

# PREPLAY

## PARTY ANIMALS INTERNATIONAL

**I'd never before appreciated how frustrating it can be for short-sighted people until I became that way myself. Recently I started wearing glasses. It wasn't until I got my first specs that I realised I couldn't see beyond my outstretched arms. Everything seemed normal, but wow! what a difference when I was reminded of perfection.**

This month, when I attended the Tokyo Game Show, I thought how the UK games scene is a lot like being short-sighted – but not really knowing that you are. We're all so used to the way it goes over here, but then you see how much more is happening in Japan and it's kind of upsetting. We're missing so much.

Seriously, the UK gamer is like the guy who shows up to the party and sits in the corner staring at the floor. Meanwhile, the Japanese gamer is partying like there's no tomorrow. And when

tomorrow arrives, there's another venue worth checking out. I'm not talking about just the 'hardcore' crowd, this is everyone.

So it's very hard to come back to a place where all people care about is the next FIFA or Lara game, another driving sim or, if we're lucky, a classy roleplaying game. European games publishers are scared to death of releasing anything more diverse because, if they do, the UK will shrug it off.

Meanwhile, in another part of the same world, guys

our age see games the same way most people see music. The Tokyo Game Show is as exciting as Glastonbury, or V '99.

Sure, PlayStation is a success in the UK, but that hasn't changed things that much. We'll still end up bored through a lack of choice. You know, we really deserve a lot better. Problem is – where to begin the change.

In the end it's about losing your inhibitions. If something looks cool to you, go for it. You'd be surprised how many more people go for the same thing. In fact, the hardest thing to accept in all this is the fact that games are just cool! How simple is that.

The next wave of video games is already rocking Japanese homes in the form of Dreamcast, and soon a next-generation PlayStation. Meanwhile, in the amusement centres, everyone rules at the most innovative and awesome games ever. Coming soon is another great craze. It doesn't stop.

Eventually some of this excitement will make its way to the UK, all misunderstood and served cold, with publishers and retailers apparently unable to lock on to the same spirit and get the message across.

Well CVG is here to remind you that games are just about one of the best pastimes in the whole world. More than ever it has got to be our mission to allow the UK games scene to be everything it can be. Believe me, you will see a difference once we've opened your eyes.

PAUL DAVIES



## REDDEST-HOTTEST RUMOURS OF ALL-TIME! YEEOUCH!

- Nintendo's unfinished next-generation console (due to be revealed by the end of this year) has been started again from scratch. The DVD-based system is being designed in the UK, and Rare have already begun work on *The World Is Not Enough* (the new James Bond movie tie-in). After the demonstration of Next Generation PlayStation, we hear that Rare recommended Nintendo do some extra work on their own hardware.

- We hear that some developers (can't mention any names) were so impressed by the demonstration of Next Generation PlayStation that they've stopped many of their Dreamcast projects to concentrate on ones for Sony's new machine.

- People have been dreaming about it for years, but rumours of Sega and Nintendo teaming up have once again resurfaced. There's a possibility that the two will develop games for a single console sometime in the not-too-distant future. Maybe for a console designed by Nintendo.

- Squaresoft may do a roleplaying game using the *Star Wars* licence, probably for Next Generation PlayStation. Eeeeeek! How cool?

- Bernie Stolar (boss of Sega America) and Shoichiro Irimajiri (boss of Sega Japan) are both rumoured to be resigning in the near future.

- *Metroid* is coming to Nintendo 64, probably early next year.

- Psygnosis are definitely working on Next Generation PlayStation games. Though nothing's confirmed yet, a *Wipeout* game would certainly help sell the console when it's released in the UK.

- *Rollcage 2* is already in development.

- A new *Tomb Raider* game will be shown at the E3 show in May. It's not expected to be *Tomb Raider 4* – it will be something else featuring Lara Croft.

- An add-on cartridge for *Zelda 64* is possible, to make up for even more 64DD delays.

- Nintendo will release the first handheld console capable of proper 3D games next May.

## READERS' MOST WANTED CHART

Lots of excitement surrounding Dreamcast and its big games, including a surprise entry for *NIGHTS 2*. Sega fans have plenty to look forward to, but N64 owners are still hoping for a decent fighting game.

1.	DREAMCAST	SEGA
2.	SONIC ADVENTURE	SEGA
3.	VIRTUA FIGHTER 3TB	SEGA
4.	PLAYSTATION 2	SONY
5.	NIGHTS 2	SEGA
6.	SILENT HILL	KONAMI
7.	PERFECT DARK	NINTENDO
8.	RESIDENT EVIL 3	CAPCOM
9.	GOOD N64 FIGHTING GAME	ANYONE!
10.	SEGA RALLY 2	SEGA

## MOST WANTED

IN ORDER OF IMPORTANCE

1. ....
2. ....
3. ....
4. ....
5. ....

## Contents

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# FREEPLAY

# HIGH SCORES



**Y**our magazine needs you! **CVG** wants the world's greatest gamers to send in the world's greatest high scores for printing in the world's greatest, free, black and white fanzine-style pull-out section, in a magazine about games in the UK. Send your score, your real name, your three-digit tag name, and some proof - if possible - to the following address:

**HIGH SCORES, CVG,**  
37-39 MILLHARBOUR,  
THE ISLE OF DOGS,  
LONDON, E14 9TZ

## METAL GEAR SOLID (PLAYSTATION)

### VR TRAINING TIME ATTACK

Stage 0001 00:03:96  
**William Pilling (WIL), Merseyside**

Stage 0002 00:06:46  
**William Pilling (WIL), Merseyside**

Stage 0003 00:12:73  
**William Pilling (WIL), Merseyside**

Stage 0004 00:07:98  
**William Pilling (WIL), Merseyside**

Stage 0005 00:05:45  
**William Pilling (WIL), Merseyside**

Stage 0006 00:06:65  
**William Pilling (WIL), Merseyside**

Stage 0007 00:08:35  
**William Pilling (WIL), Merseyside**

Stage 0008 00:07:98  
**Christopher Keys (CJK), Crayford**

Stage 0009 00:16:44  
**Christopher Keys (CJK), Crayford**

Stage 0010 00:10:35  
**William Pilling (WIL), Merseyside**

## RIDGE RACER TYPE 4 (PLAYSTATION)

### HELTER SKELTER

Best Lap 41"181  
**Matthew Pilling (MAF), Merseyside**  
Best Race 2'08"949  
**Matthew Pilling (MAF), Merseyside**

### WONDERHILL

Best Lap 1'02"253  
**Matthew Pilling (MAF), Merseyside**  
Best Race 3'15"487  
**Matthew Pilling (MAF), Merseyside**

### EDGE OF THE EARTH

Best Lap 45"108  
**Matthew Pilling (MAF), Merseyside**  
Best Race 2'22"913  
**Matthew Pilling (MAF), Merseyside**

### BRIGHTEST NIGHT

Best Lap 49"730  
**Matthew Pilling (MAF), Merseyside**  
Best Race 2'33"631  
**Matthew Pilling (MAF), Merseyside**

### HEAVEN AND HELL

Best Lap 56"503  
**Matthew Pilling (MAF), Merseyside**



Umberto Lanzo from Italy is so cool he wrote to us in Italian and included this picture of himself casually leaning on a TV showing 412 survival wins as Kazuya in *Tekken 2!* Too cool!

Best Race 2'59"521  
**Matthew Pilling (MAF), Merseyside**

### SHOOTING HOOPS

Best Lap 24"409  
**Matthew Pilling (MAF), Merseyside**  
Best Race 2'30"495  
**Matthew Pilling (MAF), Merseyside**

### OUT OF BLUE

Best Lap 48"388  
**William Pilling (WIL), Merseyside**  
Best Race 2'32"191  
**William Pilling (WIL), Merseyside**

### PHANTOMILE

Best Lap 26"435  
**Matthew Pilling (MAF), Merseyside**  
Best Race 1'22"977  
**Matthew Pilling (MAF), Merseyside**

## TOMB RAIDER 3 (PLAYSTATION)

### QUADBIKE TRACK

34"03 **Danny H (DAN), Rochdale**

## TOCA 2: TOURING CARS (PLAYSTATION)

### THRUXTON

Best Lap 1'07"92  
**G. Edwards (STEOST 99), Cheshire**

### SILVERSTONE

Best Lap 1'11"35  
**G. Edwards (STEOST 99), Cheshire**

### DONINGTON

Best Lap 1'00"36  
**G. Edwards (STEOST 99), Cheshire**

### BRANDS HATCH

Best Lap 38"56  
**G. Edwards (STEOST 99), Cheshire**

### OULTON PARK

Best Lap 50"62  
**G. Edwards (STEOST 99), Cheshire**

### CROFT

Best Lap 1'13"54  
**G. Edwards (STEOST 99), Cheshire**

### SNETTERTON

Best Lap 1'03"75  
**G. Edwards (STEOST 99), Cheshire**

### KASTL-BAVARIA

Best Lap 1'08"74  
**G. Edwards (STEOST 99), Cheshire**

## STREET SK8ER (PS)

Stage 1 21750  
**William Pilling (WIL), Merseyside**

Stage 2 28892  
**William Pilling (WIL), Merseyside**

Stage 3 32047

**Andrew Densley (ACD), Bath**

Half Pipe 12810  
**William Pilling (WIL), Merseyside**

Bowl 14984  
**Andrew Densley (ACD), Bath**

High Air 1580cm  
**Andrew Densley (ACD), Bath**

## POINT BLANK (PLAYSTATION)

Special Mode 227,081  
**Matthew Pilling (MAF), Merseyside**

Arcade Mode 215,788  
**Matthew Pilling (MAF), Merseyside**

## TEKKEN 3 (PLAYSTATION)

### TIME ATTACK

1'03"15 (Yoshimitsu)  
**Rasul Mastofa (RAS), East London**

### SURVIVAL MODE

594 Wins (Heihachi)  
**Syed-Momin-Islam (MO), Shrewsbury**

### TEKKEN FORCE

193980 (Law)  
**Sajid Varachia (SAJ), Manchester**

## RESIDENT EVIL 2 (PLAYSTATION)

Leon (Scenario A) 1.21'27

**Mark McEwan, Glasgow**  
Claire (Scenario B) 1.24'36  
**Mark McEwan, Glasgow**

Claire (Scenario A) 1.26'19

**Mark McEwan, Glasgow**  
Leon (Scenario B) 1.32'55  
**Mark McEwan, Glasgow**

## TIME CRISIS (PLAYSTATION)

Story mode 11'01"73  
**David Tabron (TAB), Bolton**

### TIME ATTACK

Stage 1 2'33"86

**David Tabron (TAB), Bolton**

Stage 2 3'23"20

**David Tabron (TAB), Bolton**

Stage 3 4'43"46  
**Richard Peet, Fenny Compton**

## PLAYSTATION MODE

1-2A-3A-4A 8'39"43

**M M Chowdhury (MIZ), Sheffield**

1-2A-3A-4B 8'26"00

**M M Chowdhury (MIZ), Sheffield**

1-2A-3B-4B 8'23"16

**M M Chowdhury (MIZ), Sheffield**

1-2A-3B-4C 8'47"10

**M M Chowdhury (MIZ), Sheffield**

1-2B-3B-4B 7'32"40

**M M Chowdhury (MIZ), Sheffield**

1-2B-3B-4C 8'03"86

**M M Chowdhury (MIZ), Sheffield**

1-2B-4C 5'47"33

**M M Chowdhury (MIZ), Sheffield**

## V-RALLY (PLAYSTATION)

### EASY

Corsica 42"82

**Osman Farooq (OZY), Manchester**

Indonesia 51"15

**Osman Farooq (OZY), Manchester**

Spain 50"94

**Osman Farooq (OZY), Manchester**

England 57"68

**Seppo Lunki (SML), Finland**

### MEDIUM

Safari 53"72

**Seppo Lunki, Finland**

New Zealand 1'04"02

**Osman Farooq (OZY), Manchester**

England 47"96

**Ian Haley (IJH), Co. Durham**

Corsica 47"81

**Osman Farooq (OZY), Manchester**

Indonesia 55"08

**Seppo Lunki, Finland**

Alps 1'05"24

**Seppo Lunki (SML), Finland**

### HARD

Corsica 1'25"52

**Ian Haley (IJH), Co. Durham**

Sweden Sunny 1'07"72

**Seppo Lunki, Finland**

Alps Snow 1'06"60

**Geoff Searle**

Spain 1'12"72

**Osman Farooq (OZY), Manchester**

New Zealand 1'24"52

**Seppo Lunki, Finland**

Safari 56"20

**Osman Farooq (OZY), Manchester**

Sweden Snow 1'19"16

**Ian Haley (IJH), Co. Durham**

Alps Night 1'14"24

**Ian Haley (IJH), Co. Durham**

## STEEP SLOPE SLIDERS (SATURN)

### EXTREME 0

Best Time 51"08

**Stuart Garner (PUG), Musselburgh**

Best Tricks 3069

**Luigi Coppola (BAT), Bexhill-on-Sea**

### EXTREME 1

Best Time 1'07"60

**Stuart Garner (PUG), Musselburgh**

Best Tricks 2363

**Joe Jennings, Derby**

### EXTREME 2

Best Time 1'08"60

**Stuart Garner (PUG), Musselburgh**

Best Tricks 2589



**Matthew Bushnell (ACE), Enfield**

**EXTREME 3**

Best Time 1'17"80

**Stuart Garner (PUG), Musselburgh**

Best Tricks 3086

**Matthew Bushnell (ACE), Enfield**

**ALPINE**

Best Time 1'01"08

**Jon Pendleton (JON)**

Best Tricks 2442

**Joe Jennings, Derby**

**SNOWBOARD PARK**

Best Time 1'21"68

**Stuart Garner (PUG), Musselburgh**

Best Tricks 2971

**Matthew Bushnell (ACE), Enfield**

**HALF PIPE**

Best Time 26"04

**Jon Pendleton (JON)**

Best Tricks 2562

**Matthew Bushnell (ACE), Enfield**

**SNOWBALL VALLEY**

Best Lap 16"66

**Peter Veal, Bury St Edmunds**

Best Race 53"61

**Peter Veal, Bury St Edmunds**

**FROSTY VILLAGE**

Best Lap 21"00

**Peter Veal, Bury St Edmunds**

Best Race 1'06"76

**Peter Veal, Bury St Edmunds**

**BOULDER CANYON**

Best Lap 29"60

**Robert Creamer (BOB), Stockport**

Best Race 1'33"05

**Robert Creamer (BOB), Stockport**

**GREENWOOD VILLAGE**

Best Lap 24"03

**Peter Veal, Bury St Edmunds**

Best Race 1'20"00

**Peter Veal, Bury St Edmunds**

**WINDMILL PLAINS**

Best Lap 28"02

**Peter Veal, Bury St Edmunds**

Best Race 1'33"01

**Peter Veal, Bury St Edmunds**

**HAUNTED WOODS**

Best Lap 16"49

**Peter Veal, Bury St Edmunds**



Simon Porteous's picture of his wall and animé videos.

