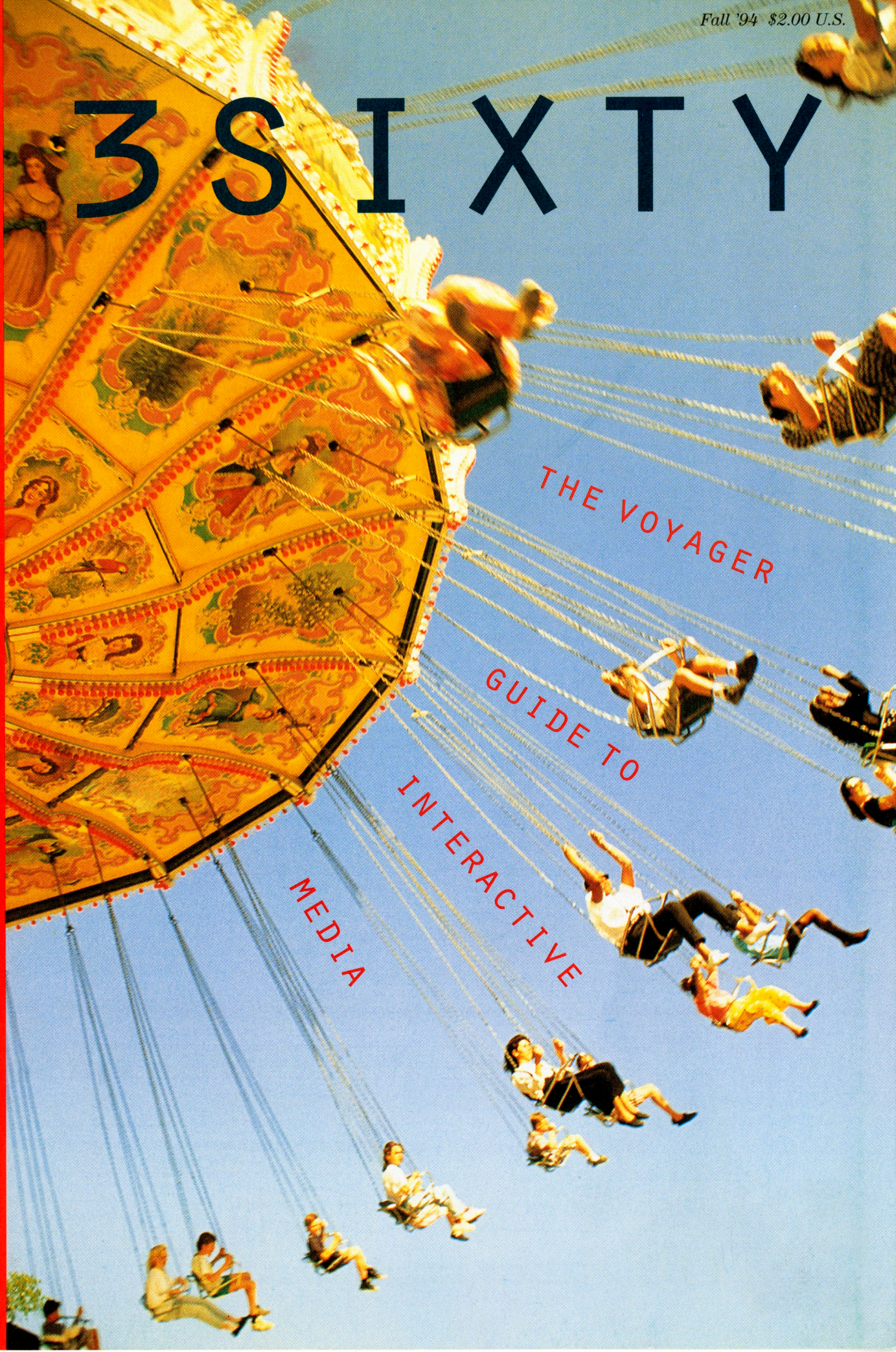


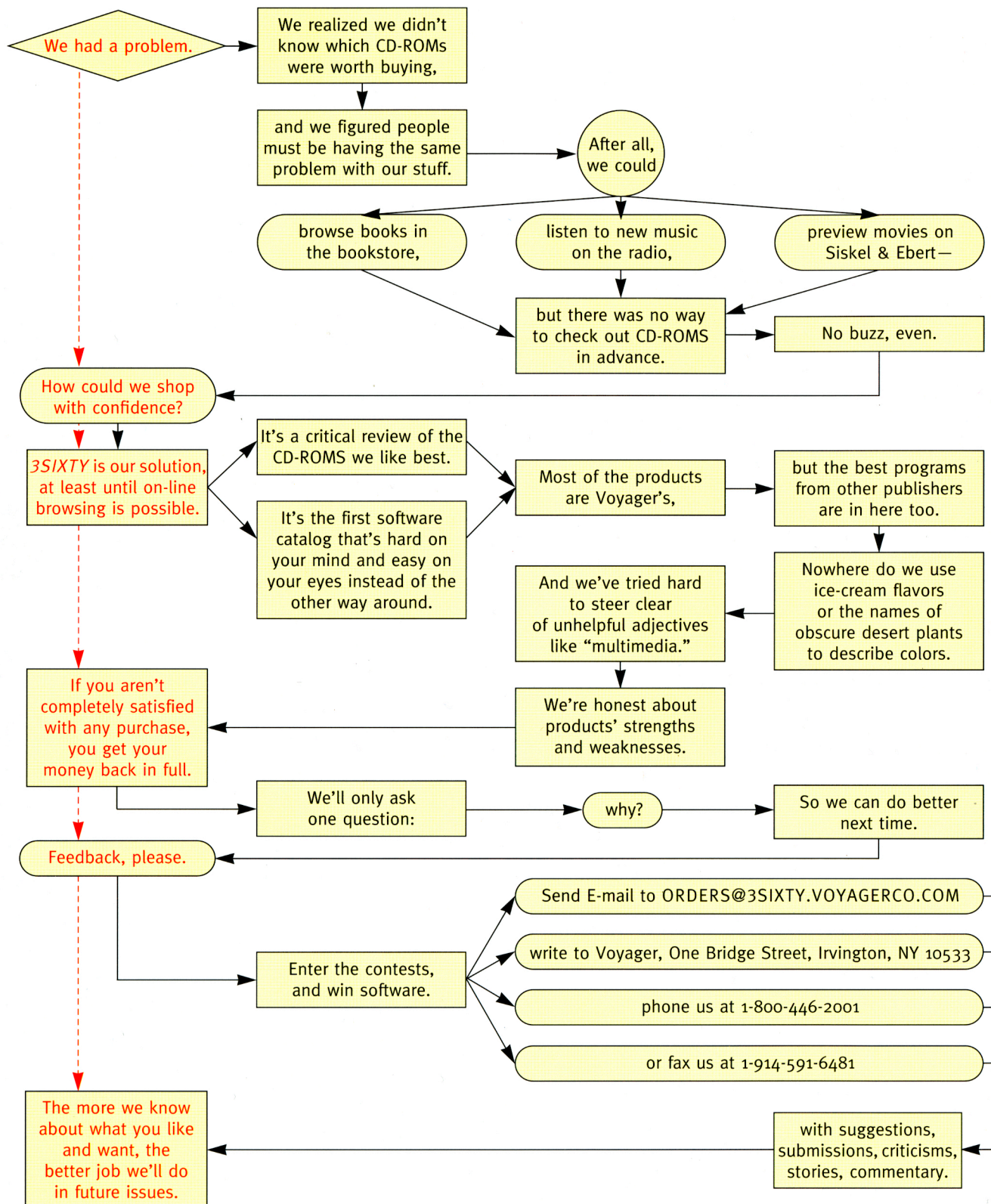
3 SIXTY

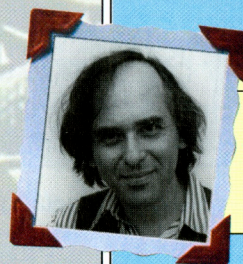
THE VOYAGER
GUIDE TO
INTERACTIVE
MEDIA



Just before we went to press, the iconoclastic British television writer Dennis Potter (The Singing Detective, Pennies from Heaven) died. A news story quoted his credo, which we think perfectly positions 3SIXTY relative to other software catalogs:

"A CONFIDENCE IN COMMON CULTURE, [AND] AN ASSUMPTION THAT PEOPLE ARE VERY MUCH SMARTER THAN THE MARKETING MEN SAY THEY ARE, THAT SOMETHING IN THEM IS CAPABLE OF RESPONDING TO THINGS THAT ARE VERY COMPLEX."



ART SPIEGELMAN

When Art Spiegelman chose the form of a graphic novel for the story of his parents' survival of the Holocaust, people didn't know what to think. *The New York Times* couldn't decide whether to classify it as fiction or nonfiction. (Nonfiction prevailed, over the objections of an editor who suggested ringing Spiegelman's doorbell to see if a giant mouse would respond.) The juxtaposition of "comics" and Auschwitz was unnerving. What was *Maus*, anyway? Its originality and moral force



hours of interviews with his father, thousands of beautiful color sketches, and countless draft

versions. Each page of *The Complete Maus* is linked to this source material, so it's easy to move "behind" a finished panel to see what informed it—most poignantly the voice of Spiegelman's father, Vladek, matter

THE COMPLETE MAUS by Art Spiegelman

propelled it onto the bestseller list, and the two-volume book went on to win a Pulitzer Prize.

When *Maus* was exhibited at the Museum of Modern Art in New York in 1992, we were struck by the possibilities of bringing together all the elements—preliminary sketches, audio tapes, archival posters and photographs, prisoners' drawings, notebooks, and commentary—on a CD-ROM. In fact, Spiegelman, who proposed the idea



of factly recounting horrors with an immediacy that tightens the throat, or perhaps a contemporary photograph or a clip from Spiegelman's own visit to Auschwitz (he calls these home videos "three-dimensional footnotes"). In addition, Spiegelman is interviewed at length, in both audio and video, discussing the making of *Maus* and commenting on the form, history, and ideas behind this profoundly powerful work.

About the author: Co-founder of RAW magazine, Art Spiegelman's work can be seen in many periodicals and in galleries around the world. Honors for *Maus* include a special Pulitzer Prize and a Guggenheim fellowship.

"Completely absorbing. A layered story about the creative process, about a father and son, and about a great human tragedy."

—Lynn Decker, Springfield, OR

THE COMPLETE MAUS
PUBLISHED BY VOYAGER
CCMAUSM for tech info, p. 48 \$49.95

Congratulations on Maus. It's terrific.

It's amazing. I'm so impressed with it I'm thinking of buying a CD player.

Any thoughts about the medium now that you've had a chance to work in CD-ROM?

I compare it to the magic of the Edison cylinder, which let people hear music in their homes for the first time. CD-ROM is an ur-version of some technology that's hard to imagine now, but that will become as commonplace as having symphonic music piped into your home.

You say that CD-ROM is an effective way to show all the layers of Maus...

I think CD-ROMs imply a new kind of narrative. For years I've said that I'm interested in comic stories (in the sense of stories of a building; the word comes from the medieval Latin *historia*, for picture windows in a church). Instead of just moving through time, all of a sudden stories now move through space, so that architecture becomes the reigning metaphor. This is especially true for *Maus*, in that I thought of each page as a building which you could move in and out of as though each panel were a window. You can read *Maus* by moving through time, but you can also dive into each panel, digging for sketches or whatever. Each page is also treated as a place.

What do you think Vladek would have made of the disc?

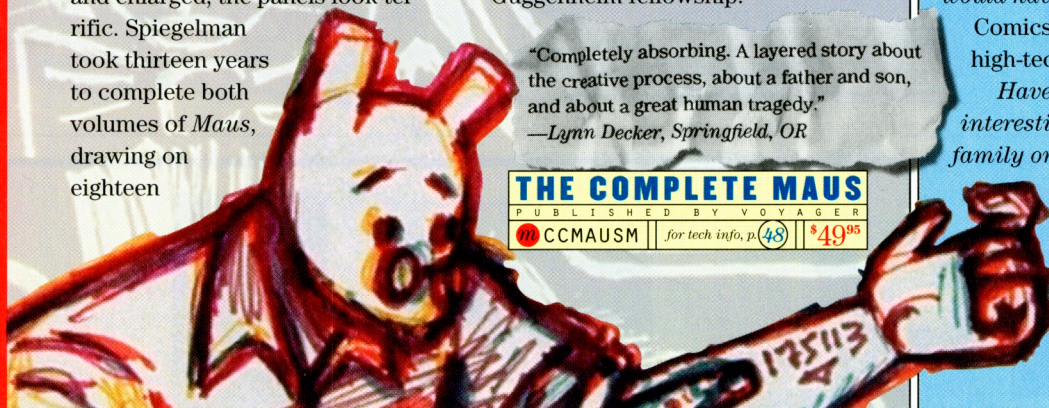
Comics were already too high-tech for Vladek.

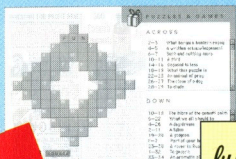
Have you fielded any interesting comments from family or friends?

My daughter Nadja looked at it for a second or two and said, "Now can we put on *Silly Noisy House?*" (see page 9)



to Voyager, has described the CD as a "portable version" of the museum exhibit. The product of an intense collaboration, the CD-ROM is true to the spirit of the graphic novel but it is also an original work of art in its own right. It's also beautiful: backlit and enlarged, the panels look terrific. Spiegelman took thirteen years to complete both volumes of *Maus*, drawing on eighteen





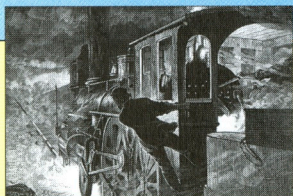
What's Roy Rosenzweig's favorite part?

