, by now Monk is really spouting a load of rubbish and should be ignored at all costs. The strain's obviously too much for the poor dear.

BATTLE STATIONS

It's time to commence battle as you and your heavily armed Buskers Light Infantry march into battle against the Tyrann. Schlep over to Shandovra and despite what Monk says, give him the bell, Thugg the drum and keep the horn for yourself. Now go find some Tyrann.
There are three herds here. Find the first and as quickly as possible select the horn and place it on one of the Tyrann. A Godawful cacophony will fill the valley and the brutes will flee leaving behind another of those mysterious plates. Pick it up and then sort out the other two herds in a suitably righteous manner.

After that quick bit of triumphal battle, head back to Mo and the Throne Room. Go to the fresco on the left and place the Golden Sword on it. The fresco will then open and reveal a suitably tortuous labyrinth. Ignore Monk whatever you do because it's Shazia who really knows her way round this and once you've got yourself well and truly lost she'll start offering directions. The labyrinth is guarding the Egg Chamber in the centre. Once you're there Eloi will inform you that this is the Egg of Destiny (what next — The Omelette of Fate?). Try to give Monk a swift kick if you can and give the egg to Eloi. Allow Shazia to guide you back through the maze and depart immediately for the White Arch. The animation for arrival and departure at this site is probably the most spectacular in the whole game — so savour it. Once there, let Eloi do his thing, take the next plate he gives you to add to your burgeoning collection and then blip off to Cantura to visit Dina. (By the way, it was here that we found problems that nearly proved this walkthrough's undoing and the Editor had to be forcibly restrained from chucking his CD-i player through the window.)
It's worthwhile just popping back to Shandovra to make sure that all the Tyrann have been defeated, after which Eloi should come up with a pretty little speech about how we're all free at last. If he doesn't you won't be able to get any further in the game. (The Ed's recovering nicely thank you and only has to take the pills if anyone ever mentions dinosaurs in front of him.)

VALLEY OF MISTS

Anyway, over in Cantura, Dina will provide you with a magic root. It is in fact the Root of Ages, does rather strange things to human neural pathways and can probably be defined as a Class A substance. Still, your next destination is the Valley of Mists and as it doesn't exist in the normal world, you're going to have to be rather a long way out of your tree to get there. Swallow it you must, but Dina warns you that it can only be ingested safely over at the White Arch, so off you trot again.

Once there, click on the root and shove it down your gullet. Monk will tell you that that was a terrible mistake and you're about to die but he is, as usual, completely wrong. Instead, you find yourself in the nether regions of the netherworld, which seems mainly to consist of ribcages and skeletons. Click on the sky (if you see what we mean) and everything will get gratifyingly trippy for

a while (hey man, this Root of Ages is good stuff) before you're faced with a rather surly old Bronto. This is actually the Great Father of Dinosaurs so be polite, even when he refers to you as a foolish human. Show him one of your plate things and his opinion of you will change dramatically. He'll tell you that Moorkus has the sixth piece of a matching set and kindly allow you to go back to the human world.

On your return from the Valley of Mists, Eve makes lots of noises that she's glad you're back (terrible lipstick, but a nice girl) and Shaz says she'll guide you to Moorkus' Lair. "Let's away," quoth Eloi. "We'll spit in the eye of danger." Presumably tread on the toes of terror and pop the pimple of peril, too.

After more speeches you make it to the Lair of the Tyrant where a wonderfully edifying conversation takes place. It's rather a bleak place; dull skies, volcanic rock and rivers of magma — sort of like Iceland only less interesting (and with no Bjork, of course). Anyway, your Sister With Attitude turns round to you in the middle of all this landscape stuff and says: "Only you may enter, brother. My heart and blood walk with you." Oh great, thanks a bundle. Y'know, heart and blood are all very nice but how about a couple of spears or the odd sword arm, hmmm? Nothing doing. You are on your own.

CAVERNS OF MAGMA

So it's into the Caverns of Magma and another rather nice bit of animation. There is a mound in front of you which looks suspiciously like a Mexican ziggurat. Avoid it. Moorkus is sitting on top of it and he's not in the best of moods. Instead, head to the right. Here, you will find the sixth plate. Click on it and the Animation Gods go into overdrive and the six plates become a cube in front of your eyes. You are now ready to do battle with Morkus.