Best Race 52"61

**Simon Porteous (SIM), South Wales**

**SPACEDUST ALLEY**

Best Lap 32"15

**Peter Veal, Bury St Edmunds**

Best Race 1'44"67

**Peter Veal, Bury St Edmunds**

**DARKMOON CAVERNS**

Best Lap 35"96

**Adam Charlton (AJC), Huntingdon**

Best Race 1'49"71

**Adam Charlton (AJC), Huntingdon**

**STAR CITY**

Best Lap 27"21

**Peter Veal, Bury St Edmunds**

Best Race 1'29"17

**Peter Veal, Bury St Edmunds**

**SPACEPORT ALPHA**

Best Lap 29"79

**Peter Veal, Bury St Edmunds**

Best Race 1'46"67

**Peter Veal, Bury St Edmunds**

**MARIO KART 64 (NINTENDO 64)**

**LUIGI RACEWAY**

Best Lap 25"95

**David Hines (EYE), Doncaster**

Best Race 1'21"48

**David Hines (EYE), Doncaster**

**MOO MOO FARM**

Best Lap 24"77

**David Hines (EYE), Doncaster**

Best Race 1'15"85

**David Hines (EYE), Doncaster**

**KOOPA TROOPA BEACH**

Best Lap 26"69

**Paul Svensson (AAH), Sweden**

Best Race 1'22"86

**David Hines (EYE), Doncaster**

**KALIMARI DESERT**

Best Lap 33"74

**David Hines (EYE), Doncaster**

Best Race 1'47"59

**David Hines (EYE), Doncaster**

**TOAD'S TURNPIKE**

Best Lap 29"87

**David Hines (EYE), Doncaster**

Best Race 1'35"04

**David Hines (EYE), Doncaster**

**FRAPPE SNOWLAND**

Best Lap 5"47

**David Hines (EYE), Doncaster**

Best Race 23"97

**David Hines (EYE), Doncaster**

**CHOCO MOUNTAIN**

Best Lap 23"08

**David Hines (EYE), Doncaster**

Best Race 1'14"47

**David Hines (EYE), Doncaster**

**MARIO RACEWAY**

Best Lap 16"54

**Paul Svensson (AAH), Sweden**

Best Race 54"00

**David Hines (EYE), Doncaster**

**WARIO STADIUM**

Best Lap 03"98

**Tatu Luostarinen (TJL), Helsinki, Finland**

Best Race 19"93

**Greg Ihnatenko (GRE), Stockport**

**SHERBERT LAND**

Best Lap 33"10

**David Hines (EYE), Doncaster**

Best Race 1'40"67

**David Hines (EYE), Doncaster**

**ROYAL RACEWAY**

Best Lap 32"59

**David Hines (EYE), Doncaster**

Best Race 1'44"41

**David Hines (EYE), Doncaster**

**BOWSER'S CASTLE**

Best Lap 37"78

**David Hines (EYE), Doncaster**

Best Race 1'55"55

**David Hines (EYE), Doncaster**

**DK JUNGLE PARKWAY**

Best Lap 4"35

**The Ultimate (TUL), The Netherlands**

Best Race 34"06

**Greg Ihnatenko (GRE), Stockport**

**YOSHI VALLEY**

Best Lap 9"33

**Tatu Luostarinen (TJL), Helsinki, Finland**

Best Race 30"43

**Greg Ihnatenko (GRE), Stockport**

**BANSHEE BOARDWALK**

Best Lap 35"12

**The Ultimate (TUL), The Netherlands**

Best Race 1'47"12

**David Hines (EYE), Doncaster**

**RAINBOW ROAD**

Best Lap 1'15"62

**David Hines (EYE), Doncaster**

Best Race 3'50"10

**David Hines (EYE), Doncaster**

**1080° SNOWBOARDING (NINTENDO 64)**

**HALF PIPE**

Best Score 103482

**Mark Dolan (MD), Co. Tipperary, Ireland**

**AIR MAKE**

Best Score 32400

**Will Crossland (WAC), Upperthong**

**CRYSTAL LAKE**

Best Time 1'03"16

**Brad Henderson (ZOO), Blackburn**

Best Score 61861

**Will Crossland (WAC), Upperthong**



Check out Matthew Orlinski's rolled-up socks on the TV!

Best Time 1'28"20

**Matthew Orlinski (MAT), Gwynedd**

Best Score 72786

**Mark Dolan (MD), Co. Tipperary, Ireland**

**GOLDEN FOREST**

Best Time 1'22"03

**Brad Henderson (ZOO), Blackburn**

Best Score 68188

**Mark Dolan (MD), Co. Tipperary, Ireland**

**MOUNTAIN VILLAGE**

Best Time 1'31"17

**Damien Orchard (DAM), Hereford**

Best Score 63856

**Mark Dolan (MD), Co. Tipperary, Ireland**

**DRAGON CAVE**

Best Time 1'27"54

**Matthew Orlinski (MAT), Gwynedd**

Best Score 78527

**Mark Dolan (MD), Co. Tipperary, Ireland**

**DEADLY FALL**

Best Time 1'09"63

**Chris Keys (CJK), Crayford**



See the Best Score in the corner? Rob Copeland is king!

Best Score 139374

**Rob Copeland (ROB), Copthorne**

**CONTEST SCORE**

233883

**Mark Dolan (MD), Co. Tipperary, Ireland**



We can't see Mark Dolan's room in this picture. Damn it!

HIGH SCORES

PREPLAY



# TIPS

THE LEGEND OF LOMAS



The quest for the answer to the ultimate question in life goes on. Some say the answer is that there is no answer; we are merely here to spend an eternity searching for something that does not exist. It is an enigma which has troubled many a wise man since the dawn of time, but no more. The answer is: A, B, A, C, A, B, B. Yaa!

## PLAYSTATION

### ROLLCAGE

These cheat codes from *Alter Ego* should be entered at the password screen. You'll get the "Invalid Password" message, but the codes will work when you start a race.

### AIRHORNS

Press Select while racing for a cool airhorn sound (including *The Dukes Of Hazard* honk!).

### BESTLAPS

See the developers' best lap times in Records.

### MAXCHEAT

Turn on everything, including the Secret Character, Mirror Mode, Extra Difficulties, Leagues, and Mega Time Attack.

### R-TYPES

To speed up your ship, pause the game, hold **L2** and press **Right, Up, Right, Up, Down, Left, Down, Left, Circle**.

To slow down your ship, pause the

SEND YOUR TIPS, CHEATS AND PLAYERS GUIDES TO:

TIPS



CVG, 37-39 MILLHARBOUR, THE ISLE OF DOGS, LONDON, E14 9TZ

You can also send any tips or guides to this e-mail address. Please, don't waste your time copying things from magazines or Internet sites. We're only interested in things you've discovered for yourself, and only for recent exciting games. No *Back To The Future 2* cheats, thank you.  
**TIPS.CVG@ECM.EMAP.COM**

game, hold **L2** and press **Right, Up, Right, Up, Down, Left, Down, Left, X**.

To get a level select, highlight either of the game names on the title screen (*R-Type* or *R-Type II*), then press **L2** ten times, then **R2** ten times, quickly. Begin a game and pause it to pick any level or video sequence.

### T'AI FU: WRATH OF THE TIGER

Play the game through to the end of a level so that the map screen appears. While on the map, press **Select+L1+L2+R1+R2** to start up the debug mode.

For a level select, wait for the walking section between levels and press **R1+R2**. Now you'll be able to walk to any level you want. Then press the **Square** button to play it.

### ROGUE TRIP

These cheat codes should be entered by going to the password screen and putting them in as you would a normal code.

### FUNTOPIA LEVEL

X, Circle, L2, X, Square, L1

### INFINITE JUMP

Circle, Square, R2, X, Triangle, R2

### INFINITE TURBOS

Square, X, Circle, Triangle, R1, R2

### EXTRA ARMOUR

R1, Triangle, R1, Triangle, L1, Square

### PLAY AS BIG DADDY

Triangle, Square, R2, X, Triangle, R2

### PLAY AS GOLIATH

Triangle, L1, R1, X, L2, L2

### PLAY AS NIGHTSHADE

R1, R2, L1, L1, X, Circle

### PLAY AS HELICOPTER

L1, Triangle, R2, Triangle, Triangle, R1

### PLAY AS ALIEN

R1, Square, X, Square, L2, Circle

The following cheats can only be used if you first try this master cheat: When starting a level hold **Select+L1+R1+R2** to turn on cheat mode, then try out these:

### HORNETS NEST

Select the Stinger weapon and hold **Triangle+L1+L2+L1+Left**

### INVINCIBILITY

Hold **L1+R1** and press **Up, Down, Left, Right**

### BRIAN LARA CRICKET

Enter one of these codes on the Classic Match screen, then start up any kind of match.

### SUPERMAN

Super-strong batsmen

### BIGBALLS

Giant ball

### DROPBALL

Slippery ball

### PENSIONS

World Team (for friendly matches)

### SOLIDOAK

Only runs out knock-down wickets

### A BUG'S LIFE

For infinite bugs' lives, go to the main menu, hold **R1** and press **X, Circle, L2**. You should hear a noise to let you know that the code has worked.

## NINTENDO 64

### BUCK BUMBLE

Here are some more cheats for *Buck Bumble*, as well as those we printed before. Enter them all on the title

screen (with the "Biggedy-Buck Bumble!" song).

### INFINITE LIVES

L, R, B, A, Z, Left, Right

### LEVEL SELECT

Hold Z and press Right, Down, Down, Right, release Z and press Right, Up, Down, Left, Left, Up, Right, Right.

### INVINCIBILITY

Hold Z and press R, R, L, L, Up, Down, Left, Right

### ALL WEAPONS

Left, Right, Up, Down, then hold Z and press Right, Right, Left, Left.

To refill your health and ammo (only while using the All Weapons cheat) just press **A, B, R** while playing the game.

## PC CD-ROM

### POPULOUS: THE BEGINNING

To cheat your way to the top of the shamen pile, press **Tab + F11** to make the cheat window appear. Then type "byrne" and press Enter. Now you can press these key combinations to give yourself goodies.

<b>Spells</b>	Tab + F3
<b>Buildings</b>	Tab + F4
<b>Mana</b>	Tab + F5

## WE'RE STUCK!

### Dear CVG,

I'm stuck on the PC game *Atlantis: The Lost Tales*. I've got to the part on the first disc where you have to go to the Scarlet Cockerel, but I can't work out what to do now I'm there. Please help me as I'm already bald and am worried about pulling off my scalp and then yanking out my brain.

Yours sincerely,

**Matthew Osborne (10)**

**CVG: How could we possibly let a polite 10-year-old like this rip his own brain out just because he's stuck on a game? So, after asking Lascoyt everything possible and talking to Meljenz, go upstairs and face the door from which you entered. Now cut the rope with the knife and click on Meljenz (on the left, at the bottom of the stairs), then see what happens. Hopefully that's enough help to save you from extracting your most vital of organs.**

### Dear CVG,

Could you help me on *Metal Gear Solid*? In the room where you use the PAL override keys I don't know what to do when the room fills up with gas. I've tried blowing up control panels but nothing happens, so if you can help I'd be grateful.

**Daniel Jamieson**

**CVG: Just equip your gas mask and call Octacon (141.12) then wait for the message telling you that the doors are open. You should learn to use your mind rather than brute force - that's a tip you can apply to real life to make yourself a better person, too. Peace.**





**W**e haven't featured your fanzines for a few issues, so some of these date back to Christmas, especially the Nintendo 64 fanzines. It seems that we haven't received too many since *Zelda* was released! Dreamcast coverage is starting to pick up, and even the PlayStation fanzines are reporting on Sega's new super-console - with a hint of jealousy.

## JUST 64

**Price:** £1  
**Availability:** Write to Just 64, Paul Tuson, 36 Broadoak Ave, Enfield, Middlesex, EN3 6TS

**Content:** Difficult to tell what this fanzine will eventually look like. The issue we've been sent is a work-in-progress. So far, it looks promising. Nice colour pages, lots of reviews, and an index of all Nintendo 64 releases with a percentage. *Mortal Kombat Mythologies* is given a very accurate one per cent review score!