The sidebars, because people like them and they're surprisingly revealing. The first crossword puzzle, for example, asks for a five-letter answer to "What we should all be." People today say, "Happy." When I showed the program to a group of

A FEW WORDS FROM

ROY ROSENZWEIG

colleagues, a prominent *colonial* historian suggested "pious." What was the correct early-twentieth-century answer? "Moral." Or take the early days of telephone conversation, spoofed in the vaudeville routine "Cohen on the Telephone." Because the line stayed open, people needed something to shout out so the person on the other end would know to pick up—so "hello" got invented.

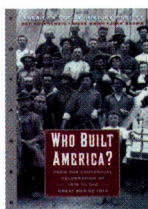


We get to have a favorite, right? This is it.

WHO BUILT AMERICA?

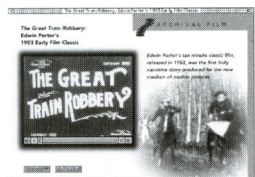
by American Social History Project, Roy Rosenzweig, Steve Brier & Josh Brown

Once in a while something comes on the market that's so well designed that it looks new but feels familiar; we're not sure how it works but we know just how to find out. *Who Built America?* is one of those inventions, and what it fits so intuitively is the



inquiring mind. It's familiar because the look and feel of the original text haven't been lost: it's still a history book. It's groundbreaking

because instead of simply swallowing the printed page as "truth," we can check out for ourselves how the text was woven from the threads of actual events. How? By accessing some of the thousands of original source documents—audio, video, and text—assembled by the indefatigable authors for this CD-ROM (along with graphs, charts, games, and



quizzes). It's a whole new way to study history, and the chance to engage firsthand in the process totally grabs us.

Because we're history wonks? Hardly. Because of the scholarship and the intelligent design, yes, but also because of the immediacy of the experience. It's one thing to read about the Triangle Shirtwaist Fire of 1911, but when we hear Ida Seltzer talk about working conditions in the sweatshops, or see photographs of young women's bodies laid out on the sidewalk, we're *there*. Imagine not

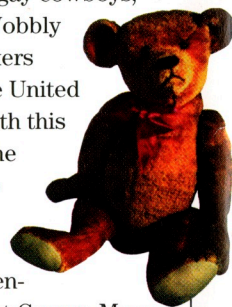


just reading about the invention of cinema but seeing the first film narrative, *The Great Train Robbery*, in its entirety. Black Elk's



recollection of the massacre of Wounded Knee is here, as are Chinese immigrant Lee Chew's account of life as a launderer and merchant on both coasts, Julia

Nelson's musical rebuttal to the charge that the act of voting would strip women of their feminine charms—and literally thousands more harrowing and inspiring documents, from Mormon farm women, gay cowboys, African-American "peons," Wobbly poets, and all the other workers and activists who shaped the United States. We've spent hours with this program and only touched the surface, and we can't wait to get back to it.



About the authors: Roy Rosenzweig, Professor of History at George Mason University, is the author or coauthor of several books. Steve Brier is the Director, and Josh Brown the Media Director, of the Center for Media and Learning and the American Social History Project at Hunter College of the City University of New York.

WHO BUILT AMERICA?

PUBLISHED BY VOYAGER
CWHOBUM for tech info, p. 48 \$49⁹⁵

Special Education Edition including five CDs and teaching guide available.

WHO BUILT AMERICA? EDUCATION EDITION

PUBLISHED BY VOYAGER
CWHOEDM tech info, p. 48 \$195⁹⁰

"It will redefine the way history is taught."
—Jean-Christophe Agnew, Professor,
Yale University

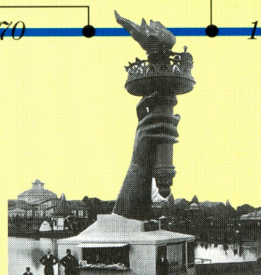
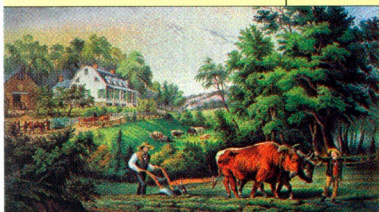
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1870

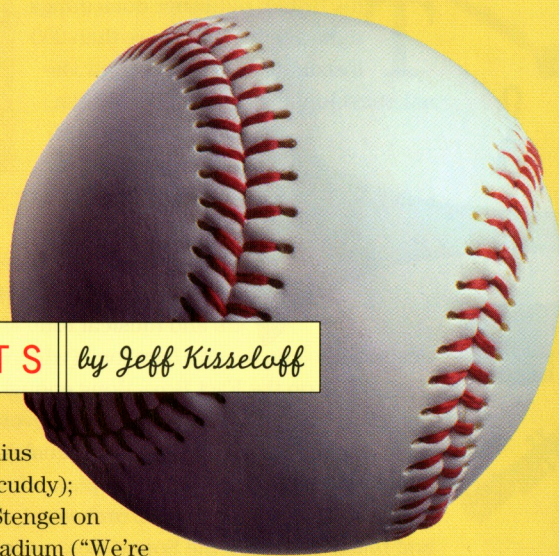
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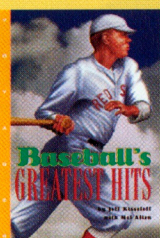
1900



GRAND SLAM



BASEBALL'S GREATEST HITS *by Jeff Kisseloff*



We love going to the ball game: the smell of Crackerjacks, the sky darkening, the beer sticky underfoot. They haven't figured out how to get that stuff on a CD-ROM yet, but *Baseball's Greatest Hits* is the next best thing, especially if you weren't around for Lou Gehrig's historic farewell to the game in 1939, or missed Don Larsen's perfect game. Hank Aaron's 715th home run sails over the fence (we watched that video clip over and over). The unforgettable Mel Allen introduces

each historic event.

And on and on—all the great moments are here.

It's the electronic equivalent of buying a perfectly broken-in baseball glove right off the shelf.

Listening to seventy-five Hall of Famers talk baseball, we felt as though the years had disappeared and dumped us right in the dugout. There are over six hours of archival audio: Yogi

Berra on his induction into the Hall of Fame ("I guess the first thing I should do is thank everybody who made this day necessary"); Connie Mack on his real

name (Cornelius McGillicuddy); Casey Stengel on Shea Stadium ("We're going to have nice, big, cushioned seats, and if you don't like the way the Mets play, you can take a nice nap in the afternoon"); and Jack Marshall on the debt black players owe Jackie Robinson ("He was a lion. He was a tiger. I don't know of anyone else who could take the treatment that he took"). Not to mention Ty Cobb, Babe Ruth, Satchel Paige, and dozens of other greats.

Baseball's Greatest Hits brings us right up to Joe Carter's heart-stopping home run that clinched the 1993 World Series for the Toronto Blue Jays. Current stats on major players are included, along with columns by sportswriting greats, color photographs, redigitized video, and rediscovered audio clips such as Babe Ruth's legendary call of his own shot in 1932. There's enough to satisfy the most hard-core fan: box scores, a baseball timeline, stadium pictures, team histories, player profiles, and a memory-bending trivia game. Play ball!

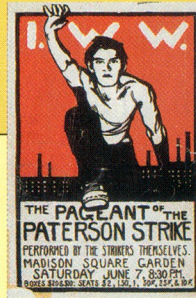
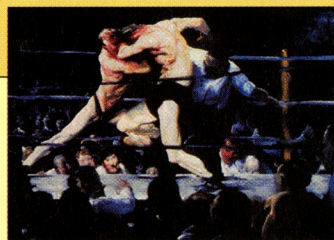
"A wedding anniversary gift from my husband. It's great."

—Carolyn Meisel

"She loves it! (I'm not quite the baseball fan she is.)"

—David Meisel, Geneseo, NY

About the author: Jeff Kisseloff is a journalist and author, and the proud possessor of a brick from Ebbets Field.



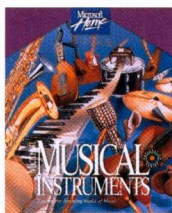
1910

1920





This British publisher does things right. Each of the more than 200 instruments in this elegant visual encyclopedia pops up on its own card with a beautiful illustration, an



of bands). The “random” function makes the obvious point—that humans have made music out of almost everything under the sun—in a very entertaining way, especially since

MUSICAL INSTRUMENTS

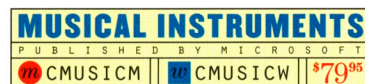
by Darling Kindersley



explanation of the instrument’s origin and musical role, and a first-rate digital audio clip several bars long (which plays through if you click on the Fact Box—long enough to learn that the zilli masa, Turkish tong cymbals, evolved from tools originally used to pick up hot coals). Some offer a variety of musical samples. The piano, for instance, is demonstrated in four modes: orchestral, chamber, jazz, and blues. We loved the Sound Box, which demonstrates the range of selected instruments or lets you play notes, and we were flush with pride after composing a short but haunting piece for the accordion.

The straightforward contents page offers four ways through the material: by region, instrument, instrument family type, and ensemble (rock groups, chamber music, Gamelans, and four types

the sounds play automatically. The contents range from the didjeridu, an aboriginal instrument developed over 1,100 years ago, to the digital sampler. And now we know not only what an atumpan, an anklung, and a mbira sound like, but also how to pronounce their names. The emphasis is on sound and graphics rather than text, but any disappointed scholars will be elbowed away from the screen by children “playing” the harpsichord or learning how the jew’s harp got its name (actually, nobody knows).



4

The subtitle struck us as pretty ambitious—until we loaded the program. Other atlases may be just as “real,” but none are anywhere near as beautiful, entertaining, and intelligently designed. We felt as small as a flea looking at earth from many miles up (or is it out?), but compensated by manipulating nighttime across the globe for a warm, Godlike feeling. We zoomed in on the Kalahari desert from outer space,



Map (the big picture), synchronized with an inset display from the Political Map (with detailed statistics about each country and a spectacular set of continental mosaic images), the Chronosphere (it sets global patterns of day and night in motion), and the USA Relief Map. If there are any pages left in your passport, browse the Gallery for images like the astonishingly revealing

A request from Now What Software: Just don’t ask us to zoom in any farther. If you want to see your license plates, please—don’t call us, call the Department of Motor Vehicles.

SMALL BLUE PLANET: THE REAL PICTURE ATLAS

by Now What Software

we checked out thermal bands in an Icelandic glacier, we scrolled across a cool topographic map of the U.S., and we couldn’t get the adjective “awesome” out of our head. Earth is, and so is *Small Blue Planet*.

A gorgeous testament to the digital revolution in cartography, *Small Blue Planet* keeps firmly in sight the fact that “mapmakers are humans, not machines” (someone named Wright said that in 1942). Appropriately, the interface is one of the best we’ve seen. The Control Panel is loaded with smart and intuitive tools: an Interrobang button for cartographic and technological information, a Marquee tool for copying images, a compass for zipping around the map in any direction, a “red dot” to locate images of particular beauty or interest, a set of Annotation tools, and too many more to list. The Control Panel also tracks our path by “stacking” miniature screens as buttons, giving “retrace” a whole new spin. A central navigation screen (the Grid) gives access to any of the four modules: the Global Relief

Earth at Night (see the West Coast’s Highway 5, gas flares in Tashkent, the Trans-Siberian Railroad, and the lights from a Japanese squid-fishing fleet).

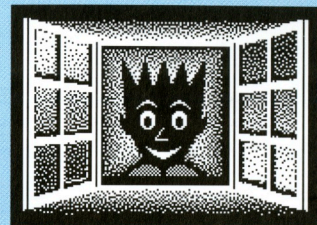
We hate to think of where most of our tax dollars go, but *Small Blue Planet* is enough to make us cheer every satellite up there.

About the authors: James McMullen, who has an engineering degree from the University of California at Berkeley, came to maps via computer chips. Landscape architect Eleesa Hager’s approach is ergonomic and environmental. The partnership, based in San Francisco, is clearly inspired.

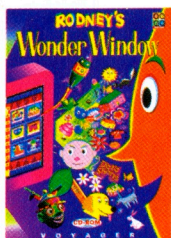


“Your interface is very user-friendly. By far the best approach to a computer atlas I’ve seen.”
—Frank Patten, Seattle, WA

“Wild stuff!”—Stephen Lawson, Kingston, NY



Your children doing it on but are they may have seen frogs the Nature Channel, ready for the mating habits of the elusive Tooli Bug? Yes! We can think of no more qualified instructor than Rodney Greenblat on matters of natural science, anatomy (see "X-Ray Shorts"), ani-



RODNEY'S WONDER WINDOW

by Rodney Alan Greenblat

mal husbandry ("Pet Shop"), woodcraft ("Fire"), maritime history ("Sloop"), and many other topics crucial to a well-rounded education. In fact, regular exposure to *Rodney's Wonder Window* will guarantee your child's admission to an Ivy League university!

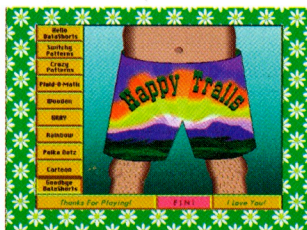


So we're exaggerating. Actually, one of *Wonder Window's* great virtues is the complete absence of any pedagogical intent. Unlike most kids' programs, it's not a Learning Experience masquerading as a Fun Game. *CD-ROM/Multimedia* actually warns you not to expect education, saying instead, "This is probably the silliest CD you can buy."

It's pure fun, and kids play it over and over, responding to Rodney's zany sensibility, wild colors, goofy graphics, ear-bending sound effects, boundless imagination, and complete lack of condescension.



Grown-ups go for it too; we couldn't resist making Mr. Rotato Head do his thing in three dimensions, and checking up on our Digital House Plant (it grows on your hard drive...unless you forget to water it). Take a break, and laugh out loud.