Charge up the ziggurat to meet your nemesis. Let him gloat for a brief moment (after all, he is a tyrant and that's what they're best at). After you've let him have his fun, click the cube on him. Prepared for a bit of leaden metaphor? Jolly good. Moorkus shatters into tiny fragments leaving just a tiny creature, which looks more like an oversized rodent than anything else, to scurry away into the caverns. He was, it seems, all image; an illusion projecting terror and fear wrapped round the soul of a small, frightened creature. Well, that explains why his animation was so lousy.

You've won. Victory is yours, the world is liberated, Eve will probably be grateful, and peace and tranquility will reign in your kingdom forever. There is one snag, though, Mungo's back. It seems that Moorkus never killed him (why not ferchrissakes?) and the sight you saw of his severed head on a platter was another cruel illusion. He was simply a prisoner and with Moorkus gone, he is free to torment you again (which he does at great length). Your comrades salute you and praise you. Thugg says "Thugg fight now?" and you laugh lightly while wondering where his kidneys are and if you could reach them from where you're standing. Mungo goes off to see Dina and Eloi invites you all back to the White Arch for the Breaking of the Egg of Destiny Ceremony (which just goes to show that you can't make a graphic adventure without breaking a few eggs — ahem).

We could tell you what happens there but we thought you'd like it to be a surprise. There's not exactly a twist in the ending (this isn't a film like The Crying Game, which could put an interesting slant on Adam and Eve's future relationship) but Cryo wrote this game to play like a movie, and a movie-style ending is what you get. Enjoy.