## COMMODORE SCENE

**Price:** £3.50 or £4 with coverdisk  
**Availability:** Write to Allan Bairstow, 14 Glamis Close, Garforth, Leeds, West Yorkshire, LS25 2NQ

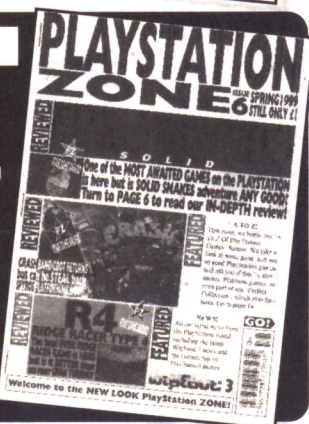
**Content:** Due to unforeseen circumstances most of the information we printed about Commodore Scene in issue 205 was wrong. So here's the truth. The mag is a bulky 68 pages, full of news, reviews and features. There's information on events and lots of helpful adverts for fans of the Commodore 64.



## PLAYSTATION ZONE

**Price:** £1  
**Availability:** Write to PlayStation Zone/6, Workshop Studios, Millsborough House, Millsborough Rd, Redditch, Worcs, B98 7BU

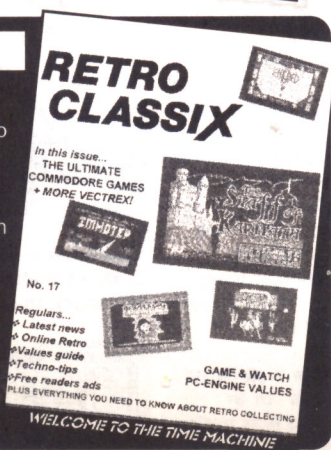
**Content:** This great little fanzine continues to go from strength-to-strength. Issue 6 sports a new design and there's reviews of *Metal Gear Solid* and *Crash 3*. But surprisingly, *Solid Snake* is only one per cent better than *Crash!* There's a handy summary of the best PlayStation games, and an essential games collection guide.



## RETRO CLASSIX

**Price:** £2.50  
**Availability:** Write to Retro Classix, c/o G Howden, 4 Chatterton Avenue, Lincoln, LN1 3TB

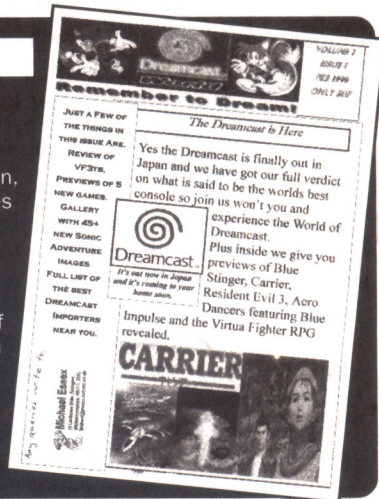
**Content:** The most consistent fanzine on the block. Issue 17 looks back at *Ultimate Play*, the game's first dabbling with the Commodore 64. Plus there's part 2 of the *Vectrex* feature. More *Zelda: Ocarina of Time* cross-referencing in the form of a *Zelda* Multiscreen Game & Watch review, and a contacts listing for services in the retro market.



## DREAMCAST WORLD

**Price:** 50p  
**Availability:** Write to Dreamcast World, 28 Larchmere Drive, Essington, Wolverhampton, WV11 2DG. Cheques payable to Michael Essex

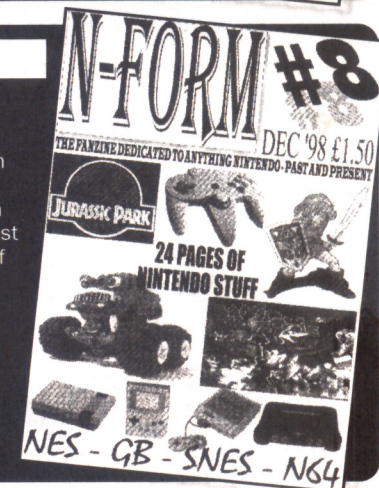
**Content:** This is the first issue of this Dreamcast fanzine and the editor claims it contains a world-first review of *Virtua Fighter 3tb*. hmm. Plus there's a big feature of *Sonic Adventure* boasting 47 pictures. This issue is a bit thin on content, but when more games are announced it should get better. Great colour pages!



## N-FORM

**Price:** £1.50  
**Availability:** Write to James Fry, 30 Jennings Field, Flackwell Heath, High Wycombe, Bucks HP10 9ND

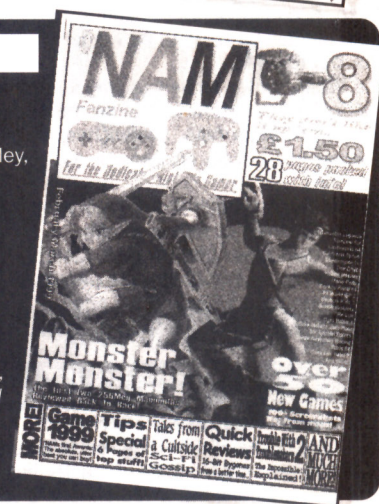
**Content:** The latest issue of N-Form that we've received dates back to last December, just prior to the launch of *Zelda*. The event is commemorated with reviews of the first two *Zelda* adventures. There's also reviews of *Banjo Kazooie*, *Pilotwings*, plus lots of old Super NES and Game Boy titles. N-Form is slowly becoming a rather established little 'zine and is worth checking out.



## 'NAM

**Price:** £1.50 plus SAE  
**Availability:** Write to 'Nam Fanzine, 24 Draidshaw Rd, Silsden, Nr Keighley, West Yorks, BD20 0BH

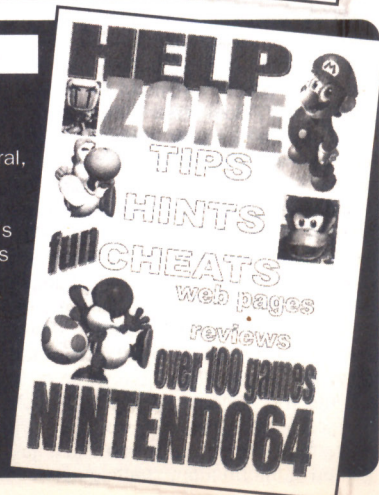
**Content:** Our pick of this month's fanzines. 'Nam is a Nintendo fanzine packed full of information with high production values. A big detailed review of *Zelda* dominates the mag, followed by a very honest review of *Turok 2*. There's lots of 'best of' lists, plus useful guides to *F1 World Grand Prix*, and *Go Go Troublemakers*. If you're thinking of starting a fanzine, check this out first.



## HELP ZONE

**Price:** £2  
**Availability:** Write to R Morris, 32 West Rd, Ellesmere Port, South Wirral, L65 9AR

**Content:** For Nintendo 64 fans as it's solely dedicated to tips. Inside games are listed alphabetically with tips for each and a page of dedicated Web sites for extra help. The back page should be avoided at all-costs - some of the worst jokes you'll ever read! A good start for this new 'zine, and we'd like to see some dedicated guides in future issues.







# MELTING POT

**SHOW THE WORLD YOUR GAME IDEA!**

**Imagine if you walked into a shop and every game you saw was *Tomb Raider*, like that was the only game you could buy. Well it could happen! Because original ideas for games are running out fast, the world needs new games, and you've been hand-picked as the ideal candidates for this new wave of original ideas. So, if you've got an idea for a game write in and let us know about it. Write to Melting Pot, Computer and Video Games, 37-39 Millharbour, The Isle of Dogs, London E14 9TZ. And no, we're not called Hot Pot, Melting Point or Drawinz Wot You Dun, all right!**

VOICE YOUR GAMING IDEAS TO THE UNIVERSE!

FREEPLAY

## THEME SKI RESORT

© Alasdair Bell, Merseyside, 1999

Like in *Theme Hospital*, this game progresses through levels with a specific objective set out for each one. One of these objectives could be to hold the Winter Olympics successfully one year, or to create the most popular resort in the world. The levels range from Easy - large mountains with lots of snow annually - to Challenging - small mountains with light falls of snow.

Develop your ski resort during the summer by creating appropriate lifts to take skiers up the mountain, and runs for them to descend. Also, accommodation, shops and nightclubs have to be made for the tourists.

When winter arrives, if only a little snow falls, artificial snow has to be made. And if too much snow falls, avalanches will occur. People will pay for lift passes, ski school and ski hire.

If the lift breaks down it will have to be repaired or replaced with newly-developed lifts that are faster, more reliable and hold more people. The runs have to be looked after

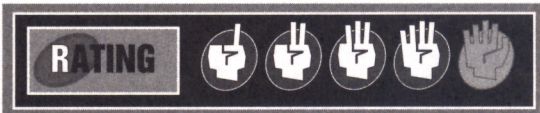
with piste-bashers to flatten the snow. Watching the skiers fall over could be really funny, but watching and listening to their comments as they fall could give you early warning signs to badly designed or dangerous runs.



This will help you to change the runs to stop people getting injured and needing airlifts to safety, which costs money.

Another element to the game could be scenarios where you take on an already existing ski resort with a problem that has to be sorted out. A network game could also be included to play against your mates.

**CVG: Great idea, but seeing all those people skiing down your mountains would make you kind of jealous and want to join in. If you could ski your designs that would be brilliant.**



## CHILDREN OF THE NIGHT

© Crimson Nightwing, 1999

In this game you have a choice to be either a vampire or a slayer. Each character has his or her own added extra. If you choose a vampire, then you are placed randomly about the world and have to go out nightly, feed, and return before dawn. During this time you will have to evade the police, watch out for slayers and gain territory from other vampires.

Forget about magic, though - in this game you fight with whatever you can lay your hands on, be it a broken bottle or a plank of wood with a nail poking out. You could also carry a limited amount of objects like a flick-knife. Plus you would be able to steal from your victims. The money can then be used to buy things such as an apartment. Cars can always be stolen.

The gameplay would be fairly simple. A point and click action would supernaturally move you ahead of a victim so he or she would fall into your clutches. Another possible development in the game would be to make characters interactive so you could go around gathering information, chatting up victims or

just making polite conversation - not!

Playing as a vampire does have more appeal though - eventually, when you've chased all other opposing vampires out of town, you can start to build your own covenant. Once you've done this, you can send your minions forth and envelop the world in darkness until everyone, mortal or not falls at your knees begging for mercy.

Choosing a slayer means you have to track down and kill every vampire in a given area in a given time. But the longer you take the more people will die and the guiltier your conscience will become until you go insane with guilt. If you complete your missions as a slayer, then you are rewarded by either exploring other manners of supernatural eradication, retiring, or becoming the tutor of another, allowing you to continue the game on a harder level.

**CVG: So are you called Crimson Nightwing on your passport? Anyway, time for a fascinating CVG fact: This is the last page Abdul worked on before he left us. Wow!!!**

## VIRTUAL AIRPORT

© Mike Welch, Cheshire, 1999

You would start the game in a small airport in India, and could end up playing in America. When you first play the game, you would fill in a priority chart, which would be based on a star system. You might give one-star priority to coping with drug dealing and a five-star priority to lost luggage.

If you left a problem for three months, its star rating would drop by one, and when a star rating reached zero you would have to deal with it. If a beginner was playing, he could use high-star ratings for everything, whereas an expert could use lower ratings. You would receive a warning when a rating reached one.

While doing missions in different areas, a different kind of game style would be used. If you had to track down a vehicle stolen from the airport, you would use either a *Carmageddon*-style view or - if you had a helicopter - a *G-Police*-style view.

If you successfully dealt with the problem, you would receive money with which you could improve your airport (in a *Theme Hospital* kind of way), improve your arsenal, or buy a new car or helicopter. Also, if you saved enough money, you could hire terrorists to attack other airports, get the mob on your opponents or hire out people to complete missions for you.

If you offered too little money, a terrorist might attempt to bomb your airport, or the mob might start a massacre in your departure lounge. You could also hire permanent staff, whose qualities you could improve by completing tasks.

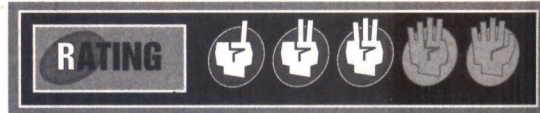
To improve your security workers, you may have to get a certain score in the shooting range, or find a bomb within a certain time. To improve your informers you might have to get a certain score in the shooting range, or find a bomb within a certain amount of time.

Training would cost a little money, but would be cheaper than hiring new staff, which would also involve advertising costs. If your staff became more efficient, you might stop a drug deal from going down, or discover a better training area through informants.

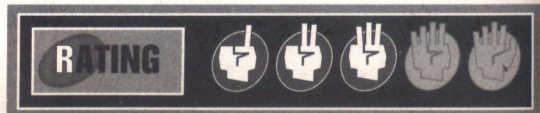
Your staff wouldn't actually play missions, but could find out what was happening and would take care of the situation until you arrived.

The game would be very different every time you played, as the missions would be selected at random from a huge database stored on a special memory card that came free with the game.