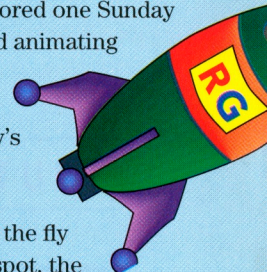
About the author: Rodney Alan Greenblat, a New York artist and pioneer in computer-generated artwork, is partial to plaids. He is hard at work on

Dazzeloids, forthcoming from Voyager.



RODNEY'S WONDER WINDOW
PUBLISHED BY VOYAGER
  CRODNEH tech info, p. 48 \$39⁹⁵

The kids were bored one Sunday night so I started animating this little fly who was roaming around a guy's head. The guy's face looked irritated, and when the fly got to the right spot, the guy ate the fly. I called my creation Fly Guy, and was so



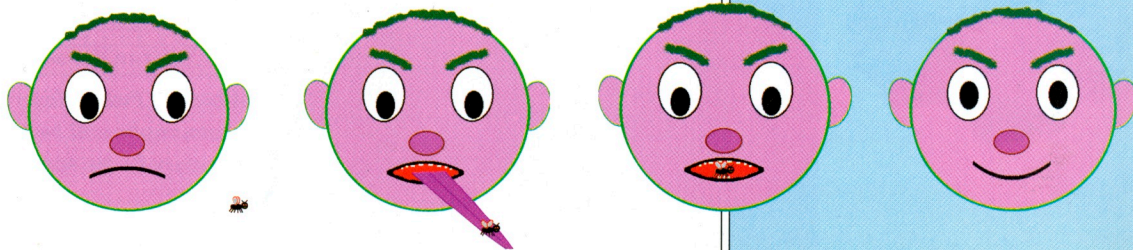
RODNEY TELLS

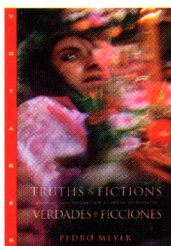
THE STORY OF WONDER WINDOW

pleased with myself that I began to make more animations. I happened to be having a show of my wooden sculptures in an art gallery one day so I decided to put my Macintosh movies into the show. Everybody liked them!

Well, to make a long story short, all those Macintosh art pieces became *Wonder Window*. Lots of people ask me if *Rodney's Wonder Window* is for kids. Heck no! It's for people who like to crawl under the dining room table and play fort, or who like to make jokes while other people are drinking milk so that it comes out of their noses, or who can do a good impression of Yogi Bear. It's for everybody in the world who has ever dreamed of having an imaginary giant invisible bunny for a friend. So belt on your Rotato Head, probe your pet, and watch out for male Tooli Bugs, 'cause *Wonder Window* is a way of life!

TO ORDER BY FAX 5 1-914-591-6481





Pedro Meyer is not the only artist exploring the "Brave New World of digital truth," but he's certainly the first traditional documentary photographer to go so far out on a limb. This is an important work.



At the opening of the *Truths & Fictions* exhibit in Riverside, California, we scrutinized each mesmerizing photograph, looked to

TRUTHS & FICTIONS

by Pedro Meyer

see if the caption said "digitally altered" (which it did more often than not), then struggled to figure

out where photographic reality left off and digital image kicked in. When we got our hands on the CD-ROM, we dutifully revisited the exhibit in the virtual "Gallery." Then, like children rifling a magician's pockets, we jumped to the Digital Studio section to see how, and why, the composite images were created. (Only twenty are featured in this way, alas.) Not until Meyer's revealing narrative (available in both English and Spanish) had sunk in a bit did we stop to consider some of the larger issues.

Remember when photographs emerged from trays of photochemicals? When their role (think of the family album) was to document events? "Photographic reality is an expression that has defined our notion of visual truth," Jonathan Green, Director of the California Museum of Photography, points out in his introduction. "Pedro Meyer's new digital photos call into question this century-old concept." Even Meyer's unaltered images deliberately juxtapose bizarre elements and pose unsettling questions about race, religion, and commercialism.

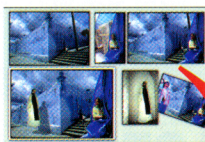
Meyer's inquiry doesn't stop with basic issues of photographic representation. In the Correspondence section he turns our computer screen into a forum in which creative people from eighteen countries

discuss the cultural implications of the digital revolution. The responses are marvelously varied—in format, frame of reference, and attitude. Some people clutch their Olivettis and quake, while others embrace the new freedom. Our favorite comment was from Sylvia Stevens: "Form and content always take awhile to get to know each other. Courtships in any form are important."

That this pioneering work is sparking international debate about the cultural implications of the digital revolution comes as no surprise.

TRUTHS & FICTIONS
PUBLISHED BY VOYAGER
CTRUTHM for tech info, p.48 \$49⁹⁵

A book of Pedro Meyer's digital photographs will be published by Aperture in the spring of 1995.



"Few photographers have approached the digital age with such intellectual relish and the willingness to reconsider a life's work as has Pedro Meyer. Not only has this Mexican photographer been a bridge between the photographic communities of the North and South, but also between those of the analog and digital ages."
—Fred Ritchin, author of *In Our Own Image: The Coming Revolution in Photography*





Five hundred people in business suits sat in the audience at Digital World. They knew all about computers for number crunching or word processing or game playing, but the idea of the computer as a medium of creative expression had never occurred to them. When *I Photograph to Remember* was shown for the first time, nobody left the room. Many cried. In the hands of artist Pedro Meyer, the computer was revealed for the first time as a stunningly personal and powerful tool.

"Let me introduce you to my parents. Their names are Liesel and Ernesto." With this invitation we enter Meyer's intimate, deeply moving chronicle of their final years. The form is that of an



I PHOTOGRAPH TO REMEMBER

electronic photo album, whose "pages" turn as the author narrates (in English or Spanish) the story behind each image. Meyer doesn't

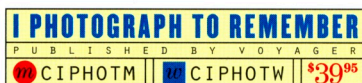
by Pedro Meyer



pull any punches, and we marveled at how unflinchingly his camera documents diagnosis, reprieve, intimacy, death. But there is not an ounce of sensationalism, not a wasted syllable, not a gratuitous image in this family

memoir. We come away not as voyeurs but as privileged witnesses to what the author calls the "complicity of tenderness" between his mother and father. We're grateful, too, that it opens a way for us to learn and think about death, such a taboo subject in our society. In the words of *Rolling Stone*, "*I Photograph to Remember* is a universal work."

About the author: Pedro Meyer, an internationally renowned photographer, has won numerous awards, including a Guggenheim fellowship. His work has appeared in more than 125 exhibitions and hangs in the permanent collections of major international museums. Published volumes of his photography include the bestselling *Espejo de Espinas* (*Mirror of Thorns*). He lives in Mexico City and Los Angeles.



It was unbelievably compelling. At the end of the Digital World demonstration, it was immediately obvious who in the audience had lost a parent. I got out of the auditorium, picked up the phone, got on the red-eye, and went to visit my dad in New

STEVE FRANZESE RECALLS

"THE FIRST TIME I SAW THE CD-ROM"

York. What plans did I have to change? It

doesn't matter. *I Photograph to Remember* put things in perspective. I made a lot of trips after that (my dad passed away

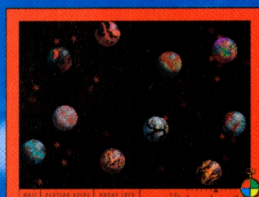
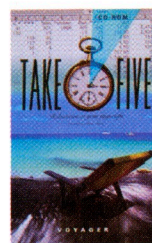
last summer) and was even inspired to write a collection of prose vignettes which I called "I Write to Remember."



We were sure we wouldn't like *Take Five*. It sounds too New Age; we don't have carpal tunnel syndrome (yet); and so what if sitting in front of a computer usually turns into an endurance contest—who has time to *relax*? That was until we actually tried the program. And you know what? It works.

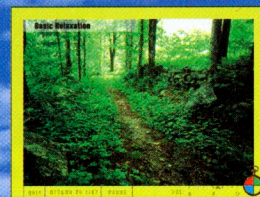
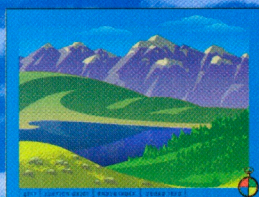
The creator of *Take Five* looked at how we usually use computers—as work tools—and then set her sights on the right brain. “I wanted to work with feelings as opposed to data,” explains Dina Silver (who swears she’s a very left-brain person), “to use computers to experience as well as to learn.” Refreshing and unconventional, *Take Five* offers four different ways to ease aching muscles, soothe frazzled nerves, and recharge mental batteries. It’s noninvasive: the exercises can be done at your own speed, at your own desk, and do not involve wearing leotards.

In “Music of the Spheres,” send a celestial ball gliding (or zooming) through space. Pick a pleasing soundtrack—from the sounds of outer space to Peruvian flute music—sit back, and let it take you light-years away from the office.



8

TAKE FIVE by Dina Silver



“Stretch Yourself” bills itself as “a physical therapist at your fingertips.” Grainy but acceptable QuickTime movies demonstrate exercises to restore energy and flexibility to whatever part of the body you’ve selected. In a welcome alternative to tiresome exercise videos, you can develop, customize, and save your favorite routines.

Sick of that tired poinsettia and lousy view? Can’t afford a plane ticket? Take a virtual holiday with one of the forty-two “photographic escapes” in “Visual Vacation”: autumn foliage, fireworks, moonlit lagoons, sunsets galore, a gallery of gorgeous images. You can opt for jazz, but most of the accompanying soundtracks have a nature theme: loons, frogs songbirds, a tropical rain forest.

The most ambitious and innovative section is “The Mind’s Eye,” which uses guided imagery to enhance creativity, solve problems, and relax your body and mind. One set of exercises focuses on physical issues; the other addresses mental health and personal growth.

Sound impossible? Surprise yourself.

About the author: Dina Silver lives in Santa Monica and, between earthquakes, fires, floods, mudslides, and riots, is turning to *Take Five* more and more.

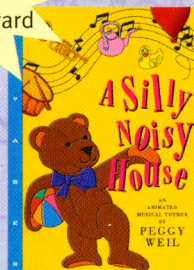
“GREAT! Demonstrated to 200 nurse-educators as an example of how to use multimedia, and they loved it!”
—Christine Bolwell,
San Jose, CA

“I use *Take Five* all the time, because it’s very soothing and also very evocative. When I’m done, I’m in a different space: relaxed and intellectually satisfied.”—Cella Irvine,
New York, NY





Winner
of the Parents'
Choice Award



Truth in titles: it's silly, and it's noisy. And what two things do kids like best?

Every children's program operates on the principle of click-and-something-happens but *A Silly Noisy House* has a wit and unpredictability that set it apart. As you explore a house full of teddy bears, fun stuff happens: timers go off, phones ring, birthday balloons pop, cowboy boots clatter like galloping hooves, nursery rhymes

A SILLY NOISY HOUSE *by Peggy Weil*

and favorite songs emerge from the most unlikely spots. ("Noisy" doesn't do justice to the audio; it's absolutely inspired.) Play games like Pin the Tail on the Donkey and a wonderful audio version of Concentration; match the sounds and get a different picture every time. Open the fridge, go for that dairy shelf, and get a totally silly tongue twister about better butter. Explore a cookbook, click on the cookie cutter, and watch each animal gallop, roar, or cluck off to the cookie sheet. Slide down a trap door to who knows where. The surprises are endless.

Kids can manipulate objects directly: make yucky sandwiches, pour—the glasses actually fill up—from a pitcher of what our three-year-old tour guide solemnly identified as "purple juice." She headed right for a flashlight to shine around a darkened bedroom, then brandished a magic wand to reveal a teddy bear's dream as "Hush Little Baby" played. Our favorite spot? The bathroom. Toilets flush (endlessly, a California child's dream), water turns on and off, crocodiles peer out from rugs, and bears make a giant mess with the toilet paper. Strong on plot it's not, but who cares? Just one word of warning: don't buy *A Silly Noisy House* unless you're prepared to hear it over and over and over again.

About the author:
Peggy Weil has two children.



"There's so much to see and hear and it's so easy to do! Our two-year-old loves it (and so do his older brothers)."
—Judy Schatz, Elkins Park, PA



A SILLY NOISY HOUSE
PUBLISHED BY VOYAGER
CSILLYH tech info, p. 48 **\$49.95**



This handsome guide to London's National Gallery is a seriously dead-white-European-male proposition, but just a few minutes with these splendid paintings put us in too good a mood to complain. The collection—2,000 works of Western art from the thirteenth to the twentieth century—is spectacular, and the pictures look gorgeous. Of course, nothing beats the actual experience of peering up at giant canvases on marble-weary feet, but in the museum itself you can't click on Holbein's *The Ambassadors* for its hidden symbolism, or hear "Pollaiuolo"

and "Ruisdael" pronounced out loud, or summon up the Titian self-portrait that inspired Rembrandt's *Self-Portrait Aged 34*.

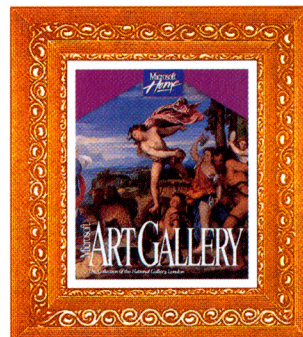
Short paragraphs concentrate on a few particularly noteworthy aspects of each image.

ART GALLERY

by The National Gallery

More information is available via "See Also" buttons which offer intriguing links among paintings. We meandered from Caravaggio's *Salomé* to "Chiaroscuro" (although we were tempted by "Decapitation") to "Venice 1725-1750" to "Ancient Myth and History." If you'd rather be shown around, there are four guided tours of highlights of the collection. Not surprisingly, this is where most of the bells and whistles hang out. Ingenious animations let you see how Goya amended his portrait of Wellington to keep up with the general's

military résumé or how Poussin recycled an entire bacchanalian grouping in his *Adoration of the Golden Calf*. Or you can zoom in on an early use of pointillism in Seurat's *Bathers at Asnières*. The program also includes a historical atlas, a guide to the artists' lives, and an illustrated glossary. *Art Gallery* isn't wildly imaginative, but it succeeds at what really matters: getting us excited about art.