GAME ENDS





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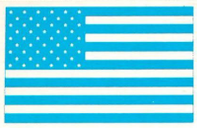
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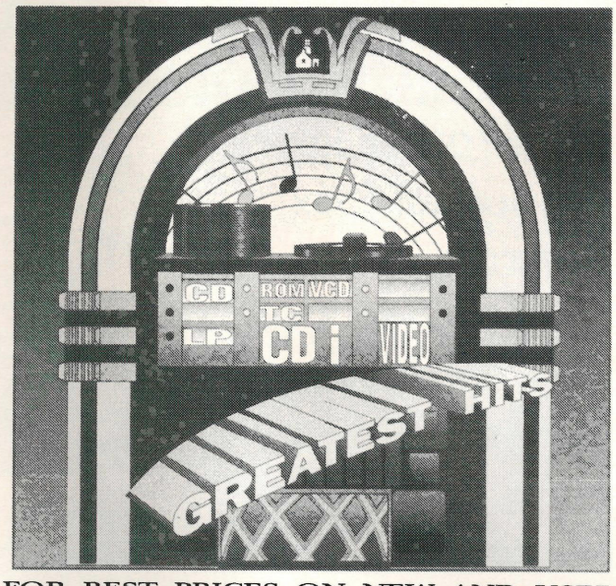
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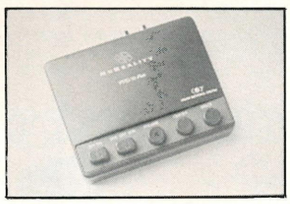
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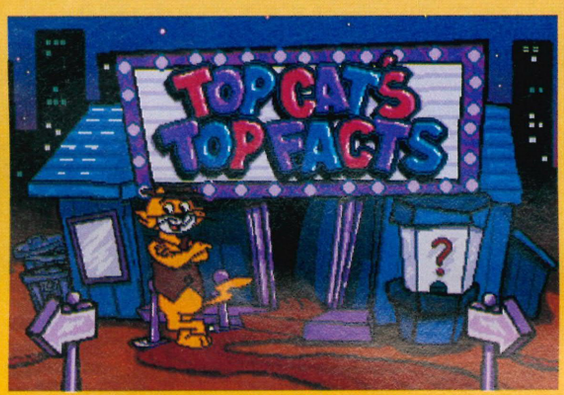
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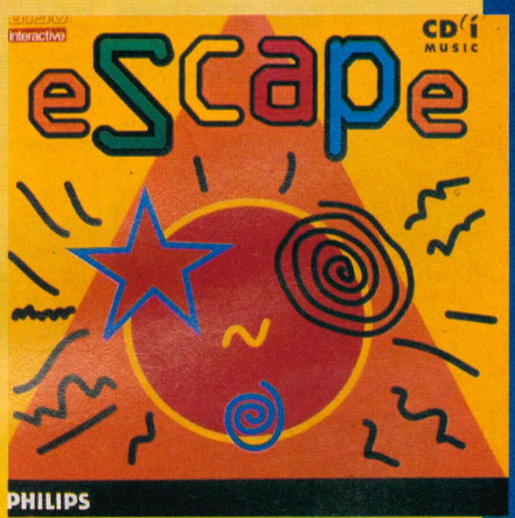
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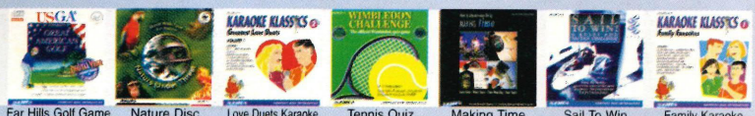
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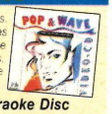
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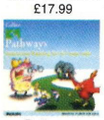
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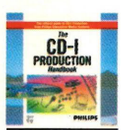
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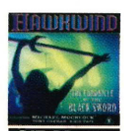
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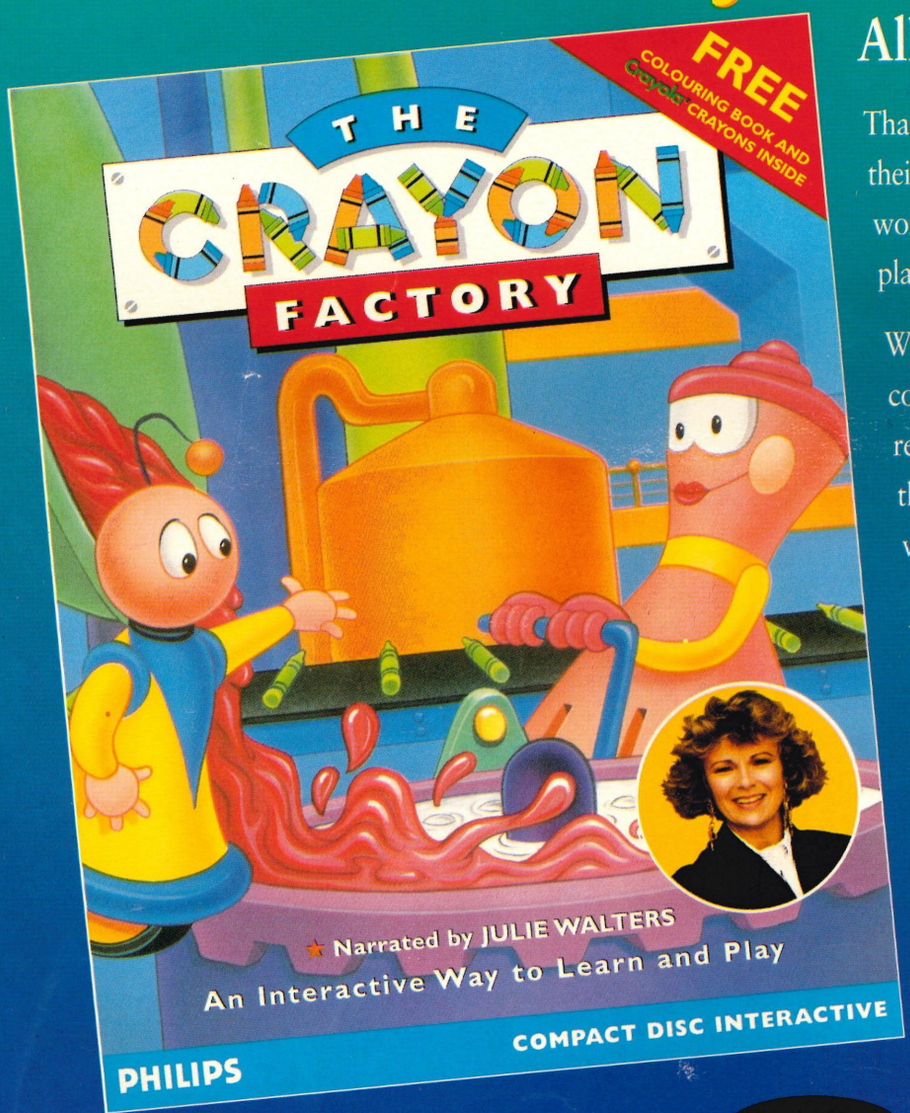
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