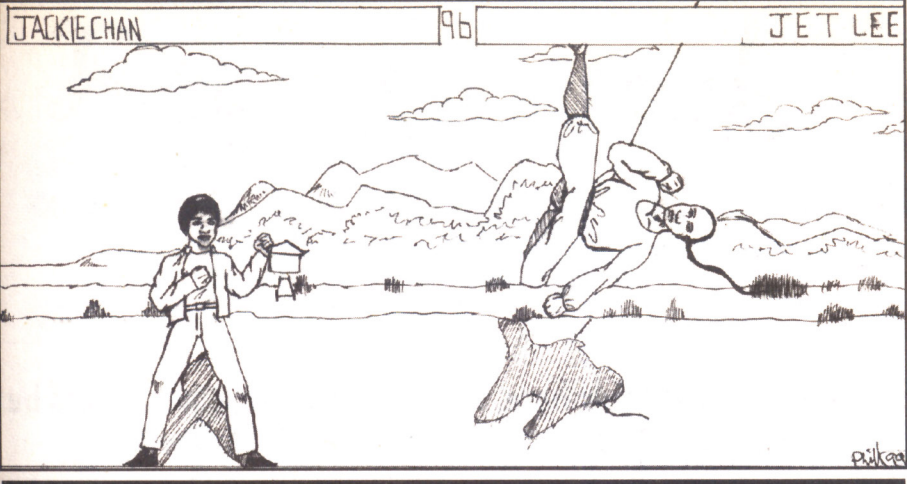
**CVG: There's loads of scope for a huge game within an airport. This game concentrates on some of the darker aspects. Maybe more variety would be nicer.**



**Don't make me angry. You won't like me when I'm angry, unless you want something heavy lifting!**







## HONG KONG ACTION STARS

© Philtec, 1999

This game is a one-on-one fighting game and, as the title suggests, it features action stars from the Hong Kong cinema. Initially only Jackie Chan, Samo Hung, Yuen Biao, Jet Lee, Bolo Yeung, Michelle Yeoh, Chingmy Yau and Gary Daniels are selectable.

The boss of the game is the ghost of Bruce Lee. The reincarnation of both Bruce and Brandon Lee (I know he's not strictly a Hong Kong star) are eventually selectable, as are Cynthia Rothrock, Richard Norton, Robin Shou and Keith H Cooke. There is also a cheat to see the strings that assist Jet Lee in those fantastic acrobatic fight scenes. (He

doesn't really do that, does he?)

The thing that makes this game different is the combo system. At the start of the game, there are no set combos. As you play the game, the CPU learns the way you fight and allows you to join together moves and create your own combos, which can be saved to memory card.

**CVG: Yeah, give the real stars the credit they deserve, and include Jim Kelly and Sony Chiba to make us really happy!**

**RATING** [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon]

## EXTREME MOUNTAIN

© Alex Huhtala and Tony Cormack nodding his head and agreeing, 1999

We've been sent quite a few snowboarding games this month, which got us thinking. Instead of a snowboarding game that's restricted by courses, imagine a game where you were able to explore the whole mountain.

The game comes packaged with a piste map, and yes, there are proper courses to try. But the main game is to create your own, going off-piste into virgin snow, through trees and finding your own spot. Say you have ten markers, if you find a great spot, you can leave a marker, so you know where to find the spot again. The mountain is inhabited by virtual skiers and boarders, and to get up the mountain to the runs you'll have to figure out which chair-lift you need. After a few hours of boarding, your energy levels will decrease, so you may want to stop-off at a restaurant on the slopes. The best thing is that there's no half-pipe course, well there is, but you've got to find it! You see, on this mountain – somewhere – are the coolest snowboarders that ever lived. And by talking to other characters – in the restaurants, on the slopes, etc – you can find clues of how to meet up with these cool snowboarders. They're cool because they've built their own half-pipe and hang-out on the best spot on the mountain, but it may take some huge 'boarding skill to get there.

You can find objects like wood and tyres to build your own trick course, go skiing at night using only torches, and even go sledging. There's also several spots where you can learn hang-gliding, or mountain climbing. This is the future of snowboarding games!

**RATING** [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] **HIGH FIVE!**

## SNOWBOARD KILLERS

© Peter Ward, Wirral, 1999

You work for this man who owns a ski resort. He sends you on missions to other ski resorts to give them a bad name. Anyway, you are a very good snowboarder and a psycho killer. You ski down the mountains, kill people, do a 360° degree turn or some other snowboarding trick and attack others.

Every level you progress through, you get more and better weapons, from throat-slitting blades to rocket launchers which blow up half the mountain. Plus you get snowboards.

Firing loud weapons could attract the attention of mountain patrollers, who can get back-up if needed – helicopters to hunt you down, for example – so act like a normal skier – or run like hell.

You can enter some competitions and maybe get rid of some opponents by going to their homes and killing them, in a not very nice way. You get money for winning competitions and completing missions that were set by your boss.

You can also steal snow bikes and other automobiles to use to run people over, drive to other resorts, or to get up a mountain.

**CVG: Snowboarding's such a nice, clean sport, and blood never looks good on nice white snow. Bad form old chap, bad form!**

**RATING** [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon]



## DUKES OF HAZZARD

© Martin McDaid, Donegal, 1999

In this game you can play as anyone you want, including Luke, Bo, Daisy, Uncle Jesse, Cooter, Boss JD Hogg and Rosco P Coltraine. You take classic car chases through Hazzard County in either Bo and Luke's car, the General Lee, Daisy's 4X4, Dixie, or a police car.

If you pick Uncle Jesse, you drive a tractor. If you pick Boss Hogg, you don't drive, but you get to sit in the back of a white Ford Thunderbird and give directions. If you get damaged, you take it to Cooter and he'll fix it up for a few bucks.

You don't have to follow the road signs, you can go anywhere you want. If you wander too far, you'll end up in another American state or city. For example, Las Vegas, Los Angeles, New York – in fact, anywhere in the world. Simply drive to Boston Harbour, make a huge ramp through to France, up through the Channel Tunnel, then off to wherever you want.

You can also go to London and arrest Ed Lomas for an overdue haircut (if you're playing a cop) but if you're in the General, you can't get out because there's no doors.

**CVG: Yeeeeeeehhaaaaaahhhhh!!!! This is one of those old TV shows that you remember being quite good, and when you watch it again later, it's just not the same, plus it had lots of fat people in it. That dog with big ears was pretty cool though, and Daisy Duke was talented!**

**RATING** [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon]

## COWZ

© Jonathan Riches, Leeds, 1999

This is a 2D platformer/racer. You play as a cow called Bessie. Bessie lives in a town called Milktown. One day, the dreaded Milkmaster, who lives on the other side of Mooland, kidnaps Bessie's best friend, Betty.

Bessie's mission is to travel across Mooland to the Milkmaster's lair and rescue Betty. There are 15 levels scattered with the Milkmaster's evil friends. There is also a terrifying boss at the end of every three levels. There are lots of items for Bessie to collect along the way, too. Buckets of milk will refill some of Bessie's energy bar. Milk trucks can also be found but they are impossible to catch unless you have some supermilk.

Supermilk can be found in gold buckets. It makes Bessie run faster and she will have to use it in order to catch a truck. Once caught, the truck will refill

three quarters of Bessie's energy bar. Bessie's attack move is charging. She can pick up other weapons like a metal helmet for a more effective charge and bottles of acid milk that can be thrown at the enemy.

There is a two-player mode called Grand Prix which is where the cows race along a track. Milk bottles can be picked up to make you run faster.

Acid bottles can be picked up on the track and can be fired at an opponent to make them trip. Gold bottles of supermilk can be collected, and when used, the cows go for a three-second mad dash. For Nintendo 64, PlayStation and Saturn.

**CVG: There should be more games with cows in them, in our opinion. Especially tripping ones!**

**RATING** [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon] [thumbs up icon]



Don't forget to write drawinz on your envelope, so they come straight to me instead of going straight in the bin.



# drawinz wot you dun

Spring is well and truly here, and the sunny weather should be making you all feel happy again after a cold, dark winter.

**KEY**



Pictures wot have been traced or copied or knocked up in 5 minutes get a turd. **DON'T DO IT!**

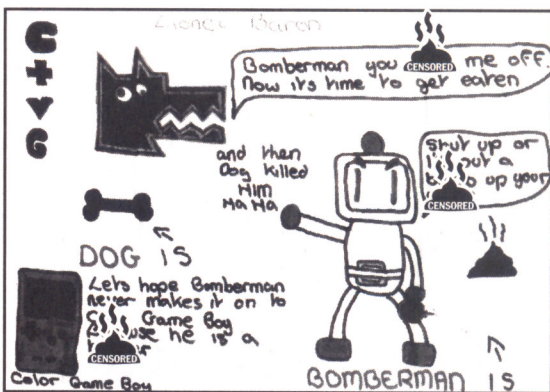
Originality, creativity, style, fun, and not copied straight off another magazine. **DO IT MORE!**



**W**ell, I reckon the sun **SHOULD** be making you feel happy again, but judging by some of your drawinz, it ain't happenin'. I suggest you all play *Zelda* again and then get sketching - I want happy pictures. Now!

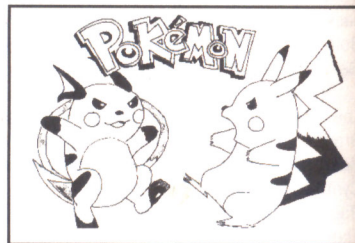


David Barry's totally awesome piccie of Psylocke from *X-Men: Children Of The Atom*.



Bad language and violent threats, by Lionel Baron.

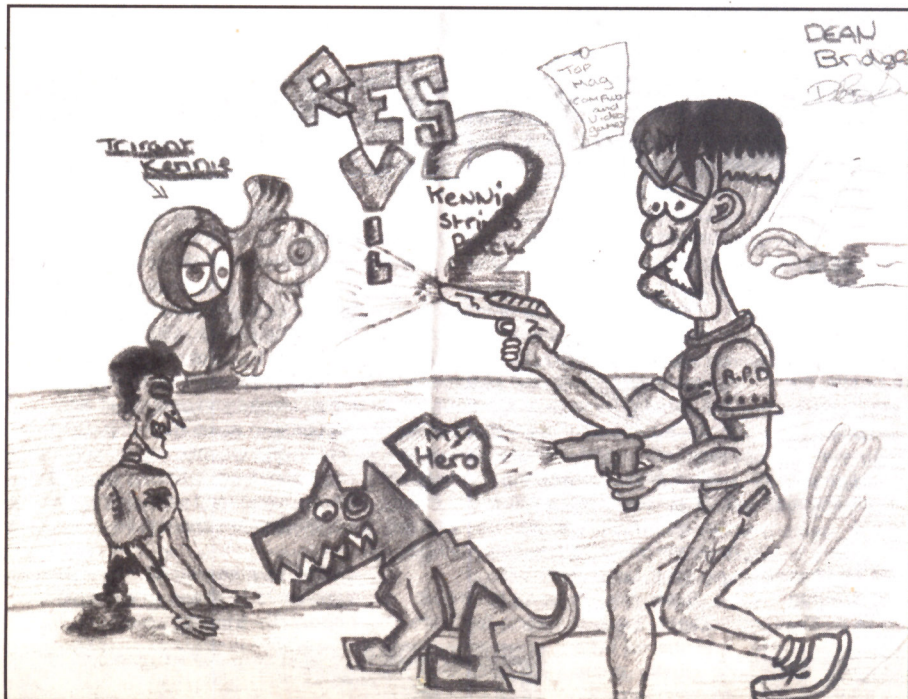
We've told you loads of times about crappy *South Park* pictures - we don't want them any more. Here's a few turds as a deterrent. Darren Whipps, don't do it again.



Paul's favourite pic, as sent in by Andrew Hope. Cheers, dude.



Detailed gruesomeness from *Body Harvest* by Mark Gerrard.



I'll allow this *South Park* picture on the grounds that it's different to the rest I've been sent - and because the use of Kenny is novel. But, Dean Bridges, you still get turds!



Turok's face has gone a bit funny here. He looks like one of the creatures he hunts. Anonymous.

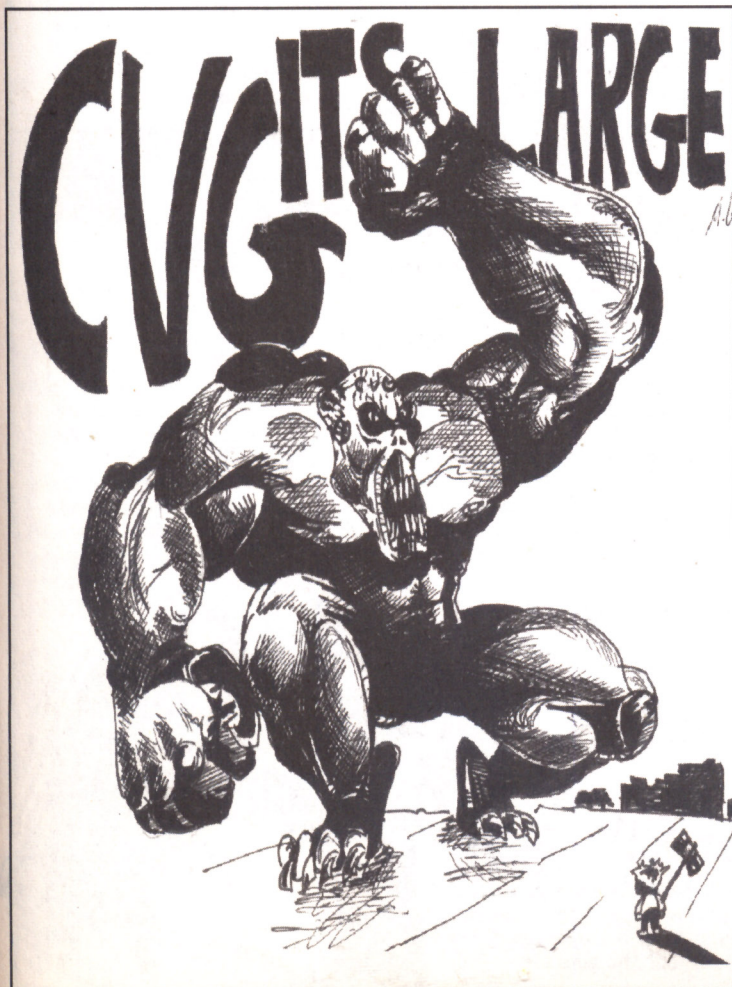
drawinz  
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FREEPLAY





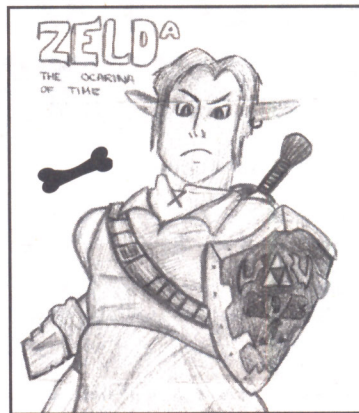
① Roxanne Chen's cool comic strip shows Xiaoyu and Jin from Tekken 3 scrapping over their favourite games mag (that's CVG).