Volume 1
of the Voyager
Shakespeare

MACBETH

by William Shakespeare

Ever wished that you enjoyed Shakespeare as much as other people seem to? For us, reading Shakespeare was always serious homework, even with the trusty guidance of Cliff's Notes, and at performances we spent most of the time trying to figure out what was actually happening.

Here at last is a *Macbeth* for those of us who never really "got it" in high school. Call it performed text. Or maybe annotated performance. Shakespeare has never been so enriched or so accessible. Read it, listen to it, or listen to the film of the Royal Shakespeare Company production. No more squinting at tiny footnotes and losing our place—hold down on the mouse for an instant definition. Wonder why *Macbeth* is such a big deal anyway? Turn to UCLA's David Rodes's introduction—accompanied by a picture gallery of historical fig-

ures and events—or to his and Braunmuller's commentary on every imaginable aspect of the play. (We're party to a genuine scholarly conversation, which gets especially lively when the two disagree.) Wonder what Hollywood made of *Macbeth*? Clips from Polanski's and Welles's versions, and from Kurosawa's *Throne of Blood*, are available right on the page. Yearn for the footlights? Perform alongside the pros in the *Macbeth* Karaoke.

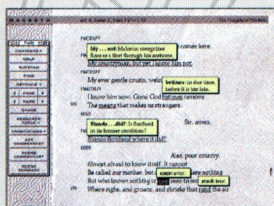
As producer Michael Cohen points out, in sixteenth-century London, sophisticates and peasants alike went to the Globe, and Shakespeare was a pro who wanted to pack the house.

"Four hundred years later we talk differently, but if you can get a handle on the language—and this program

offers a variety of tools to do exactly that—you can see how effective a drama it is." Cohen isn't kidding about all the tools. Available alongside UCLA Professor A. R. Braunmuller's definitive edition of the play, forthcoming from Cambridge University Press, are: the audio portion of the Royal Shakespeare Company's *Macbeth*; annotations and detailed notes; a concordance (an alphabetical listing of every word in the play); a collation comparing this edition to others; a textual analysis explaining why certain editorial choices were made; a glossary; a bibliography; a section on casting; and essays on Shakespeare and the Elizabethan and Jacobean eras, on the history of the play's performance, on its language, on witches and witchcraft, and on the playwright's own source materials. Not to mention extensive search tools, and the ability to make margin notes

Edited by A.R. Braunmuller

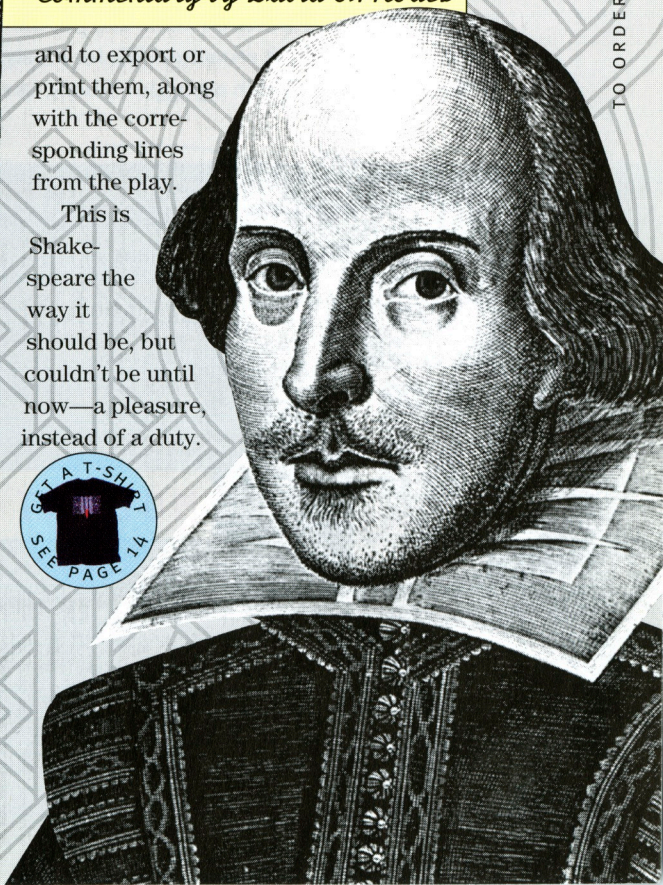
Commentary by David L. Rodes



MACBETH
PUBLISHED BY VOYAGER
CMACBEM for tech info, p. 48 \$49⁹⁵

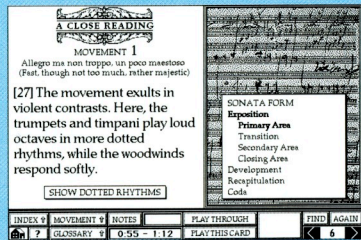
and to export or print them, along with the corresponding lines from the play.

This is Shakespeare the way it should be, but couldn't be until now—a pleasure, instead of a duty.



BEETHOVEN: SYMPHONY NO. 9

The first in the series, this CD Companion established a whole new genre for CD-ROM technology. The response, especially to the Close Reading and especially from listeners who'd always assumed that a real grasp of classical music was beyond them, was tremendous and deeply emotional. "I've always loved the symphony," one wrote in, "but now I understand it." Music scholars were just as enthusias-



and Marilyn Horne. There's the full text, in English or German, of "Ode to Joy," and the composer's rather scandalous life comes under scrutiny as well. The most disciplined of them all, *Symphony No. 9* is the classic CD Companion.



tic, because the program works for people with very different levels of musical expertise. It offers continuous real-time commentary across the entire sixty-eight minutes of Beethoven's last, great work, performed by the Vienna Philharmonic with Joan Sutherland

"The first CD worth criticizing."
—Alan Kay,
Apple Fellow



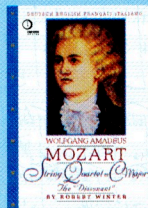
Music appreciation was one of those subjects we kept meaning to get around to in college. Too many years later we happened into a lecture hall at UCLA where music professor Robert Winter had 500 adults transfixed by his inspired blend of scholarship and showmanship. Focusing on a single composition, he showed slides to illustrate the historical and cultural context of the work; he played different works by the composer and those who influenced him; he explored the piece a few measures at a time, played by a quartet on stage; and then he had musicians play the piece through. But when we raced home and put the record on, we couldn't reconnect Winter's insights to the music itself. Which arpeggio? Where, exactly?

That's when the CD Companion series was born. Winter instantly grasped the possibilities of new media, but Macintosh technology needed another five years to catch up to our dream. We wanted all the great stuff Winter was saying, but at a pace and

CD COMPANIONS

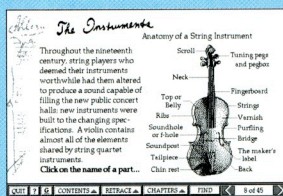
in an order we could control. We didn't want it to be for music jocks either. Winter happily describes his audience as those whose primary exposure to classical music is on their car radios. (Know how catching a bit of that symphony makes you feel virtuous? And just a little smarter...fleetingly?) The tone is erudite

This program really gives the feel of what it's like to be in Robert Winter's classroom. A superb recording of Mozart's *String Quartet in C Major*, by the Angeles Quartet, is followed by seventy-six minutes of dialogue between



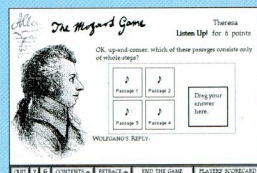
Winter and the members of the quartet. Sometimes he separates out a passage, sometimes he makes the musicians play one other

the quartet's instruments are also put to use. This vivid exchange of musical ideas, driven by Winter's energy and expertise, guarantees a complete understanding of this classic and difficult piece of chamber music.



than the way it's written, sometimes he changes the syncopation—whatever it takes to convey the inner workings of Mozart's music and to get his point across. Detailed views of

MOZART: THE "DISSONANT" QUARTET



"Gavin (age 5) especially likes the game and the musical instruments section. He navigates through the whole CD, even though he can't understand it all, and goes back to it again and again."
—Ira Shapiro, Litchfield, CT

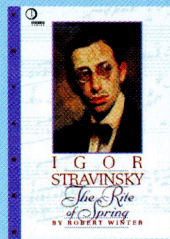


Winter calls *The Rite of Spring* the composition that “defined the beginning of the modern age.” He also points out that, while the symphony is better known now than at its debut seventy-five years ago, it’s probably no better understood. He’s absolutely determined to rectify this situation, and his fervor is contagious. To make sure you understand the *Rite*’s rhythmic innovations, Winter actually pounds on the piano and calls out the beat in a Shout It Out section.

“This is my favorite CD-ROM, because I love the *Rite*, and because there’s so much there.”
—Herbie Hancock

STRAVINSKY: THE RITE OF SPRING

There’s a diagram of the orchestra (one of the largest ever assembled), and you can go into each section, read about any instrument (Stravinsky included



some weird ones), and play a sample. Be the only person on your block to know what the guiro sounds like (kind of raspy). And for the more expert listener, Winter provides a second level of technical annotations. It’s impossible to come away empty-handed from this gorgeous CD-ROM.

STRAVINSKY: THE RITE OF SPRING
MAC PUB'D BY VOYAGER; WIN PUB'D BY MICROSOFT
 CSTRVW  CSTRVW \$59.95

without being highbrow; it’s enlightening, intelligent, and highly personal. Winter isn’t lecturing, he’s taking you along on a guided tour of his passion.

Every CD Companion has a Pocket Guide, which describes the structural components of the composition.

by Robert Winter

The heart of the program is the Close Reading, in which the music plays and is described measure by measure; it’s a running commentary across the whole composition. Each CD Companion also contains a comprehensive Glossary, with audio assists when necessary, a Composer’s World section which sets the music in a historical and cultural context, and

Games which test your newly acquired expertise. Go head to head with Igor Stravinsky in trivia questions about the *Rite of Spring*, or match questions Jeopardy-style with passages from Beethoven’s *Ninth Symphony*.

About the author: A scholar and pianist, Robert Winter has taught at UCLA since 1974. He devotes an increasing amount of time to the creation of interactive music titles.

For more great CD Companions, see page 33

Note: the Macintosh versions, designed in black and white for 9” screens, will play on any Mac; the PC versions are in full-screen color.

Inspired by his first visit to the United States, Antonín

DVOŘÁK: SYMPHONY NO. 9 “FROM THE NEW WORLD”

Dvořák set out to capture the vitality and diversity of America at the dawn of the twentieth century. The resulting symphony, *From the New World*, is his masterpiece. The Vienna Philharmonic’s superb recording is accompanied by the entire score, which rolls before you as the music plays, a first on CD-ROM.

The Direct Testimony section turns this CD Companion into a fascinating work of social history as

well. Audio clips and thousands of pages of text—reviews of Dvořák’s con-

certs, personal reminiscences, gossip, and criticism—create a lively portrait of New York at the turn of the century

and the tumultuous world the Bohemian composer encountered in 1892. There’s a great game, too: can you get Dvořák to Carnegie Hall?



DVOŘÁK: SYMPHONY NO. 9 “FROM THE NEW WORLD”
PUBLISHED BY VOYAGER
 CDVORAM for tech info, p. 48 \$59.95



MACBETH

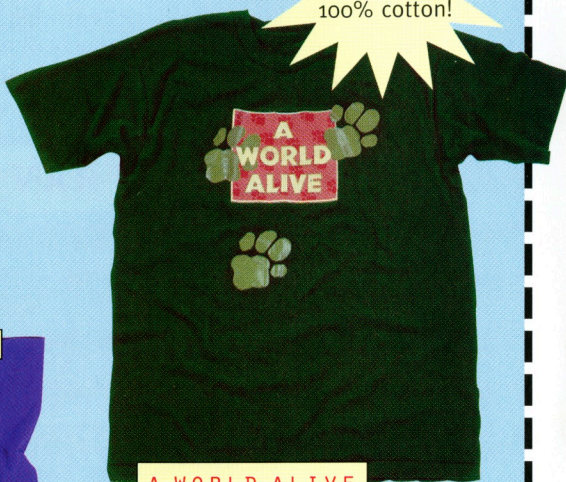
Is that an interactive dagger I see before me? This T-shirt is printed on jet black so the blood really drips! Silkscreened with the Macbeth CD-ROM logo, it's available in large and extra-large.

MMACBET | see p. 11 | \$15⁰⁰

SHINING FLOWER

Achieve the serenity of the little traveler... and dress for the trip. In tranquil blue, this T-shirt is available in large and extra-large.

MSHINIT | see p. 42 | \$15⁰⁰



A WORLD ALIVE

What creature walked all over this beautiful green T-shirt? Celebrate the animal kingdom in adult large and extra-large, or kids' medium (8-10).

MWORLDT | see p. 32 | adult \$15⁰⁰ | kids \$12⁰⁰

T - SHIRTS

For more stuff, see page 44.

COMIC BOOK CONFIDENTIAL

Go graphic in basic black. Available for comix lovers in large and extra-large.

MCOMICT | see p. 16 | \$15⁰⁰



BEETHOVEN

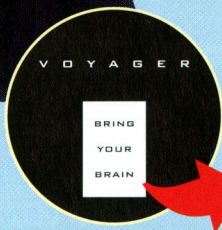
He's cool because he's interactive! Available in large and extra-large.

MBEETHT | see p. 12 | \$15⁰⁰

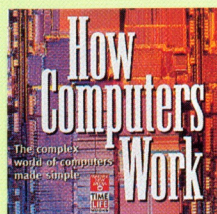
TEXT

Yes it's 100% cotton. Haven't we been saying it's the content all along! But it's the message too! Text... the next frontier AND the next T-shirt, available in large and extra-large.

