

LANDINGSOON

SHADOWMAN

It's a 3D adventure set in the nightmarish realm of the undead. Prepare to be scared

Unhinged serial killers, an undead voodoo warrior, Jack the Ripper and a demon called Legion.

These, variously, should give some indication as to what Acclaim's *Shadowman* will be like; a dark, disturbing and generally gruesome thirdperson adventure that takes its inspiration from celluloid nasties like *Seven*, *Hellraiser* and *Jacob's Ladder*. It's not going to be a game to play with the lights off, that much is for sure.

However, behind the casual brutality, frequent profanity (yup, there's plenty of swearing, and over an hour's worth of speech, in here) and creeping sense of horror, *Shadowman* is shaping up to be far, far more than the videogame equivalent of a video nasty. For a start, Acclaim reckons there's around 70 hours worth of game in here, and from what we've seen, they could well be right. Thanks to ingenious structuring – involving

voodoo tattoos that grant special abilities such as being able to walk through lava – there's a proliferation of vast secret areas that make up roughly half of the game, ensuring plenty of exploration, intelligent puzzling and zombie-mashing to keep you occupied for ages. Tied up with this is the ability to travel between our world (Liveside) and the afterlife (Deadside). The hero of the game, Mike LeRoi, is pretty much a regular Joe, and, hence, can only exist Liveside. However, his powerful and morally ambiguous alter-ego (the titular *Shadowman*) lives in Deadside, which is where much of the game's action takes place.

Throw in an arsenal of voodoo weapons, hordes of monstrous enemies and an exceptionally strong and intelligent plot to match the impeccably-constructed control system and game mechanics, and *Shadowman* is definitely one to look forward to.

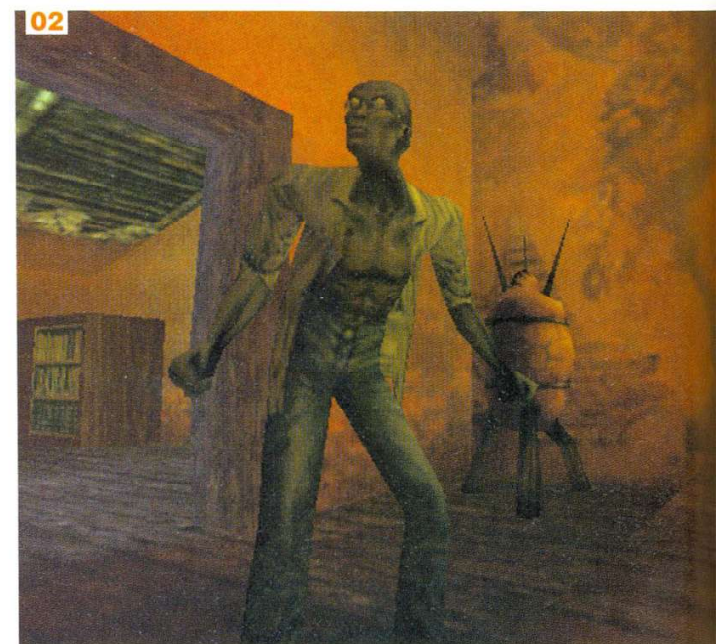
Pleasingly, the game looks even better on the Dreamcast than the PC original; and, having received rave reviews elsewhere in the gaming press, our very own slice of midnight death-dealing looks set to be the ultimate version of the game and the only one to own. We look forward to its November release with blood-curdling relish ■

FINEPOINTS

- **Publisher:** Acclaim
- **Developer:** In-house
- **Origin:** UK
- **Dead man:** walking
- **ETA:** November



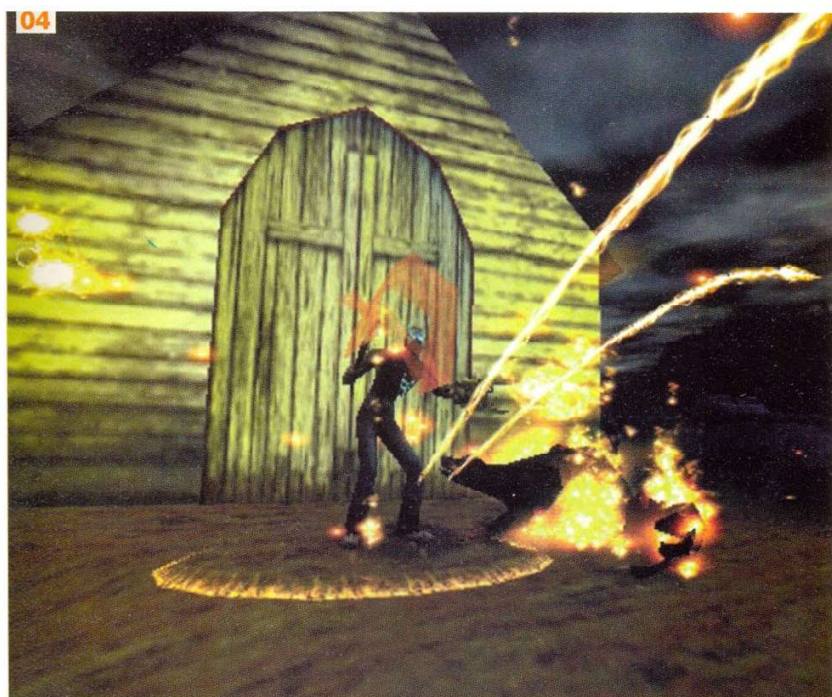
"Shadowman is shaping up to be far more than the videogame equivalent of a video nasty"



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FIRSTCONTACT

RESIDENT EVIL CODE: VERONICA

Stomach bursting, rib cage crushing, intestine spilling. Yes, *Resident Evil* is back

Uhe *Resident Evil* games were, without doubt, among the best things to appear on PlayStation. Those cool George A Romero plots, the delicious monsters and weird camera angles made for many bowel-loosening hours of survival horror fun. *Code Veronica* will no doubt continue the tradition, but with all the visual excesses the superior Dreamcast allows. Set three months after the end of *Resident Evil 2*, the story is certainly vintage stuff: Claire Redfield, the zombie-stomper from number 2, stars again and she's still searching for her brother Chris. This time the quest takes her to the headquarters of the sinister Umbrella Corporation, where she encounters hideous creatures and evil goings-on the likes of which would make Steven King wet his pants.

The big news, though, is the massive improvement in graphics. In

Resident Evil 1 and *2*, the scenery was prerendered, which meant the camera had to stay in one place all the time. Now, though, everything is real-time 3D, and the camera can pan and zoom, adding to the whole horror film effect (players can even take on a firstperson view in combat, drawing them further into the nightmare experience). As you can see, the scenery is staggeringly detailed and stuffed with atmosphere; if the plot can match the shock-filled excesses of *Resident Evil 2* this is going to be another must-have title ■

FINEPOINTS

- **Publisher:** Eidos
- **Developer:** Capcom
- **Origin:** Japan
- **Zombies:** Thousands of 'em
- **ETA:** TBC



Claire Redfield gives the enemy some what-for in the search for her brother. You do not want to mess with this woman