② You're right M Gerrard, CVG is indeed large - compared to your average fanzine anyway! But it's not as scary as this CVG monster.



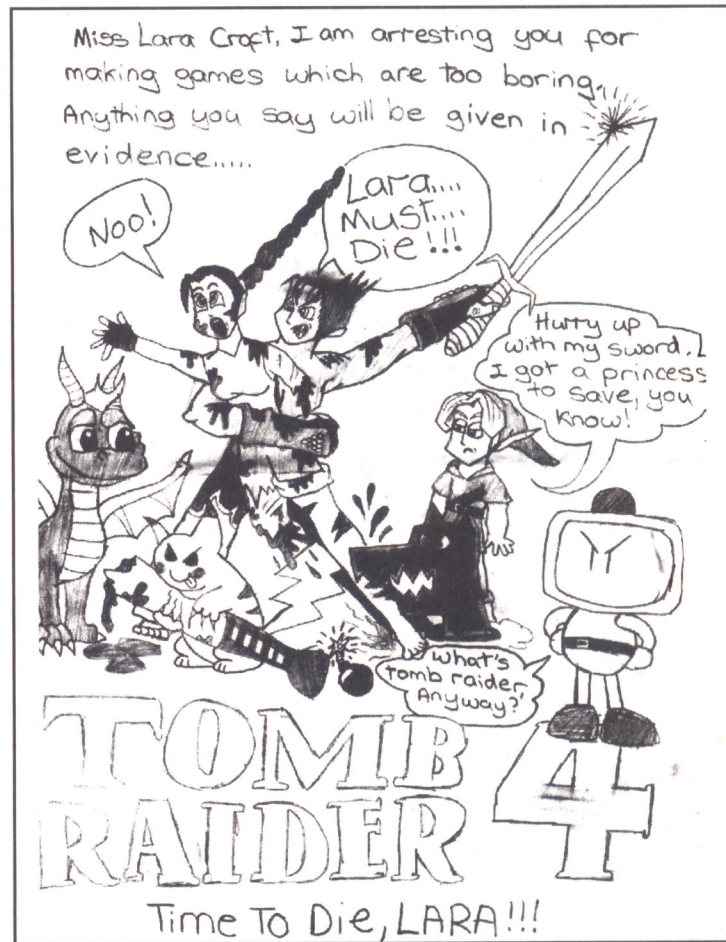
③ Not too sure what Banjo's up to here, but he looks like he's enjoying himself. Have a bone for your hard work, Adrian Stuart!



④ Don Breach's brilliant sketch of Link - he looks well miffed!



⑤ Lochlan Hart shows the dark side of Knuckles' nature. Eeek!



⑥ Nice one, Roxanne Chen - but there's no need to kill poor Lara.

⑦ Emma Ketley does a brilliant job of drawing Ken from Pocket Fighter.



Send 'em in to:

drawinz  
wot you dun

CVG, Emap Images,  
37-38 Millharbour,  
The Isle of Dogs, London, E14 9TZ

PLEASE make sure that your name is clearly printed on the back of your work. Any art sent in unnamed will be trashed or eaten. Oh yeah no more. Please print....

drawinz  
wot you dun

FREEPLAY



# PREMIER MANAGER NINETY NINE

## COACHING TIPS

The football season is drawing to a close, but *Premier Manager* will give you your much-needed football fix until the new season starts. Use the first of our guides to help you through some of the basics of the game.

### BARGAIN BASEMENT

The key to succeeding in this game is shrewdness and an eye for spotting the good buys in the transfer market. Here's a few tips.

- ⦿ For a start you should always check the players who appear on the transfer list at the beginning, and every couple of months after that, a decent player could appear there.
- ⦿ Don't be afraid to undercut the asking price, most teams accept offers starting from anywhere up to 1 million less, in some instances!

- ⦿ Anyone you have a fancy in, stick them in your briefcase. You can find out the asking price and their current wages. You'll also find out their morale. As soon as that gets to 80 or below, stick an offer in for them.
- ⦿ Don't always go for the superstars. Young players can be bought cheaply and groomed over a few seasons.
- ⦿ Make sure that as soon as you complete a major signing, give the player grade 3 insurance. They'll almost inevitably get injured at one point or another and it saves you a bit of cash.

### MARKED MEN

Here are a few players worth checking out.



⦿ Lee Bowyer is not only young, but is a strong midfielder who gets goals.

#### Lee Bowyer (Leeds United)

**Transfer Fee: £2.39 million**

He quickly becomes unhappy at Leeds and finds his way on to the transfer market. £2.39 million is below Leeds' asking price, but he'll

**Annual salary: £100k a year**

: still leave the club and come to you. You get a quality midfielder who'll score you at least 10 goals per season.



⦿ Again, youth is the key with Neville. Exceptionally good at tackling.

#### Gary Neville (Manchester United)

**Transfer Fee: £3.77 million**

Wages are high, but he's worth it as Neville is still young and can be trained to become a world class defender. And he's proved that he's

**Annual salary: £400k a year**

: versatile - he can play right or left back, centre half and wing back. Can be enticed even if he's not on the market.



⦿ As well as looking the part, Shevchenko will get you at least 20 goals a year.

#### Shevchenko (Dynamo Kiev)

**Transfer Fee: £5.69 million**

Arguably the hottest striker around at the moment. These prices are what Kiev are asking for, but with a bit of haggling you'll have one top

**Annual salary: £180k a year**

: striker on your hands for a reasonable sum. The wages are low in comparison to the other top strikers, but get him at all costs.



⦿ Average stats to begin with, but a good player for the future.

#### Djalminha (RC Deportivo)

**Transfer Fee: £6.44 million**

Now then, let's see. Expensive? Yes. Unheard of? Yes. And one of the best players in the game? Yes.

This Brazilian striker may break

**Annual salary: £800k a year**

: the bank but, like Shevchenko, his long-term effect on the team's success will far outweigh the short-term costs.



⦿ As long as he has the right strike partner, Owen can become world class.

#### Michael Bridges (Sunderland)

**Transfer Fee: £1.02 million**

**Annual salary: £60k a year**

It doesn't matter which club you're managing - as long as they've got good prospects, Bridges should be added to your team. He's young, has lots of training potential and in four or five years you can watch his value rocket.

#### Michael Owen (Liverpool)

**Transfer Fee: £5.75 million**

**Annual salary: £300k a year**

After a month of our third season in charge, Owen becomes unhappy at Liverpool. As soon as his morale drops, make a bid. You don't need to know about the player, but just make sure he gets the service from the winger and fellow striker.





# MONEY MATTERS

Letting the computer do all this is not as satisfying as doing it yourself. So take control of the basic finances like food, merchandise and sponsorship, and you'll soon have a football empire on your hands. The following tips apply to the bigger clubs, but by using a bit of common sense, you can apply it to any team.

Once the friendlies are out of the way, head straight for the boardroom and sign up the rights for television.

Then go to the ground and sign up all your advertising hoardings. Do this after one game and you'll have every board filled and money coming in straight away. Repeatedly check back to renew any expired deals.

If you have the cash, make some more club shops. Don't worry about ordering the merchandise just yet. Instead, just start making programmes and key rings. Remember to make the same amount of programmes as your capacity. For now. Good places to start are £2.99 for the programmes and £0.49 for the keyrings.

When your club shops have been built (immediately start building some more when they've been completed) order and make all kinds of merchandise. They'll sell slowly to begin with, but pick up as soon as more shops are available.

Check your messages to see which foods constantly run out of stock. Rather than letting the computer order everything for you, increase the order amount and your selling price of the most popular items.

Keep doing this until you are only just selling out of the items. For other foods, in your restaurants particularly, don't order too much meat or fish. It goes off very quickly and you end up losing money.

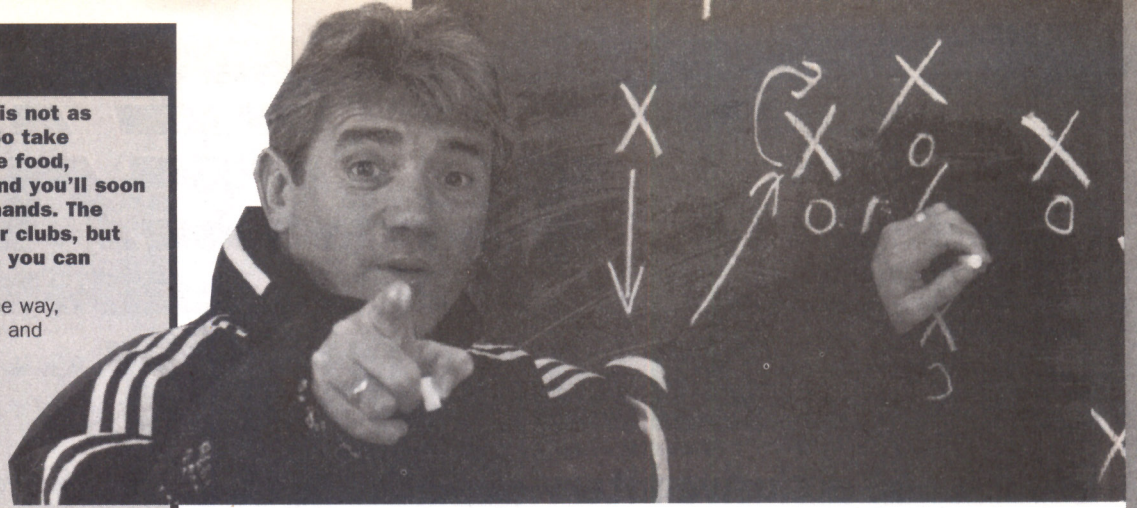
Remember to build a café in every side of the ground for maximum access.

Seating is something worth increasing every so often. Once you have another 8,000 seats, creating greater access to the stadium is a priority, as are increasing car parking spaces.

By this point, you should have at least 10 club shops (it should take about a season to get this far) and a healthy amount of cafés.

Once this is in place, the real money starts coming in. At every home game you should order 200,000 programmes and bump up the price a bit. They'll completely sell out at £3.49 each, and they only cost you 9p to make. Keyrings can be ordered by the truckload, too. T-Shirts are the worst selling item, but they still sell.

You have to re-order for the cafés after every game. People still use your catering facilities even if you have no home match.



Richard Brown WEST

TECHNICAL CHAB. HONOURS CAREER INTERNAT. AMICDOTS LAST SEASON

PERSONAL DATA

BIRTH PLACE: Chester DATE: 16/12/1979  
 AGE: 19 years NATIONALITY: ENGLAND INTERNATIONAL: 7 times  
 LAST CLUB: Cantoria (97)  
 HEIGHT: 5 8 WEIGHT: 10 9  
 FORWARD

DATA NOTES FOLLOW UP

PRINT RETURN

John Liverpool Wednesday September 1998 Premier Week 5

TV/MERCHANDISING INFO

dynamic sports TV 2.49 mil. for the rights. - £200,000 for each match of the F.A. Cup. League: 4 years.

INCOME LAST MATCH: £0 SEASON INCOME: £2,425,000

MERCHANDISING INFO

T-SHIRTS	CAPS	KEYRINGS
UNIT PRICE: 6 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0	UNIT PRICE: 0 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0	UNIT PRICE: 0 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0
SCARFS	FLAGS	PROGRAMMES
UNIT PRICE: 6 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0	UNIT PRICE: 0 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0	UNIT PRICE: 0 STOCK: 1000 EXPENSE: £0 INCOME: £0 PROFIT: £0
TOTAL: INCOME: £0 EXPENSE: £0 PROFIT: £0		

John Liverpool Wednesday September 1998 Premier Week 5

CATERING

CAFES RESTAURANTS

TEA

SALES

Price Unit	Stock	Total
£1	100	£100

STOCK

ORDER

TOTALS

TOTAL OUTGOING	TOTAL INCOME	TOTAL BENEFIT
£1,690.80	£5,050	£3,445.10

AUTO RETURN

Site Barlow Manchester Utd Tuesday September 1998 Premier Week 5

CATERING

CAFES RESTAURANTS

REFRESHMENT

SALES

Price Unit	Stock	Total
£1	100	£100

STOCK

ORDER

TOTALS

TOTAL OUTGOING	TOTAL INCOME	TOTAL BENEFIT
£0	£0	£0

AUTO RETURN

## OTHER GENERAL TIPS

If a player commits a couple of fouls after getting a yellow card, take him off, no matter how good he is. It's the computer's way of telling you he's about to be sent off.