MTEXTFT | \$15⁰⁰



On the back of all shirts

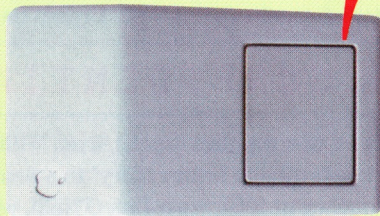


After viewing the inner workings of a mouse (LEDs! Photodetectors pulsing away! Lots of weird little gears!), we didn't feel so bad about shelling out eighty bucks for one. *How Computers Work* is a workhorse of

HOW COMPUTERS WORK

a program—a good value for people interested in the history and future of what the introduction judiciously

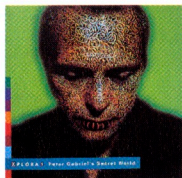
declares “may turn out to be the most important invention of all time” (this is Time-Life, after all, not *Mondo 2000*). It's also for anyone who just wants to know how joysticks operate, viruses spread, or scanners scan. The editorial content is excellent, completely free of technobabble and ambitiously



cross-referenced. The many 3-D color animations are mesmerizing (we'd never considered the perspective from *inside* a laser printer). There's a lively decade-by-decade timeline and a superb index/glossary function we'd never seen before. The jazzy interface is a little confusing; but at least it's not dull and we got the hang of it before long.

A lot of thought went into making this program a hands-on approach to computer technology: a mini-applications section offers tutorials and demo versions of Word, Excel, FileMaker Pro, SuperPaint,

QuarkXPress, and Audioshop (commercial, yes, but also highly instructive). And the Activities section is great: we could program in Turtle, a customized version of LOGO, or try to add two random numbers written in binary. One thing's for sure: we'll never take the humble bar code for granted again.

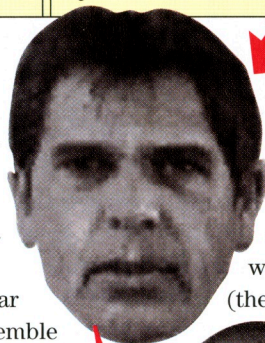


In the book that accompanies *Xplora*, Peter Gabriel explains, “For a number of years I've wanted to be an experience designer rather than just a musician.” *Xplora* definitely qualifies as an experience. It's a grab bag of early music,

wild music videos (“Kiss that Frog” is fabulous), behind-the-scenes production footage, video tours of various festivals and events, home movies from Gabriel's childhood, a detailed study of the *Us* album, with Gabriel talking about his inspiration for the songs and accompanying artwork, a tour of works in progress at his huge Real World Studios, and more—but it succeeds brilliantly at showing a creative and politically principled mind at work.

Xplora's highly personal nature is clear from the very first screen: we had to assemble Peter Gabriel's face to get into the program, and his neon-colored features subsequently function as navigational icons. His talking head appears at regu-

XPLORA by Peter Gabriel

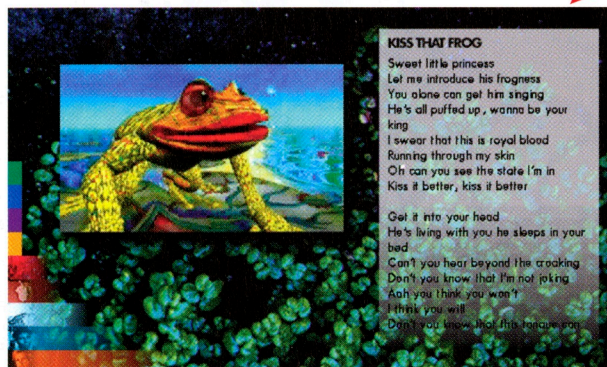


lar intervals to offer help or instructions, a mini-Gabriel presiding over a tour of his own career and persona. But, although he has embraced this new medium and all the high-tech kicks of computer animation, Gabriel's feet are firmly planted on earth. His advocacy of world music is evident throughout (music from forty albums by non-Western artists can be sampled), as is his commitment to Amnesty International and the Witness Program, which Gabriel founded to provide human-rights movements in the Third World with cameras and other communication tools.

This guy thinks hard.

Xplora is interactive in ways that other people have explored, but not as

well. We can now claim to have plucked a nyatiti (there's a section for sampling “weird and wonderful instruments from all over the world”) and mixed our own version of “Digging in the Dirt” on a four-track board. We could do without some of the adventure-game stuff (you need to locate various passes in order to get backstage, for example), but Gabriel and Brilliant Media should be applauded for taking all sorts of risks. The interface is intriguing, screens are stunning, and it's packed with one hundred minutes of video, thirty of audio, and more than one hundred stills. Most important, *Xplora* lives up to its name—it demands to be explored.

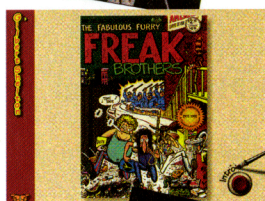
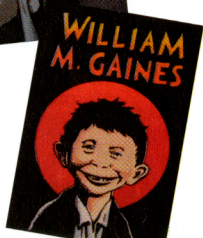


KISS THAT FROG

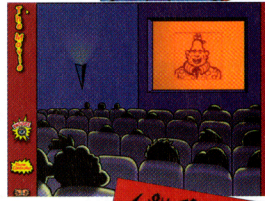
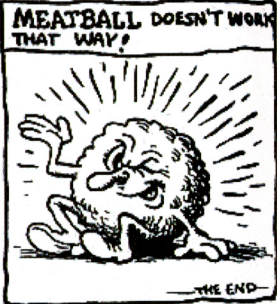
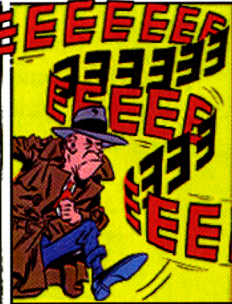
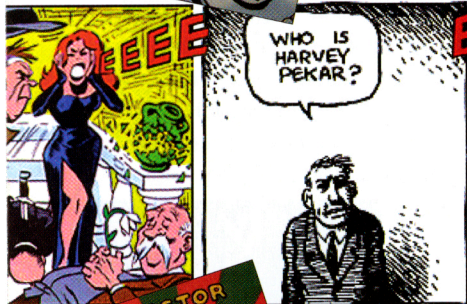
Sweet little princess
Let me introduce his frogness
You alone can get his singing
He's all puffed up, wanna be your king
I swear that this is royal blood
Running through my skin
Oh can you see the state I'm in
Kiss it better, kiss it better

Get it into your head
He's living with you he sleeps in your bed
Can't you hear beyond the croaking
Don't you know that I'm not joking
Ash you think you won't
I think you will
Don't you know that Jim means no



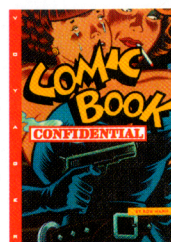


16



We knew we'd come full circle when we saw R. Crumb on the cover of *The New Yorker*. But we couldn't help a twinge of nostalgia for the bad old days when comics were declared a menace to public morals and the Comics Code ruled distributors. (The Code's in here, and Rule #8 is typical: "All lurid, unsavory, or gruesome illustrations shall be eliminated.") *Comic Book Confidential* is so much fun.

The heart of the program is Ron Mann's funny, hip documentary. Starting with the very first comics (*Funnies on Parade*, in 1933), Mann traces the history of American commercial, alternative, and underground comics from their invention right up to the revival of the 1980s. There's fabulous footage from the reclusive R. Crumb on the



COMIC BOOK CONFIDENTIAL by Ron Mann

genesis of Mr. Natural (while he was tripping, natch), from William Gaines defending "the harmless thrill of a horror story" to a Senate subcommittee on juvenile delinquency in 1954, from Dan O'Neill, whose Air Pirates were on orders to "crawl out there and wreck the air waves," and Bill Griffith, the creator of Zippy ("Zippy doesn't accept shared reality: Zippy says Fred Astaire is his copilot, Fred Flintstone is God.... Somebody has to stand outside the whole thing and tell you what's going on"), and many others. The possibilities of comic books as performance art hadn't struck us till we saw the mixture of graphics and performance that Mann calls "filmographs"; a deadpan Lynda Barry holding forth on the mysteries of menstruation and home ec is side-splitting, and don't miss Stan Lee bringing Spiderman's money worries to life.

Mann has gone to great lengths to cover the whole medium of comics, combining interviews, historical footage, animations, and montages of comic art. The CD-ROM backs it up with over 120 pages of comics by the artists profiled, an introduction by Scott McCloud, author

of *Understanding Comics*, biographies and publishing histories of each of the artists, and even suggestions for further reading. It's an all-star cast, with work by Sue Coe, Will Eisner, Jack Kirby, Al Feldstein, Shary Flenniken, Art Spiegelman, Gilbert Shelton, and many more. Blown up and backlit, their inspired artwork looks terrific. In *New Media's* words, *Comic Book Confidential* is "not a technical marvel; it just runs fast, looks good, and contains tons of information—plus, it's a blast."

About the author: Ron Mann, who has made the films *Poetry in Motion* and *Twist*, is an inspired observer of popular culture. He lives in Toronto.



COMIC BOOK CONFIDENTIAL
PUBLISHED BY VOYAGER
CCOMICM for tech info, p. 48 \$49.95

Can't live with Director? Can't live without it? Whether you're an experienced producer or a novice, this straightforward handbook will turn you into a power user. Marc Canter, founder of Macro-Mind, declares, "You should only be limited by your imagination when you're using Director." *Using Macromedia Director* actually makes this possible. It covers Director 3.1.3, the leading authoring tool recommended

al, open the Expanded Book on your computer for instant reference while you're using Director. You can even copy scripts and examples directly to your project. What else? *Using Macromedia Director* is insanely comprehensive, explaining system configurations, animation techniques, graphics and audio features, how

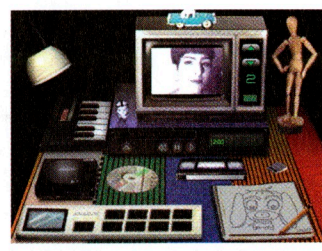


USING MACROMEDIA DIRECTOR

by Tony Bové & Cheryl Rhodes

by Macromedia, along with Director Player for Windows, for people doing cross-platform development.

The CD-ROM is packed with multimedia examples: snazzy color animations, photographs, and eighty film clips in both Director and QuickTime format, all in-




stantly available on the page. In clear, nontechnical language, Bové and Rhodes explain the fundamentals of multimedia presentation, then back them up with sample presentations and techniques developed by pros who use Director every day. It's a great way to learn, because you see the possibilities and then learn how to create them yourself. Instead of trying to keep your place in some huge manu-

to use QuickTime, how to produce outstanding special effects, how to use Lingo to create scripts and build sophisticated interactive presentations, even offering hints on how to manage multimedia projects productively. "Animation can explain whatever the mind of man can conceive," says Walt Disney in the epigraph. With this program in hand, the sky's the limit.

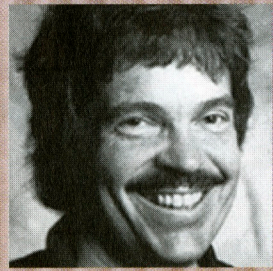
About the authors: Tony Bové and Cheryl Rhodes are pioneers in the field of interactive desktop publishing. They edit a monthly computer industry report and the independent *Macromedia User Journal*, have produced an interactive CD-ROM entitled *The Rise and Fall of the Haight-Ashbury*, and have written numerous books and articles about computers.

USING MACROMEDIA DIRECTOR

PUBLISHED BY VOYAGER

 CMACROM for tech info, p. 48 \$49⁹⁵

Not a who but a what, TED is an extraordinary conference founded to address the growing convergence of

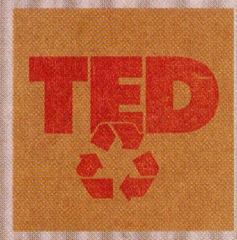


three fields: Technology, Entertainment, and Design. Its host, Richard Saul Wurman, realized that as artists went digital and technology demanded humanizing, the skills of generalists were increasingly important. How better to acknowledge and gen-



the globe in search of vanishing species. In 1992 John Sculley unveiled voice-recognition technology, Stephen Jay Gould talked baseball, and David Macauley showed the way things work. And in 1993, Herbie Hancock in Kobe, Japan, and pianist Makoto Ozone in Tokyo, linked digitally and by video conference, improvised a jazz duet in real-time.

Who else hangs out at TED? Nick Negroponte, founder and director of MIT's Media



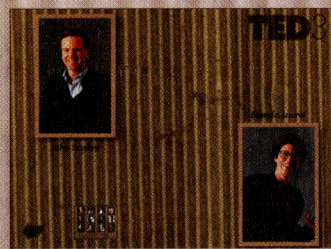
THE BEST OF TED: THOUGHTS ON TECHNOLOGY, ENTERTAINMENT & DESIGN

erate this exciting fusion than to bring together the top minds in each field, techies and humanists alike, to present their work and thought?

In two hours of QuickTime, this CD-ROM presents the highlights of the first



four TED conferences. In 1984 Mickey Schulhof of Sony gave out the first CDs most of us had ever seen, Benoit Mandelbrot explained fractals, and the Macintosh computer was shown for the second time ever. At TED2, we were introduced to Virtual Reality by Jaron Lanier, and Douglas Adams gave a poignant and hilarious account of his trip around



Lab; architect Frank Gehry; Bill Atkinson (he invented HyperCard); Stewart Brand, creator of the *Whole Earth Catalog*; Brenda Laurel, the interface design expert; Alan Kay, father of the personal computer; Marvin Minsky, pioneer of artificial intelligence; and too many more to name. Here's a chance to see them all in action—and at a great price.