Always check your opponent's tactics to see how they play. Then adjust yours accordingly.

If the other team play a cramped 5-3-2, all huddled in the middle of the park, switch your formation to 3-5-2. Then make the two wide men hog the touchline and push forward as often as they can. Your midfielders will then spray the ball out wide and the wingers-cum-midfielders will cut in and shoot or swing the cross over.

A standard 4-4-2 is another formation you'll commonly come up against. The best thing for this is to play the same yourself, or adopt a more defensive line-up. 5-3-2 is good for this. This time, have the wing backs a little more defensive and not pushing up as far, but have one or maybe two of the three midfielders pushing up to support the attackers.

Take advantage of a sending off, especially a full back or wide midfielder. If they go, condense the play everywhere else, but push one player into the space left by the departed player. If a striker goes,

switch to three at the back and push another man forward.

Don't forget, players are versatile. In the tactics menu click on the positions the player is currently adopting. The highlighted positions are the ones that this player can play in and not lose any of his skill or abilities. This can be useful if you get a couple of injuries in a game and don't have the subs to cover the positions.

With regards to training, auto select everyone so that they are all doing some form of work. Then go through the best players and switch them to bump up other aspects of their ratings. Obviously, leave strikers on shooting practise for a while, but you may want to switch them on to passing or dribbling later.

When you do pre-season games, don't give yourself ultra tough games as players will pick up injuries too quickly. Mix between good foreign teams and lower league English sides to leave you in good form for the start of the season.

Including a house and a car as part of a foreigner's contract will instantly make him feel more settled and keep up his morale. Likewise, goal-scoring bonuses also help to entice the big names.

Southampton Liverpool Sunday 16 August 1998 Premier Week 2

ADVANCED TACTICS

GENERAL ATTACK DEFEND

FOLLOW UP BY BALL FOLLOW UP BY POSITION TACTICAL SIMULATION

No.	PLAYER	DEFENSE
31	Priddel	3
27	Hoggan	3
5	Stanton	3
4	McAteer	3
21	Mattson	3
6	Babb	3
7	McManaman	3
17	Ince	3
9	Powter	3
12	Riedle	3
10	Owen	3

SHOW PLAYERS

NORMAL 5-4-1 5-4-3 3-5-2

SEE TUTORIAL

Set catering on to Auto until you have more cafés.



# METAL GEAR

SOLID

## HIDEO KOJIMA INTERVIEW

CVG gets an exclusive interview with the director of the game! Mr Hideo Kojima talks about the challenge of making *Metal Gear Solid*, his inspirations and the future.

**A** few days after the announcement of the Emotion Engine and a week after *Metal Gear Solid* was released in the UK, the games director Hideo Kojima made a brief visit to London. While out shopping he was mobbed in the Rathbone Place branch of Computer Exchange by an adoring public, but Alex was lucky enough to meet him in a quieter environment – at breakfast in a trendy hotel in central London.

**Q** Films are a big influence on your games and their style. How easy was it to incorporate the cinematic ideas into the game?

The most cinematic thing in my game is probably the opening demo, with the cameras moving out and a crane camera going around. It's easy to incorporate cinematic movements into a non-interactive section – what I have to work on is trying to integrate cinematics effectively into the interactive parts of the game, where you actually move the character. There are lies that are allowed in movies, for

instance when something explodes you see an enemy flying through the air in slow-motion – that doesn't happen in real life, but we take it for granted. Things like that, I like to incorporate into the game.

It's an action game so the interactive aspect is the most important part. In the top-view mode when you see yourself and you see the enemy approaching, it doesn't look very dramatic. In this view you don't get a sense of thrill. That's when I introduce the cinematic aspect.

You see yourself leaning against a wall, and the guard is approaching in 3D, so that's the integration of a cinematic technique and the necessary role of an action game.

**Q** Would you like to see a *Metal Gear Solid* movie, and who would you like to direct it?

I love movies and I'd like to see it as a movie. I'd like to shoot it. The reason I develop games the way I do... they always say that we humans are 70 per cent water – myself,

I'm 70 per cent movies. I grew up with a lot of movies, and they've helped me a lot, and taught me a lot of things. The movies I saw as I grew up made me, so I try and include those elements in my games so that the ideas will do the same for the kids now. Back when I was small it was movies but now it's games.

**Q** If there was a movie, who would you like to see play Snake?

The original image I had was of Christopher Walken, but he's a little too old now.

**Q** Was Snake Plisken from *Escape From New York* an influence on Solid Snake?

From *Escape From New York* yes, but the real name of Snake in the game is Dave, and the character Otacon – his name is Hal Emmerich, so it's Hal and Dave form *2001: A Space Odyssey*, and the name of the submarine at the very beginning of the game is Discovery. I wanted to

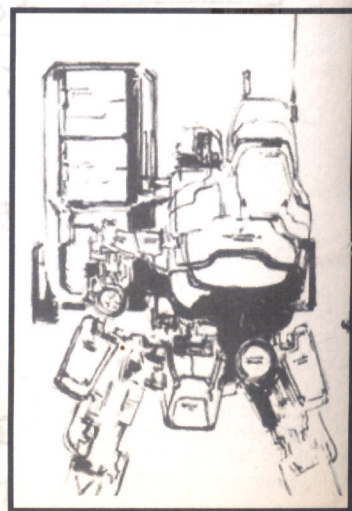
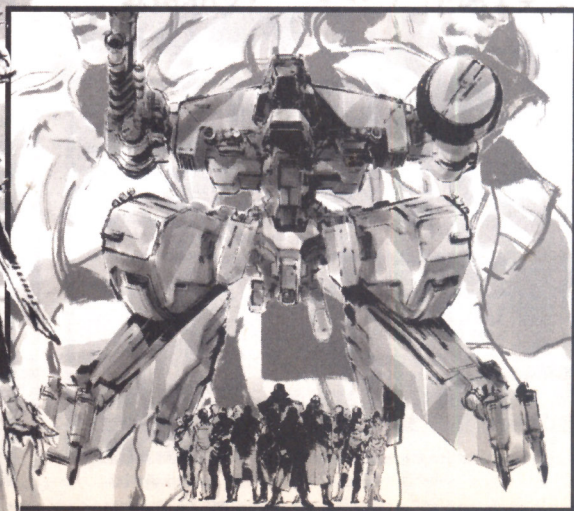
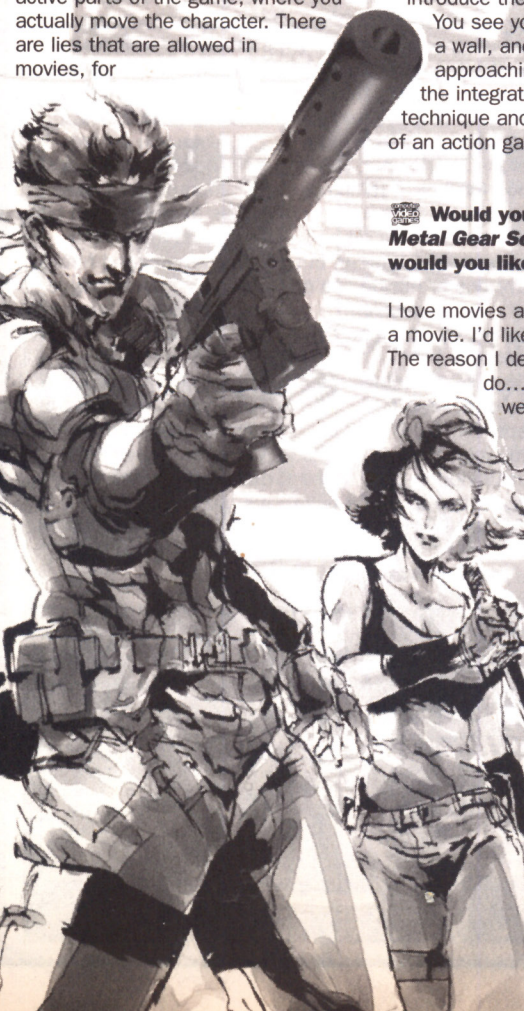
recreate the *2001* epic atmosphere.

The computer in the movie, Hal, goes wild and causes problems and Otacon in the game is employed to develop *Metal Gear*. He believed that the technology led the way to a better future, but unlike the computer, Hal in the game realises that's not true, and walks away from it. There's also another reference at the end of the game.

**Q** Why are all the best villains English?

No particular reason, I just thought of the SAS, or some kind of agency or military group that you could fight against. In movies it's usually the Russians who are the bad guys, or terrorist groups from the Middle East.

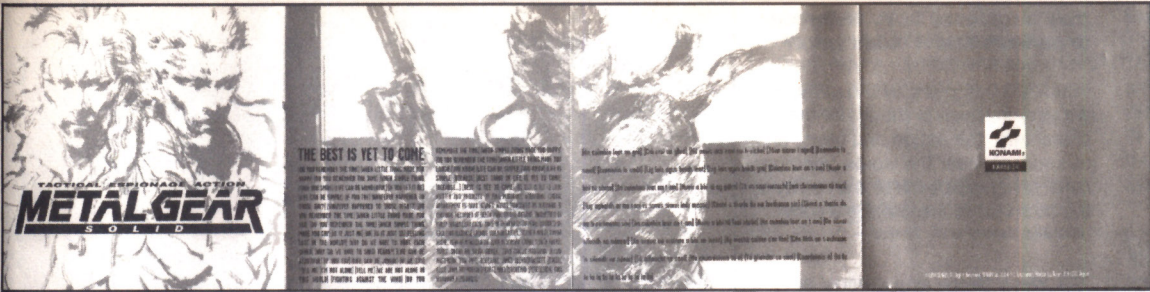
**Q** This game took many years to be made – you were effectively waiting for the technology to catch up with your original ideas. Were there any ideas which had to be left out due to current technology limitations?



TACTICAL ESPIONAGE ACTION  
METAL GEAR  
SOLID

FREEPLAY





There are so many things that I had to leave out but there's nothing that we couldn't actually do. For instance, light and shadow – we had the light sources moving around, causing shadows to move and bend against a wall, that was possible. But I was creating an action game, and that detail could really affect the processing speed, making the character of Snake move very slowly. As a priority I'm making an action game, so I had to take that out. When I first knew that PlayStation was capable of producing the light and shadow effects, that was the main reason I started developing *Metal Gear Solid* for the console.

**What do you think of the next-generation Sony console, and in particular the freedom and creativity that the Emotion Engine will provide?**

I'd like to start developing a game for the machine today. With the new machine and the Emotion Engine, not only will you be able to reproduce emotions but also movements and waves, using calculations. We couldn't do that with the PlayStation. For example, if you wanted to create a ripple you had to draw the ripple as an animation, but not with this new technology. With emotions and feelings we can reproduce these things through numbers and calculations.

Of course, the new technology will make it easier to reproduce these things through the laws of physics and calculations, but at the same time, I'd like to keep the element of the artist, the designer. This person knows what they want to express, then they produce the animation. The fact that it's a person that's doing it means they're bringing their own feelings and ideas to make it unique.

I'd like to see that retained in games, just like the enemies flying slowly through the air – these things can probably be expressed through the laws of physics and calculations, but that takes away so much of the personal vision.

If you take a look at the waves of the ocean, with the new system it's easy to generate either a big wave or a small wave, but what we want to do is to create a very gentle wave, or perhaps a very frightening

wave. That's what we, as artists, we want to express with help from the calculations and technology.

**It seems that the Emotion Engine has been created using Metal Gear Solid as a blueprint, because many of the things that the game recreated realistically will become almost a standard on the new system. You'll now have to work even harder to surpass that, because other companies have been handed a set of tools that will allow them to make games even more realistic than Metal Gear Solid.**

It's not really about trying to surpass something. When trying to create a sequel, it's difficult to surpass the original. When, or if, I develop a sequel to the game I'll have to set boundaries for myself – the *Metal Gear* boundaries – because if I start incorporating the ideas that I want to add to surpass the original, then it's no longer a *Metal Gear* game. If I want to create another sequel, then I'll have to build that wall around me, to ensure I'm creating another *Metal Gear* game with the technology of this new machine.

**Will Snake be brought out of retirement for any more missions?**

I want to give him a rest, some peace. I really don't know about the future, if indeed there is a future for him.

Until now the sole purpose of Snake's life has been as a trained soldier – he lives to fight and defend himself. Towards the end of *Metal Gear Solid*, he learns of another reason to live, and that is to live for someone else. In this sense, in this version, he retires from fighting because he's found another purpose in life.

**Does the realisation of this other way happen at a particular moment of the game? I was thinking maybe at the moment Sniper Wolf dies, because here the game reaches a new emotional level?**

Obviously the Sniper Wolf scene is one of the most dramatic in the game, but there isn't one scene where the realisation hits him. In each battle with the bosses, when you beat them they reveal a little bit about themselves, talking about their lives, so Snake learns from every encounter. At the end of the game all that comes into one.

**The music for the game is very distinctive. Were there any influences, particularly from film soundtracks?**

I originally thought of Hans Zimmer, but we ended up going in a different direction.

**Whose idea was it to put Meryl's Codec number on the back of the CD case?**

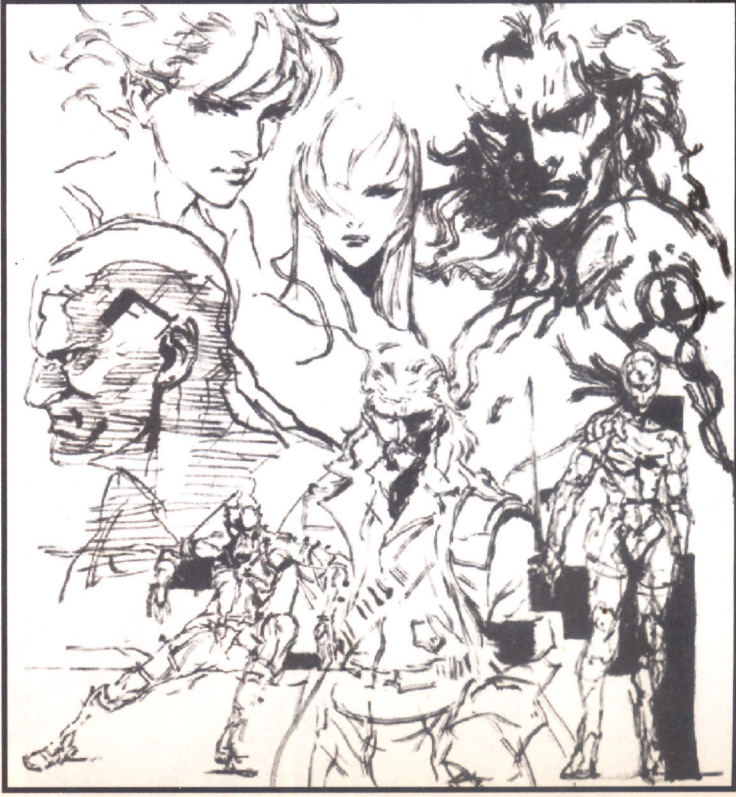
Mine.

**Why put it there?**

Not only Meryl's Codec number, but, like Psycho Mantis when you get the blackout, I didn't want to limit the game to the player and the information that comes from the monitor. I want the game to be the player, the controller, the PlayStation, the monitor, the manual, the packaging and bring all that into one game. I guess this conception of games from our generation is that whole package – a virtual, ideal world, created by the monitor, the package and everything.

For years with PC games, to combat piracy you'd have to input a code that would be printed in the manual. I've grown up playing games with those features, so I wanted to incorporate that. My belief, my thinking, doesn't really apply to the young gamers right now, they didn't grow up that way.

In Japan they didn't actually like the idea of having to look at the packaging. In the game, when they tell you to press the Circle button, to do this or that, the Japanese didn't feel too comfortable receiving that information.





**It seems in many games, original meanings of words are lost in translation from their Japanese origin to English. Did you encounter any of these problems with *Metal Gear*?**

I've always read books that were translated from English to Japanese. When I wrote the game, I always had that in mind – the game was kind of written in English in my mind. For instance, take a look at the name FOX DIE – the virus. I thought of the names in English first, and hoped they would be accepted. Compared to other games there are probably fewer problems in translation. Maybe a lot of things were lost in the Japanese version!

**Which is your favourite character in the game?**

It changes from day to day. Today, Ninja.

**Has there been any response from players that you hadn't expected?**

The reaction to Psycho Mantis when he reads the memory card. It wasn't very well received by quite a few people in Japan, and this is unique to Japan, I haven't heard such comments from the US or Europe. The game was intended for an audience of a more mature age range, though a lot of younger gamers in Japan and also the US have played the game and enjoyed it, which I certainly didn't expect but I'm happy about.

**What do you think people didn't like about Psycho Mantis reading the memory card. Were**

**they threatened by it, disturbed, or perhaps that it didn't work?**

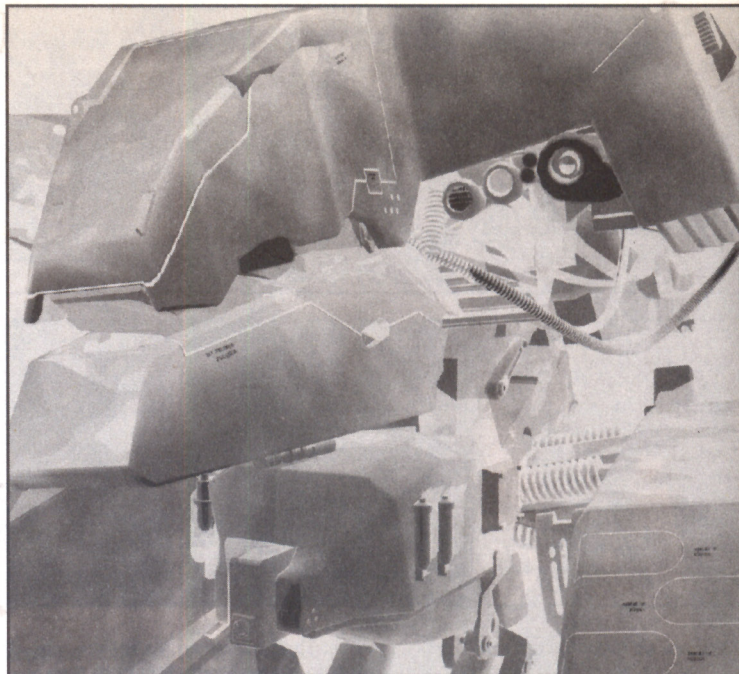
I think that as you play the game you get very involved in the life of the characters, the action and story, and to suddenly hear the words 'memory card' brings you back to the reality of the fact that you're playing a game.

**Were there any games or films that were released during the production of *Metal Gear Solid* that made you and the team rethink ideas, and to incorporate them into the game?**

I saw the film *The Saint* with Val Kilmer and he appears with a mask, bodysuit and goggles towards the beginning of the movie. I thought it was really ugly, but I wanted to feature it in the game. So that's why I had Solid Snake wearing the mask and goggles at the beginning of the game, as he first enters the base. I can't think of an example right now, but there were many things I took out of the game after seeing similar things elsewhere.

**During the making of the film *Twelve Monkeys*, the director Terry Gilliam spent a whole day setting up a simple shot, where a hamster can be seen running in a wheel in the background. It took a day to get the hamster to perform just right. I was wondering how long it took to put the rats in the game, and were they a feature that was intended from day one?**

The rats were a way of adding reality to the game and to create the atmosphere within the base. There's water, moisture and more importantly there are soldiers living



there. These soldiers eat food and they have leftovers, which attracts the rats. Another thing I put in were the ravens. The people living there, the weather, the air, everything – the animals were a great way to express all these elements. They were always there from the start, but it didn't take too long to get them in the game. I actually wanted to put more rats in. Another thing I wanted to do was assign names to individual rats, and these rats could then be raised as pets. Alaska is a very cold place, and when Snake first goes into the base, the rats are the first life forms he encounters, so I think they are a very important element in the game.

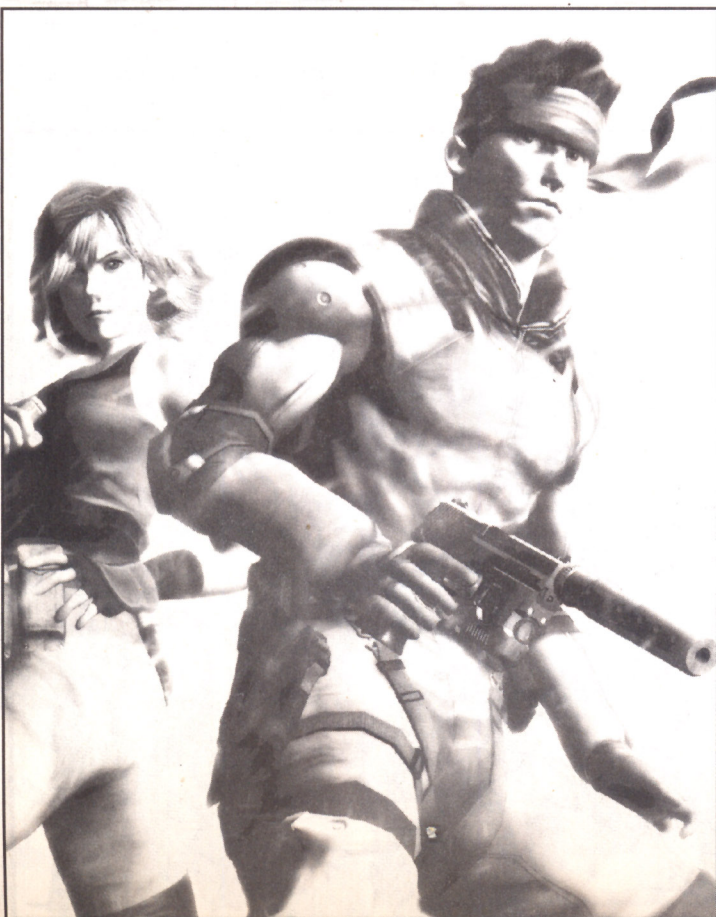
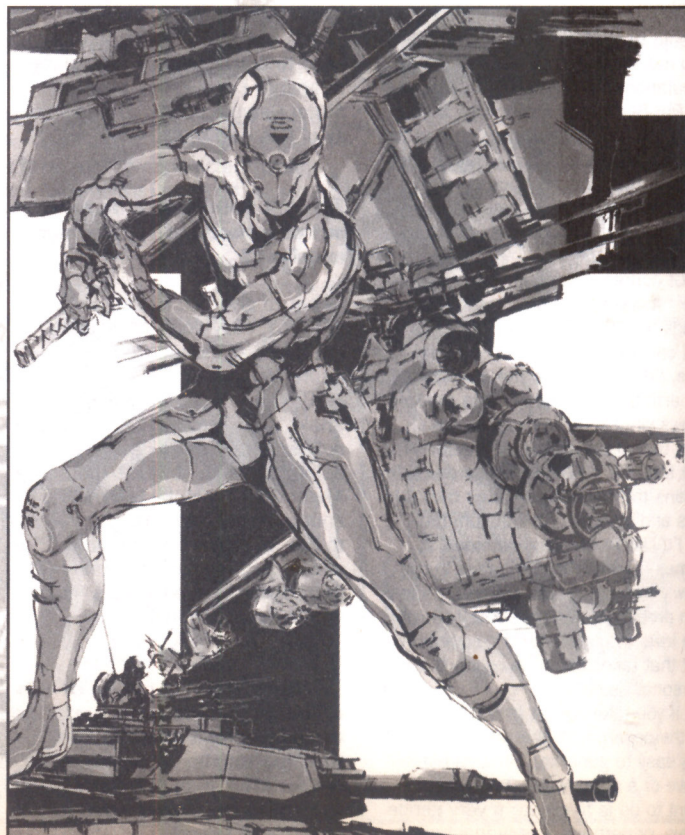
**the scope of the sniper rifle waiting for a sign of movement, and the rats' movement always distracts you.**

In that scene initially, I had this little cheat in there where if you kept shooting the rats, you'd get bigger and bigger rats. It was in there for a while but then I felt it was too much of a joke so I took it out.

**In that scene as well, the Dual-Shock becomes quite intense. How crucial a part did the Dual-Shock controller play in the design of the game?**

When the controller first came out, I was like – wow, I can do so many things with the vibration. I came up with a lot of ideas but they weren't that effective, so we weeded them out. Initially, when Snake stood

**I especially like when you first encounter Sniper Wolf, because you're looking through**





against a wall and the camera changed, the pad would vibrate, but when the enemy spots Snake the pad vibrates. If you have too many vibrations the effect is lost.

**Many film directors make the hero an alter-ego of themselves. Do you share anything in common with Solid Snake, and would you like to retire to Alaska and raise wolves in real life?**

I don't do too much hiding in my real life!

Snake is probably not myself, because unlike movies or novels, in games the player takes on the role of the character. People from different countries, different age groups will be playing the game, so I like to keep Solid Snake as blank as possible, so that anyone playing can adapt and relate to the character. But I'd like to live in Alaska!

**Snake is a character who seems very much 'out of his time'. He's very moral, and uses his wits and his fists rather than relying on technology all the time. Was he designed to be the last of a heroic breed?**

Absolutely.

**Do you have a favourite moment in the game?**

I like the jeep part at the moment. The original plan was to have Solid Snake in the driver's seat. You could drive the car, and have the other character shoot, or you could choose whether you wanted to shoot or drive.

**Like a film, Metal Gear Solid was extensively story-boarded, obviously helping to build up the tension and action all the way to the climax. But were there**

**originally sequences in different positions to the finished game?**

Maybe not switching around orders, but originally the story was even more complicated, with the whole Naomi betrayal, and FOX DIE. Another twist we had made was making you drive, but at the same time making you think about who was the bad guy. But it became too much, so we had to take it out.

**In films actors often ask for details to be changed in the script, and you often hear about authors who reveal that during the writing process the characters take on a life of their own. Did this happen at all with Metal Gear Solid?**

I came up with the characters, and I do write for them, but they almost become real people in my mind, they start to do their own talking. The actor gives important information to the player. You've probably noticed how Solid Snake repeats so much of what he's told, like when someone tells him about Metal Gear Rex, he'll go "Rex?", to ensure that the player gets this information because unlike a book or a video, you can't rewind. To make sure the important information stays in the player's mind, Solid Snake has to act like an idiot.

**The game is very reliant on dialogue and information. At times it feels like Solid Snake is like a detective, and with the weather, cigarettes and lighting it's not far removed from film noir and Raymond Chandler - except in a different time and location. Would you like to take a break from action games in the future, and perhaps work on a pure detective/mystery game?**

Yeah, I'd love to make a mystery game. I'd like to do an orientation

kind of game, where in the game they tell you: go to Heathrow airport by 3pm. You go there, and you see a number on the wall, and then you follow that.