THE BEST OF TED

PUBLISHED BY VOYAGER

 CTEDDIM for tech info, p. 48 \$19⁹⁵



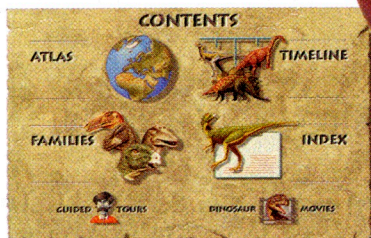
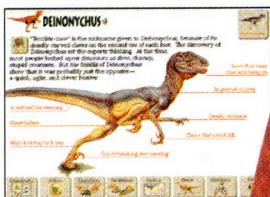
We groaned at the thought of one more stegosaur. But though there are lots of dinosaur-related programs on the market, this is far and away the best of the bunch. In fact we loved it, and so did our seven- and nine-year-old fellow critics. They went right for "Dinosaur Movies," clicked on "The Hunt," and got totally spooked by an incredibly realistic QuickTime movie of a tyrannosaurus stalking a triceratops through the jungle primeval.

In the elegant Eyewitness Books, publisher Dorling Kindersley packs a tremendous amount of information on each page. Amazingly, the designers have pulled off the same feat on the computer screen: there are lots of buttons on



MICROSOFT DINO

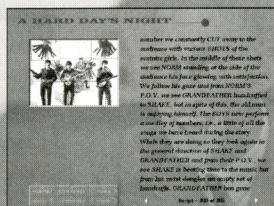
every card, but *Dinosaurs* is so well designed that the different categories of information and navigational options remain distinct. And there are loads of them: animations; an Atlas describing nineteenth-century fossil hunts along with prehistoric habitats; a guide to dinosaur families; an index; a timeline showing how species came and went over some 150 million years; and guided tours of topics like "Dinosaur Olympics," "Smart or Dumb," and "Dinosaur Fashion Parade" (with a Robin Leach-esque commentary on prehistoric scalewear). With every card there's an audio bite which includes the pronunciation of every dinosaur name. In some places the audio continues while different screen elements open up. Best of all, the branching is imaginative and deep; kids have no trouble getting and staying involved, but they won't get lost in the layers. *Dinosaurs* is fast, it's full color, it's a good deal. The only question it doesn't answer is how come kids never suffer from lizard glut?





All it took was that memorable opening chord to blast us back to the sixties. *A Hard Day's Night* is the first full-length feature film to make it to CD-ROM format, and it's a perfect kick-off: fresh, funny, and full of great music. But if you just want to watch the movie, we suggest you go rent a video. If, on the other hand, you want to check out this cult classic scene by scene, character by character, song by song, this is the way to go. We fell in love with John, Paul, George, and Ringo all over again, and nobody complained when we played "Can't Buy Me Love" twelve times in a row. We couldn't do *that* in the movie theater. Have trouble with those thick Liverpool accents?

Read the script alongside the movie. Wonder why all four Beatles aren't shown in a certain scene, or what other movies were made by director Richard Lester? The answers are all here.



A HARD DAY'S NIGHT by The Beatles

19



There's plenty for the most ardent fans (ten minutes with the CD-ROM and we were born-again Beatlemaniacs): great songs like "All My Loving" and "I Should Have Known Better"; the original

script, including deleted scenes and improvised dialogue; the theatrical trailer; profiles of the band, cast, and crew; terrific essays on the Beatles, the music, and the movie; an interview with Richard Lester, and clips from his early work; and a photo gallery of the Fab Four. No wonder *MacUser* gave *A Hard Day's Night* the number one spot on their list of the fifty best CD-ROMs ever.

"The first multimedia product I have seen that is truly greater than the sum of its parts...this CD-ROM has been a revelation to me."

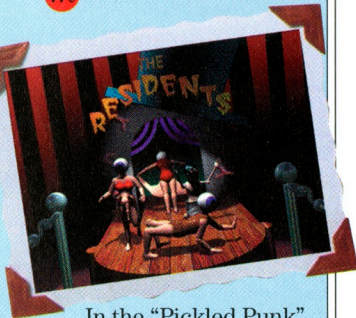
—Ray Taylor, Montreal, Canada

"Way cool! I especially like the script links to the picture. Do more films on CD-ROM!"

—Craig Robinson, Novato, CA

Did you know that Paul McCartney was in a band before Wings?





In the "Pickled Punk" section of the CD-ROM, there's a reference to one of the real freaks, Grace McDaniels, who left an indelible impression on me. I saw her at

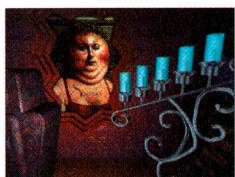
ONE OF THE RESIDENTS

DESCRIBES "WHAT IT IS ABOUT FREAK SHOWS"

a freak show on the Miracle Mile at the Louisiana State Fair, around 1956. Outside was a poster, a beautifully stylized banner, of a woman with the head of a mule. To an eleven- or twelve-year-old kid, this was about the most fascinating thing in the world. Inside there was this real person with a disease; her face had folds of skin hanging down three to four inches below her chin. A pathetic person looked back out from within these folds of skin. I felt a very strong sense of pathos, which was completely at odds with the romantic fantasy on the outside. It's that tension between the two that has always made the idea of freak shows so fascinating.

We couldn't believe it when we heard that one of our favorite art/rock bands wanted to do a CD-ROM based on their *Freak Show* album. The locale is the macabre world of the carnival, with the real action to be found by sneaking out of the Big Top and

THE RESIDENTS: FREAK SHOW



into the trailers of the freaks themselves. As we made our way through the nooks and crannies of this animated twilight zone we could see why *Freak Show* was four years in the making. We had never seen computer-generated artwork so gorgeous, and so truly strange: sweat gleams, candles flicker, flesh quivers. Claymation meets *Tales from the Crypt*. Not surprisingly, the Residents break new ground intellectually as well as esthetically: this is a work of fiction, driven by character to a degree that's pretty unheard of in this medium.

Each trailer is home to a creature only the Residents' warped sensibilities could

have cooked up. Harry the Head looks out fetchingly from his jar of formaldehyde; Wanda reveals the lurid secret that led to a life of sucking worms; bouncing Benny exhibits his Bump; the eyeball-headed Residents, freaks themselves, perform onstage. Each trailer is also a puzzle. No tour guides stand by to help us navigate this maze of weirdness, where a click of the electronic

eyeball might trigger ghoulish revelations and transform us from voyeurs



into uneasy confidantes.

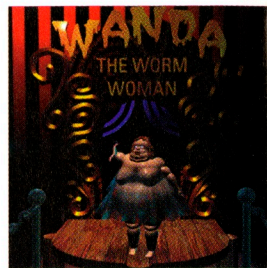
Freak Show is also an interactive tour of the Residents' entire career, featuring album covers, clips from their music videos, and memorabilia.

It's dark, it's eerie, it's a good time. Enter this world in the spirit in which the Residents' dedicated it to P. T. Barnum, "whose legacy of 'suckers' and 'freaks' defined the yin and yang of popular culture."

About the authors:

Based in San Francisco, the Residents have been creating pioneering music, music videos, and performance art since 1970. They have put new technologies to use, and their bizarre live performances are the stuff of legend. The Residents' names, faces, and private lives remain a mystery.

"Freak Show's the fuckin' best—and I'm on it." —Penn Jillette, of Penn and Teller



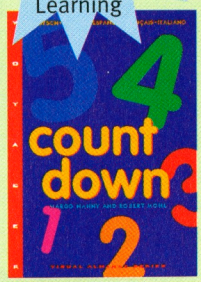
Jim Ludtke is an award-winning animator and illustrator whose work has appeared in many venues, including the Museum of Modern Art in New York, and on the Nickelodeon channel.



FREAK SHOW
PUBLISHED BY VOYAGER
CFREAKM for tech info, p. 48 \$49.95

Buy 2, get 10% off; buy 4, get 15% off; buy 6 or more items and get 25% off your total order!

1993/1994 Top Software Award, Technology & Learning



If *CountDown* had been available when we were in school, we might never have figured out that math isn't supposed to be fun. Three games—Nimbles, Leftovers, and Guestimation—let kids manipulate mounds of marbles, piles of pennies, bites from an apple, and many more real-life objects; no boring numbers on a flat page. Even very young children can plunge in on their own and get instant results. It's multilingual: children can count in French, German, Italian, and Spanish. A little girl introduces the program and nar-



COUNTDOWN by Margo Nanny & Robert Mohl

rates each episode, so there's a familiar face to turn to. And because both the objects and the degree of difficulty are easy to change,




kids will return to *CountDown* over and over again. (Just resist the temptation to point out that they're mastering computation, estimation, and logic.)

CountDown is part of the Visual Almanac Series, the remarkable titles produced by Apple's Multimedia Lab which have set new standards for interactive teaching tools. Inquire about Windows availability.

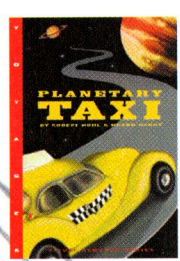
About the authors: Robert Mohl was the first Ph.D. from the Media Lab at MIT. He and Margo Nanny are well-known multimedia designers.

"The perfect play-along counting game for developing essential math skills."
—Rob Semper, Associate Director, San Francisco Exploratorium

COUNTDOWN
PUBLISHED BY VOYAGER
 CCOUNTM for tech info, p. 48 **\$29⁹⁵**

We had a great time zipping around the solar system in our snazzy yellow taxi-cab (once we'd gotten past the taxi dispatcher's serious Bronx accent). *Planetary Taxi* starts out with a QuickTime movie that explains the idea of a scale model, and establishes the appealing and familiar metaphor of driving along an actual highway with the sun (an eight-foot-tall balloon) as the starting point, past a pumpkin-sized Jupiter, an earth that nestles in your

right place. It's not a sophisticated game, but aspiring astronomers will love the snappy graphics and the chance to pilot their own space vehicle, even one with wheels. Still photos and QuickTime movies of recent space missions and NASA fly-bys add to the sense of authentic exploration.




PLANETARY TAXI by Margo Nanny & Robert Mohl



palm, and so on. What's nifty is how successfully it really did orient us within the solar system. Engines revved and breaks squealed satisfyingly as we set out into space, road signs for closer planets whizzing overhead.

"Wonderful! I've never seen my students so excited about astronomy. Canonize Nanny and Mohl."—Jim Thomas, Park Elementary School, Mill Valley, CA

PLANETARY TAXI
PUBLISHED BY VOYAGER
 CPLANEM for tech info, p. 48 **\$39⁹⁵**

Where to? Figure it out. A pig wants to go where she'll weigh the most, a Rastafarian to where he can jump the highest, a golfer to where his drive will really fly, and so on. (These wacky passengers are visible only in the rear-view mirror, another nice touch.) Buttons on the dashboard bring up relevant information about the stars and planets, and passengers pay up handsomely once you've gotten them to the

TO ORDER ON-LINE, SEND E-MAIL TO ORDERS@351XITY.VOYAGERCO.COM

THE VOYAGES OF

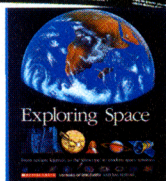
DISCOVERY™ SERIES

“Yuck—I hate fact books,” said our nine-year-old daughter when we tossed *Taming Fire* her way. “Cool book,” she volunteered when we had to pry it out of her hands twenty minutes later.

Why books in a catalog of CD-ROMs? Because this extraordinary series about the arts and sciences really does push book design about as far as we can

Four great books!

imagine. The designer—Editions Gallimard, in Paris—has pulled out stops we didn't know could exist between two covers: extravagant fold-outs, transparent overlays, lavish textures, reusable vinyl stickers, and eye-popping layouts on every single page. Kids can't keep their hands off them (that's the point), and neither could we.

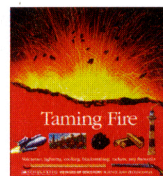


EXPLORING SPACE

Rotate the sky clock to tell time. Put on 3-D glasses to view a four-page

panorama of the night sky. Travel from ancient legends to modern space missions via Copernicus, the telescope, constellations, meteors, and eclipses. Everything in the universe is moving, and these pages are no exception.

EXPLORING SPACE
PUBLISHED BY SCHOLASTIC
MGALFSB \$19.95



TAMING FIRE

Can you define “fire”? Here's the illustrated story of how man has harnessed combustion for every purpose from heating Roman baths to making pizzas and lighting cities. Not to mention volcanoes, lightning, horseshoes, fireworks, and spacecraft—and how on earth did they fit a lighthouse in here?

TAMING FIRE
PUBLISHED BY SCHOLASTIC
MGALTFB \$19.95



Each book comes with moveable stickers!



PAINT AND PAINTING

The colors, the techniques, the surfaces—a history of artists' tools. (Braque used a comb, Rauschenberg a pair of socks!) Open the doors of a Bosch triptych, or check out the Sistine Chapel pre- and post-rehab. Humans have painted on silk, papyrus (feel a sample), shells, masks, terra cotta, icons, boomerangs, fans, totem poles, dolls, subway cars, and human skin, and it's all represented.



PAINT AND PAINTING
PUBLISHED BY SCHOLASTIC
MGALPPB \$19.95

MUSICAL INSTRUMENTS

Lift the lid of a grand piano, study an orchestral score, look inside a nineteenth-century brass-instrument factory. From prehistoric flutes carved of bone to electronic synthesizers and snake-charming to storytelling, musical instruments have been made of every material and put to every purpose under the sun.



MUSICAL INSTRUMENTS
PUBLISHED BY SCHOLASTIC
MGALMIB \$19.95



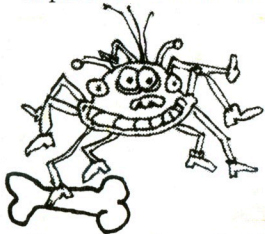


Instead of being an adaptation of a printed book, *Ruff's Bone* is the first Living Book expressly designed for the format, and it shows. It's much more action-packed than other titles in the series. Like the hole in *The Hole Book*, Ruff's bone travels from page to page and world to world—underwater, into the clouds, underground, through the jungle, all the way to the Bone Planet—with Ruff the dog in flop-eared pursuit. What makes it special? The quirky artwork, lots of funny bits (sneezing

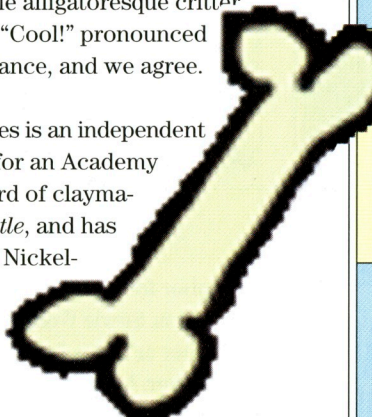
RUFF'S BONE

by Eli Noyes & Colossal Pictures

stairs, ants doing a line dance, and periscopes emerging from birdbaths made us laugh out loud), wonderful audio (along with crashes and splashes, the CD is packed with different kinds of music), and the kind of creative extras that keep kids coming back for more. The bone always enters and exits the page in a different way; it's hidden on each screen; and a little alligatoresque critter pops up somewhere too. "Cool!" pronounced the junior critic in attendance, and we agree.



About the author: Eli Noyes is an independent filmmaker whose first film, *Clay*, was nominated for an Academy Award. (That was in 1964, before anyone had heard of claymation.) He is the creative director of *Eureeka's Castle*, and has done lots of work for *Sesame Street* and Nickelodeon. He lives in San Francisco.



RUFF'S BONE
PUBLISHED BY BRÖDERBUND/LIVING BOOKS
CD CRUFFSH tech info, p. 48 \$39.95



We couldn't help feeling this would have been a little cute for Aesop, but there were no cynics in our youthful audience. They loved every minute of *The Tortoise and the Hare*, and not just because of the enduring pleasure of watching the hare get his just desserts. Once again Broderbund has packed every page with lots of clever audio and animated

THE TORTOISE AND THE HARE

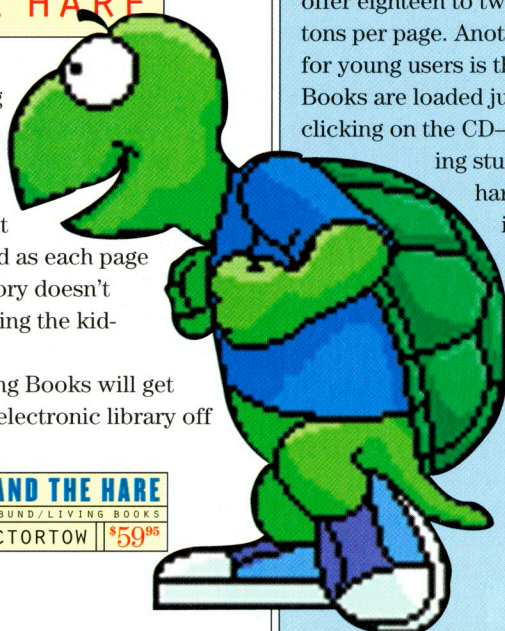
surprises: a beaver raps, a flamingo's legs become the strings of an upright bass, a cabbage changes into a flying saucer, a mosquito buzzes from page to page, and so on. Best of all, the narrative and action are cleverly interwoven—a purple crow narrates, the supporting cast of Disney-esque critters squawk about the epic footrace as it progresses, and the turtle or rabbit skitters down the road as each page



"turns"—so the story doesn't come to a halt during the kid-click-athons.

These two Living Books will get any young child's electronic library off to a fine start.

THE TORTOISE AND THE HARE
PUBLISHED BY BRÖDERBUND/LIVING BOOKS
CD CTORTOM CD CTORTOW \$59.95



ing stuff onto the hard drive or installing fonts.

Why he decided to make a Living Book: Over the years I've drawn in a little notebook, and I always wanted to bring that inner world of sketches and weird little characters to life. Until I



A FEW WORDS FROM

EXPERIMENTAL FILMMAKER ELI NOYES

saw a Living Book, I hadn't found the vehicle. I understood the form, I love animation, and I liked the idea of reaching kids right in their homes, one on one.



Aimed at three- to six-year-olds, Living Books are twelve pages long, have a simple story line which is read aloud in English or Spanish, and offer eighteen to twenty buttons per page. Another plus for young users is that Living Books are loaded just by clicking on the CD—no copy-

AN INSIDE LOOK :

MARVIN MINSKY EXPLAINS WHY HE MADE A CD-ROM

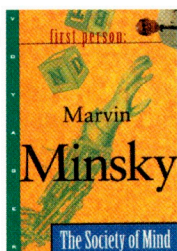
The book has a problem—the brain has no plot. It's just a whole bunch of different mechanisms, probably three or four hundred, that interfere with each other. You have to understand many of these things before you can understand any of them. That's the reason the book has these one-page chapters. It's designed to skip around. This made it a natural for hypertext, but hypertext didn't exist yet. (It still doesn't in some sense; it's still pretty inadequate.) This was the first version that looked usable, and I wanted to use it to make the book more accessible.

A FEW WORDS :

DON NORMAN ON ELECTRONIC BOOKS

On the face of it, "electronic book" is an oxymoron. Paper books do a perfectly fine job, thank you. In this Voyager book we have tried to go a step farther, to give a feeling of the author and how I approach problems, something that is best done through the video segments. In the video what's important is not what I say. What's important is that the reader experiences me and the way I think about things. I've always felt strongly that when you know an author, you understand the very same work far better than if you do not know the author.

Am I happy with this book? No. I'm delighted with it and I'm proud of it, but I'm not happy with it. [Ideally] the book... should pose problems for the reader with me on hand to guide towards the solution. It should take more advantage of the computer's ability to synthesize experiences on the spot....Of course I knew that going in, but the book would still be five years from completion.

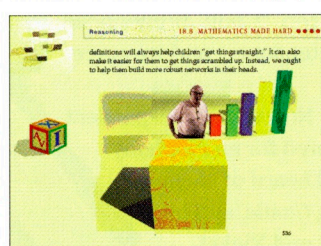


A new theory about how the human mind works! We bought *The Society of Mind* because it was so exciting. We got it home, we started in...and it's just so...well,dense. "If only Minsky were here to explain it," we muttered.

We got our wish. The legendary scientist and thinker pops up on the screen thinking

THE SOCIETY OF MIND

out loud, his bald head emerging from unlikely places, explaining, demystifying, enlivening, engaging us in dialogue, and occasionally shrugging and walking off the page. Clever animations bring Minsky's ideas to life—literally. This CD-ROM was the first to liberate the video image from its little square frame, and its technical virtuosity is a perfect match for Minsky's



challenge to conventional notions

of what makes us tick. Why read *The Society of Mind* from beginning to end?

by Marvin Minsky

Instead, trace thematic links via the ingenious "Idea Index." Or take a 360-degree, interactive tour of Marvin's living room, the perfect

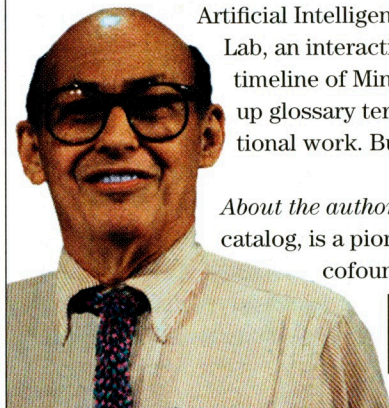
metaphor for his eclectic mind—and get the stories behind rocket models, robotic arms, Stevie Wonder's keyboard, and other artifacts from his unorthodox career. Lots of other stuff—archival footage from the MIT

Artificial Intelligence

Lab, an interactive

timeline of Minsky's life, a selection of his best articles, pop-up glossary terms, and a bibliography—make this an exceptional work. But Minsky himself makes it jump.

About the author: Dr. Minsky, whose résumé could fill its own catalog, is a pioneer in the field of artificial intelligence and a cofounder of the MIT Media Lab. He teaches at MIT.



FIRST



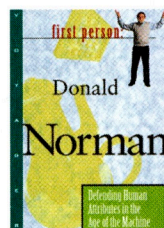
The word that comes to mind to describe Don Norman is "guru." He is the "guru of workable technology" (*Newsweek*), "the gadget guru" (*L.A. Times*), the guru of interface design. No wonder the producer got nervous. If the program didn't practice what Norman preaches—that design should respond and adapt to human needs instead of the reverse—it simply wouldn't fly.

It flies. Pushing the book metaphor to new limits, the page

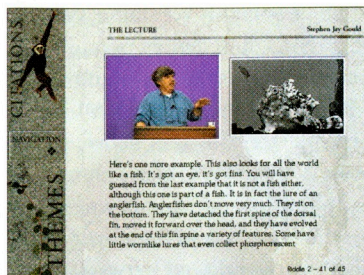
DEFENDING HUMAN ATTRIBUTES

has been expanded into a three-dimensional space that Norman actually interacts with and explores. When he has a point to illustrate—criticizing the tiny "close" box in the upper-left-hand corner of a text window, for example, or demonstrating the intuitive way we assemble a Lego toy—he steps into the screen to make it. We've never seen video used like this.

The central part of the CD-ROM is the Bookshelf, which contains the com-



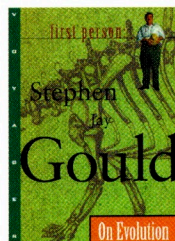
After hearing Stephen Jay Gould speak, we went home to read *Bully for Brontosaurus*. We were struck by how much more involved in the book we got now that we could summon the *person* behind the work. Why not pair Gould's writing with a video of him explicating his ideas?



for *Brontosaurus* and other of his writings; Darwin's *Voyage of the Beagle* and *The Origin of Species*; letters and documents from the Victorian era; maps and over 100 graphs and illustrations. Half the fun is getting derailed, especially with the inspired guidance of the "Themes"

ON EVOLUTION by Stephen Jay Gould

menu, which traces key concepts across the CD. Almost everything is grist for Gould's mill: pandas, Justice Scalia, postage stamps, bamboo, baseball, and anglerfish, not to mention George Canning's left buttock. Constantly searching for the overlooked element that will unlock the riddles, Gould brilliantly challenges such popular fallacies as the assumption that "early" equals "inefficient," or that nature is, in his words, anything but "endlessly fascinating, amoral, and mightily persistent."



Why would someone so proud of using a manual typewriter consent to such a project in the first place?

It's an interesting technology, so I thought I'd learn something about it. Also I loved the music programs—I'm an amateur musician—and the thought that you could decompose a score, pull apart some-

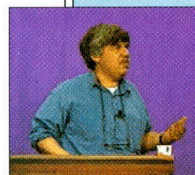
AN INTERVIEW WITH

STEPHEN JAY GOULD

thing like "The Rite," was really quite remarkable.

What was different about working in this medium?

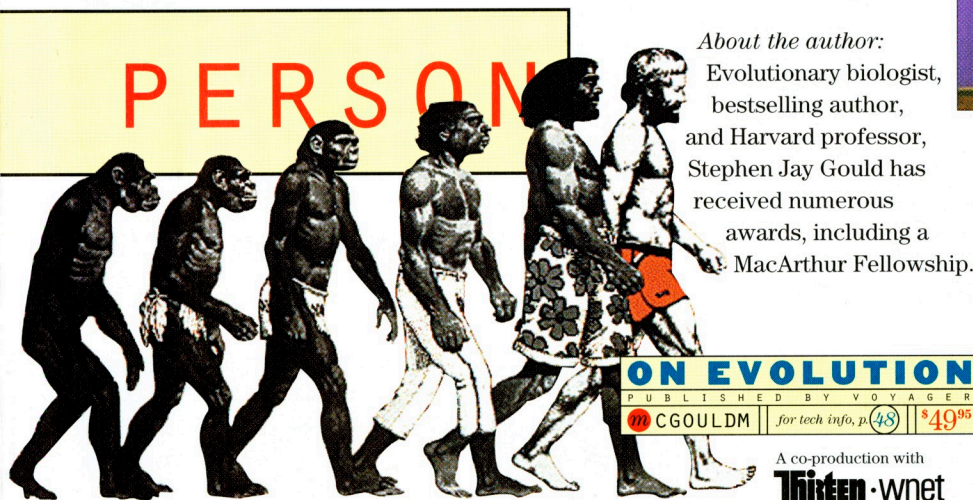
It's really a transition from one world to another. At one point the producer



asked, "Shall we have *The Origin of Species*?" I said, "Sure, I'll pick out a few quotes," and she

said, "Oh, we'll just put the whole book in." At the risk of sounding arrogant, a lot of people who write well can't talk well, or vice versa. I happen to be able to do both well. Intellectual discourse has two totally different languages, the spoken and the written, and to be able to combine them in one format is fabulous.

About the author: Evolutionary biologist, bestselling author, and Harvard professor, Stephen Jay Gould has received numerous awards, including a MacArthur Fellowship.



plete text of Norman's three definitive books about the relationship between humans and machines—*The Design of Everyday Things*, *Turn Signals Are the Facial Expressions of Automobiles*, and *Things that Make Us Smart*—enhanced by audio and video clips. There are also three freestanding video talks, where Norman discusses the flaws and strengths of the program (this guy is never

days tested our design IQ (what exactly do terms like "forcing function," "iterative design," and "learned helplessness" mean, anyway?), as well as a glossary, bibliography, and index.