**There's been quite a lot of press about the cigarettes in the game - what are your views on this?**

Obviously we all know that it's bad for you, but at the same time Solid Snake's an old-fashioned kind of guy. When you smoke the life bar decreases gradually, so it tells you that they're bad for you, but it's not going to kill you in a second. There are some people in Japan that play the game with a cigarette in their mouth, sometimes not lit, but it kind of adds to that hard-boiled teenage thing.

**How hard was it to work variety into the game, giving you choices of how to get across a room, or how to tackle a boss?**

Nearly all the items and weapons can be used anywhere in the game, if not it'd be no fun. But to enable that, it was hard to program. With the remote-controlled missile, the first time you get it you learn how to use it, and from then on you can invent new ways to use it. If you find another enemy it's up to you to choose the weapon, so that becomes a part of the interactivity and choice in the game. For example, when you encounter Sniper Wolf for the second time, most players will choose the sniper rifle, but if you wanted to chase her rear-end you could play with the Nikita missile, or you could even use a Stinger missile to kill her. Something that I didn't want to include was to say, shoot a hundred bullets into her eye.

**What were the last three**

**films you saw and enjoyed?**

*The Negotiator, Enemy Of The State and Gamera 3!* I've been busy this year, I haven't seen too many films. In fact, this is the year I've seen the fewest movies. I enjoyed *Snake Eyes*, too.

**And are there any games you are currently playing?**

I play *Gran Turismo* with my son.

**Will we have to wait a similar amount of time for your next game, as it took for Metal Gear Solid to be made?**

I'll do my best!

**Have you actually started production yet?**

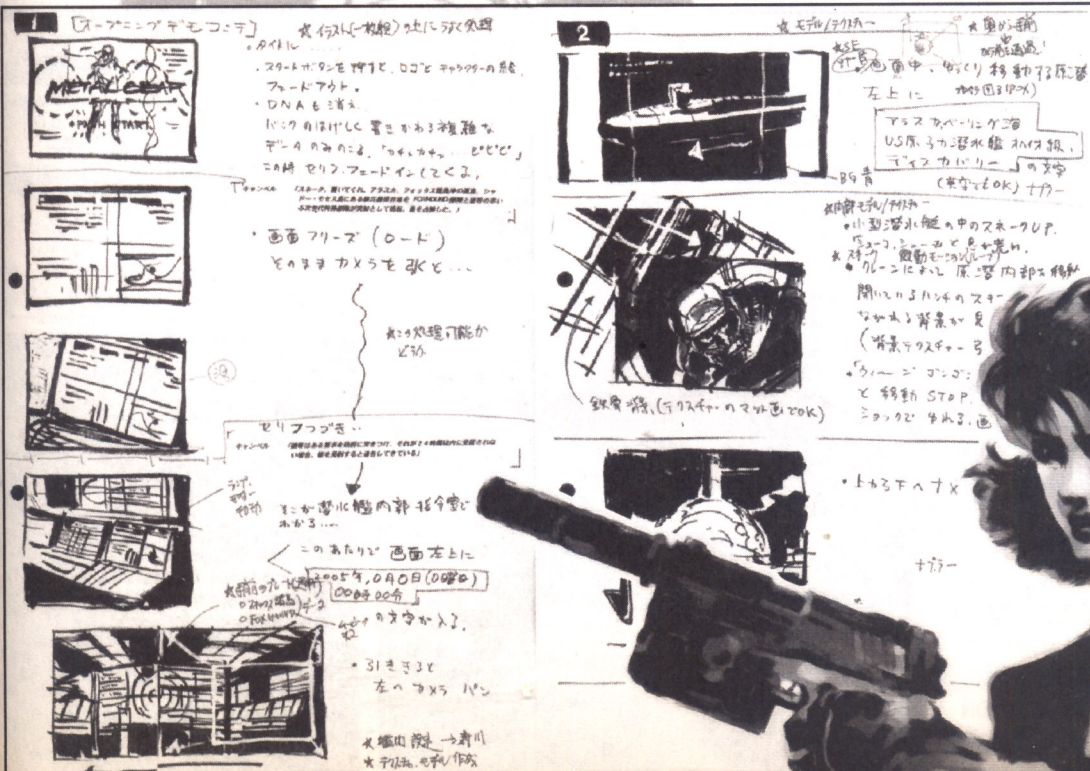
Yes, we're at the planning stage of production, which is the most fun. It's where you try and put down all your ideas.

**Can we guess that the new game's using the Emotion Engine and the next-generation Sony console?**

(No comment, just a smile).



TACTICAL REALISM OF ACTION  
METAL GEAR  
SOLID



PREPLAY



OFFICIAL

# CHART ROUND-UP

## UK MULTI-FORMAT SALES CHARTS

### PLAYSTATION TOP TEN

THIS LAST TITLE		PUBLISHER
1	1 <b>METAL GEAR SOLID</b>	<b>KONAMI</b>
2	NE ROLLAGE	PSYGNOSIS
3	2 A BUG'S LIFE	SONY
4	3 FIFA '99	EA
5	NE POPULOUS: THE BEGINNING	EA
6	4 PREMIER MANAGER '99	GREMLIN
7	6 RUGRATS	THQ
8	5 WCW/NWO THUNDER	THQ
9	7 COOL BOARDERS 3	SONY
10	RE MUSIC	CODEMASTERS

### PLAYSTATION PLATINUM TOP TEN

THIS LAST TITLE		PUBLISHER
1	2 <b>GRAND THEFT AUTO TAKE 2</b>	<b>SONY</b>
2	1 MICKEY'S WILD ADVENTURE	SONY
3	3 TOMB RAIDER	EIDOS
4	7 RESIDENT EVIL	VIRGIN
5	5 CROC	FOX
6	10 TOCA TOURING CAR	CODEMASTERS
7	4 ODDWORLD: ABE'S ODDYSEE	GT
8	6 CRASH BANDICOOT	SONY
9	RE TEKKEN 2	SONY
10	8 TIME CRISIS	SONY

### NINTENDO 64 TOP TEN

THIS LAST TITLE		PUBLISHER
1	1 <b>SOUTH PARK</b>	<b>ACCLAIM</b>
2	2 ROUGE SQUADRON	THE GAMES
3	3 LEGEND OF ZELDA: OCARINA OF TIME	THE GAMES
4	4 WCW vs NWO: REVENGE	THQ
5	7 VIRTUAL POOL	INTERPLAY
6	5 TUROK 2	ACCLAIM
7	9 WIPEOUT 64	PSYGNOSIS
8	6 SUPER MARIO KART 64	THE GAMES
9	10 1080° SNOWBOARDING	THE GAMES
10	RE F1 WORLD GRAND PRIX	THE GAMES

### PC CD-ROM TOP TEN

THIS LAST TITLE		PUBLISHER
1	2 <b>ALPHA CENTAURI</b>	<b>EA</b>
2	3 SIM CITY 3000	EA
3	4 SOUTH PARK	ACCLAIM
4	7 SIMPSONS: VIRTUAL SPRINGFIELD	FOX
5	1 PREMIER MANAGER '99	GREMLIN
6	9 DELTA FORCE	NOVALOGIC
7	8 BALDURS GATE	INTERPLAY
8	6 HALF-LIFE	CENDANT
9	5 RESIDENT EVIL 2	VIRGIN
10	RE SIMPSONS: CARTOON STUDIO	FOX

### COMPUTER & VIDEO GAMES MOST RECOMMENDED!

These may not be the hottest games around or the newest, but here's what we recommend this month for each system.

#### SATURN UK TOP 5

1	STREET FIGHTER ALPHA 2	VIRGIN
2	NIGHTS	SEGA
3	VIRTUA FIGHTER 2	SEGA
4	X-MEN vs STREET FIGHTER	VIRGIN
5	STEEP SLOPE SLIDERS	SEGA

#### DREAMCAST IMPORT TOP 5

1	MARVEL vs CAPCOM	CAPCOM
2	BLUE STINGER	SEGA
3	HOUSE OF THE DEAD 2	SEGA
4	SONIC ADVENTURE	SEGA
5	PSYCHIC FORCE 2012	TAITO

#### PLAYSTATION UK TOP 5

1	METAL GEAR SOLID	KONAMI
2	GTA: LONDON	TAKE 2
3	RIDGE RACER TYPE 4	SONY
4	ROLLAGE	PSYGNOSIS
5	STREET FIGHTER ALPHA 3	VIRGIN

#### PLAYSTATION IMPORT TOP 5

1	UM JAMMER LAMMY	SONY
2	CHOCOBO RACING	SQUARESOFT
3	KING OF FIGHTERS '98	SNK
4	PARLOUR! PRO 7 PACHINKO	TELENET
5	FINAL FANTASY VIII	SQUARESOFT

#### PC TOP 5

1	CHAMPIONSHIP MANAGER 3	EIDOS
2	PREMIER MANAGER '99	GREMLIN
3	WARZONE 2100	EIDOS
4	UNREAL TOURNAMENT	GT
5	WORLD CUP CRICKET '99	EA

#### NINTENDO 64 TOP 5

1	ZELDA 64	THE GAMES
2	SMASH BROTHERS	THE GAMES
3	MARIO PARTY	THE GAMES
4	BEELE ADVENTURE RACING	EA
5	RUSH 2	GT

#### NINTENDO 64 IMPORT TOP 3

1	CASTLEVANIA 64	KONAMI
2	WIPEOUT 64 (IN JAPANESE)	COCONUTS
3	OGRE BATTLE 3: PERSON OF LORDLY CALIBRE	QUEST

#### GAMEBOY COLOR TOP 3

1	LOONEY TUNES	INFOGRAAMES
2	HEXCITE	UBI SOFT
3	FROGGER	TAKE 2

#### ARCADE TOP 5

1	HOUSE OF THE DEAD 2	AM1
2	THRILL DRIVE	KONAMI
3	STREET FIGHTER 3: THIRD STRIKE	CAPCOM
4	HIP HOP MANIA	KONAMI
5	CRAZY TAXI	AM3

### CVG's TOP 15 GREATEST EX-WWF WRESTLERS EVER!

- BRUTUS 'THE BARBER' BEEFCAKE
- THE BUSHWACKERS
- PAPA SHANGO
- MILLION DOLLAR MAN: TED DIBIASE
- ANDRE THE GIANT
- ULTIMATE WARRIOR
- RAVISHING RICK RUDE
- JAKE 'THE SNAKE' ROBERTS
- HACKSAW 'JIM' DUGGAN
- TUGBOAT
- SUPERFLY JIMMY SNUKA
- IRWIN R. SHEYSTER
- JIM 'THE ANVIL' NEIDHART
- HONKY TONK MAN
- TITO SANTANA

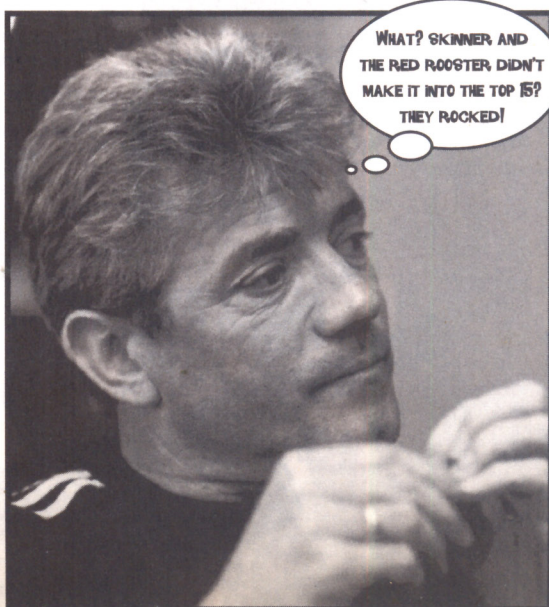
### JAPANESE MULTI-FORMAT SALES TOP 10

1	<b>FINAL FANTASY VIII</b>	<b>PLAYSTATION</b>
2	SMASH BROTHERS	NINTENDO 64
3	DRAGON QUEST MONSTERS	GAMEBOY
4	OPTION TUNING CAR BATTLE 2	PLAYSTATION
5	SIMPLE 1500	PLAYSTATION
6	SEGA RALLY 2	DREAMCAST
7	PIKACHU GENKI DE CHU	NINTENDO 64
8	DUAL MONSTERS	GAMEBOY
9	SCANDAL	PLAYSTATION
10	POKEMON CARD	GAMEBOY

### CVG TEAM'S MOST PLAYED GAMES OF THE MONTH

computer and video games

1	<b>QUAKE</b>	<b>PC CD-ROM</b>
2	PREMIER MANAGER '99	PC CD-ROM
3	CHAMPIONSHIP MANAGER 3	PC CD-ROM
4	ISS PRO '98	PLAYSTATION
5	STREET FIGHTER ALPHA 3	PLAYSTATION



### AMERICAN CONSOLE SALES CHART

1	<b>WCW/NWO THUNDER</b>	<b>PLAYSTATION</b>
2	ZELDA: THE OCARINA OF TIME	NINTENDO 64
3	GOLDENEYE	NINTENDO 64
4	SOUTH PARK	NINTENDO 64
5	METAL GEAR SOLID	PLAYSTATION
6	ROGUE SQUADRON	NINTENDO 64
7	FROGGER	PLAYSTATION
8	POKEMON BLUE	GAMEBOY
9	CRASH 3: WARPED	PLAYSTATION
10	CRASH BANDICOOT 2	PLAYSTATION

FREEPLAY