Urging us to quit being passive and to think about how we actually use things, *Defending Human Attributes* is a passionate, entertaining, and brilliantly reasoned call

IN THE AGE OF THE MACHINE by Donald Norman

satisfied); selections from a collection of essays called *User-Centered System Design*; the Workbook, where one of Norman's exams from his teaching



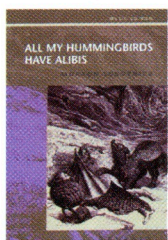
About the author: Donald A. Norman is a Fellow at Apple Computer Inc. and Professor of Cognitive Science, Emeritus at the University of California, San Diego.



for the humanization of modern design.

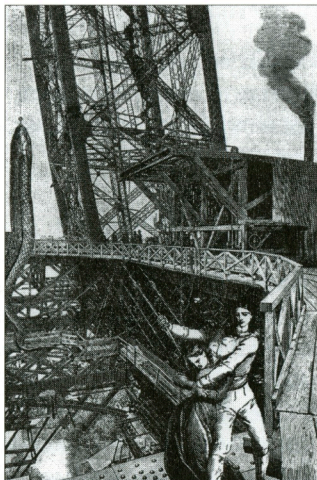


Wired magazine credits Mort Subotnick with inventing the term "chamber art," to describe "the intimate, one-on-one relationship that an artist can have with a viewer/listener through computer-based art." Always in the vanguard, Mort Subotnick was one of the



first artists attracted to new media, and the first to compose a piece expressly for CD-ROM—*All My Hummingbirds Have Alibis*.

Avant-garde art often strikes us as deliberately elitist. "No clothes on *that* emperor," we



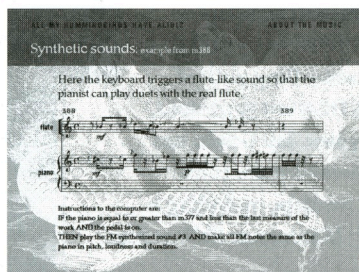
The Sound of Music it isn't. Max Ernst's surrealist images make *Alice in Wonderland* look folksy, and Subotnick's atonal, percussive, highly cerebral music may or may not be your cup of tea. It is highly romantic, completely original, and deeply personal, and can be explored in any number of ways. Play the music with or without the accompanying images, score, or composer's comments. Many short essays, interactive in various ways, explain the structure of the music, the instruments, the relation between text

ALL MY HUMMINGBIRDS HAVE ALIBIS *by Morton Subotnick*

mutter on the way home, feeling disgruntled and slightly inferior. We were startled and seduced by Subotnick's approach to his material, which is exactly the opposite of elitist. No fancy language, no esthetic debate (he doesn't understand Max Ernst either), just a straightforward guided tour of how and why he composed this landmark piece. The medium appealed, says Subotnick, because "CD-ROM is extremely intimate, almost a one-on-one experience. It's the

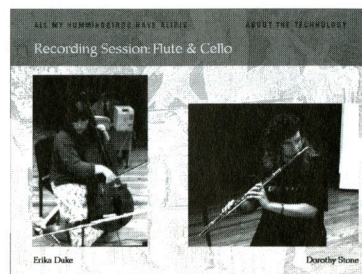


possibility of...sharing my art with you almost directly, that has really excited me." This program actually delivers that experience, and it got us excited too.



and music, and the underlying technology. (Unclear what MIDI is? Listen to the audio engineer define it, then make your own simulated MIDI recording.) Subotnick lays it all out. He is that rare creature: an unpretentious visionary.

About the artist: Morton Subotnick is a pioneer in the field of electronic music and interactive computer music systems. His work has been commissioned and recorded by major symphonic orchestras, chamber ensembles, opera companies, and music festivals around the world. He lives in Santa Fe, New Mexico, where *Hummingbirds* premiered to rave reviews in 1991.

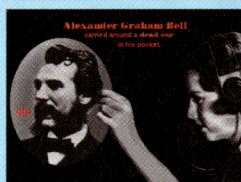


We're always excited when an artist picks the computer as his medium of choice, and Jim Petrillo was one of the first to do so. *Cinema Volta* is a memoir, a quirky performance piece, an ear-popping and eye-grabbing reverie about electricity and its transforming power. In twelve stories that pulsate

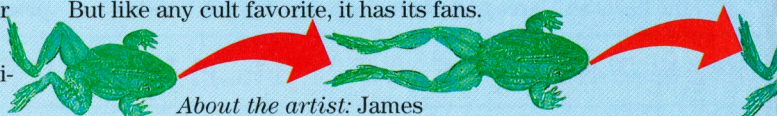
CINEMA VOLTA *by Jim Petrillo*

and migrate across the screen, narrator Petrillo considers the strange lives of great inventors of the nineteenth century: Alessandro Volta, Thomas Edison, Alexander Graham Bell, Samuel Morse, and Nicola Tesla.

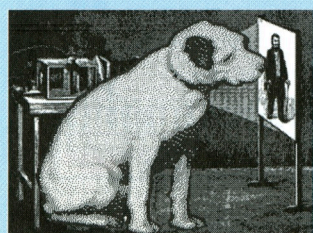
But don't expect a dry treatise on the history of science. Petrillo's idiosyncratic perspective takes in the history of Sicily; Shelley and Byron's shenanigans during the summer of 1816 (Byron's daughter, Ada, wrote the first computer program); Joyce's X-rated love letters to Nora (the



program takes its name from a movie theater opened by Joyce in Trieste in 1909); the cave paintings of Lascaux; Frankenstein; naked people; vampires; big noise; and the artist's own childhood memories. Often ironic (electricity was first used, he notes, to make dead frogs twitch), Petrillo's commentary weaves together an arresting collage of images and text. The subtitle promises "Weird Science and Childhood Memories." Weird it is, and not for everyone. But like any cult favorite, it has its fans.



About the artist: James Petrillo's career includes exhibitions of media art, bookmaking, video, and storytelling theater works. He is the Director of the Electronic Media Art program at California State University, Hayward.



THE SEVENTH GUEST

After about thirty seconds we understood why *The Seventh Guest* is the bestselling CD-ROM in the country. The 3-D motion graphics are fabulous, and we were instantly caught up in the creepy world of demented toy maker Henry Stauf and his horror-filled house party. He's promised to make his guests' deepest wishes come true, with one little catch: only one of the six will walk out in the morning. So what happened, and who was

the surprise visitor? Each time you solve one of the puzzles Stauf has strewn about his Victorian mansion, floating apparitions of the guests material-



ize with ghostly clues. Although the acting reminded us of a particularly embarrassing high school play, the program uses live actors in a way that we haven't seen in anything else rated PG. *Seventh Guest* is actually character driven, a rarity in the genre. It's also incredibly

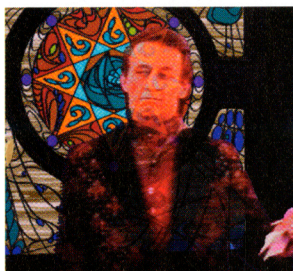
by Rob Landeros, Graeme Devine & Matthew Costello

challenging. Our friend the rocket scientist (no kidding) took two straight weeks to solve the mystery, and she keeps going back to it because the puzzles are so much fun. (Her favorite? The dollhouse in the attic. The one that stumped her? The puzzle in the pantry with the cans. Non-rocket-scientists and the puzzle-impaired can turn to a book of clues in the library—not that getting there is a piece of cake.)

The exceptional production values make *Seventh Guest* something of a hybrid between CD-ROM and a video game, which is definitely part of its appeal. It runs really fast; there's great audio; cool icons beckon or chatter (a skeletal hand shows the way, a throbbing brain—it really throbs—indicates the presence of a puzzle). What we liked best, though, was the way the story completely sucked us in. A lot of computer

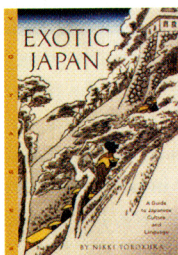
games are for geeks.

Not *The Seventh Guest*.



THE SEVENTH GUEST
PUBLISHED BY VIRGIN INTERACTIVE/TRILOBYTE
 CSEVENM  CSEVEND \$99⁹⁵





Most Western visitors worry about acting like dumb “gaijins,” and with reason. Japan is plenty alien. We didn’t come away from *Exotic Japan* ready to have tea with the Emperor, but we did get enough of a grasp of Japanese society and language to operate independently and faux-pas free. We think.

And it isn’t boring, because *Exotic Japan* is a wonderful blend of the personal and the encyclopedic. Yokokura believes that language

EXOTIC JAPAN by Nikki Yokokura

study only makes sense in a cultural context. Instead of being dragged through lists of conjugations or parts of speech, we journey along the ancient Tokaido Road.

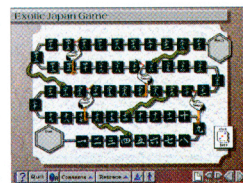
Illustrated by gorgeous color woodblocks by the nineteenth-century artist Hokkaido, each of the fifty-three stations between Tokyo and Kyoto represents a set of lessons which can be tackled in linear fashion or browsed at random. They cover a tremendous amount of practical information, from an



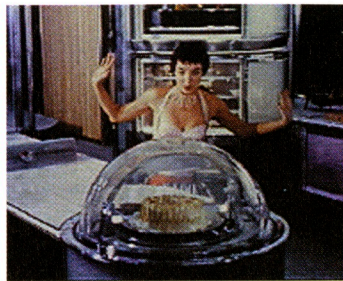
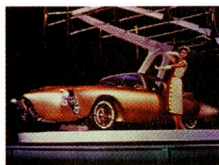
overview of modern Japanese society to a section on navigating around Japan. There are also tips on “Japanizing” English words and on table manners (slurping noodles is encouraged, but the rest of the meal had better go down silently). When phrases are presented in context, they’re not only easier to remember, you know you’ll actually use them. No useless phrases like “The goat is in the garden of my aunt.”

Most ingenious, though, is the use of audio and animation. Useful kanji characters are both explained and animated, so they stick in the mind’s eye. Male or female native speakers (your choice) guide you step by step through proper pronunciation as you record and replay your own voice—and they never embarrass you or run out of patience. And a traditional Japanese “snakes and ladders” game tests what you’ve learned. The next step? Grab your passport and a fistful of yen.

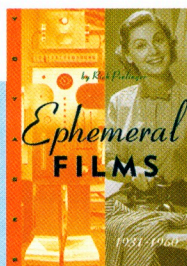
About the author: Born and raised in Japan, Noriko (Nikki) Yokokura received her college and graduate education in North America. She teaches Japanese at McMaster University in Canada, using an innovative multimedia curriculum.



男	man
女	woman
大	big
小	small
左	left
右	right
上	up
下	down



Why "ephemeral"? Sponsored by corporate America, these films were designed as advertisements for a lifestyle and were never intended to be preserved. Luckily, media archaeologist Rick Prelinger saw them for what they



the domestic realm, behavior checks for unruly teens, and a society moving from blind faith in the future to an inkling that all was not quite right in postwar suburbia.

EPHEMERAL FILMS: 1931-1960

by Rick Prelinger

are: rare artifacts that reveal the cultural values and social mores of the day (or at least the gospel according to Oldsmobile, Proctor & Gamble, and Esso). They had us both laughing and cringing.

Mostly paid for by big corporations, the films in the CD's first section document the golden age of American industry. These forerunners to infomercials promote products—and, along with them, a world view in which Roll-Oh the Robot (your chromium-plated butler), an army of tools marching to Tchaikovsky, GM's "Futurama" exhibit at the 1939 World's Fair, and the miracle of television promise progress without end. And once technology has set us free, the second half of the program, a paean to unbridled consumerism, has plenty of tips on how to handle that newfound leisure. Check out "What to Do on a Date" (weenie roast or taffy pull?), "Two-Ford Freedom" (a second car will set her free), "American Look" (choose among many beautiful products), and "The Relaxed Wife" (tranquilizers).

Prelinger's perceptive commentaries point out the dark side of the American dream as well: the shameless relegation of women to

About the author: Rick Prelinger is a film scholar and anthropologist. He is the author of *Call It Home*, a chronicle of the American suburb in the '50s and '60s.

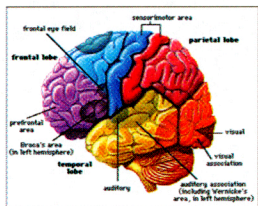
"The balance of text and film makes good use of the technology, and I really loved the movies, especially the ones used to scare postwar teens into behaving themselves. More, more, more."—Wayne Hammond, San Francisco, CA



EPHEMERAL FILMS
PUBLISHED BY VOYAGER
m **W** CEPHEM tech info, p. 48 \$29.95



Someday somebody will do the electronic encyclopedia right. That day isn't here yet, but Grolier publishes the best one around. Microsoft's *Encarta* has more bells and whistles and a more

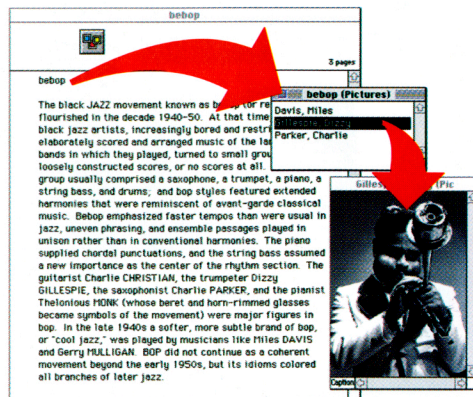


appealing graphic interface, but it's based on the Funk & Wagnall's encyclopedia, which, frankly, isn't as good. Grolier's reputation for factual accuracy is unbeaten,

and that's what we think should come first in a reference work.

All twenty-one volumes of the *Academic American Encyclopedia* are packed onto

couldn't resist going for the flashy multimedia stuff (which, it's fairly apparent, reflect what was on hand at press time rather than any systematic attempt to cover the entire contents—but how many CDs would *that* fill up?). There are nifty QuickTime clips of everything from mushrooms growing to the *Hindenburg* exploding (running that one over and

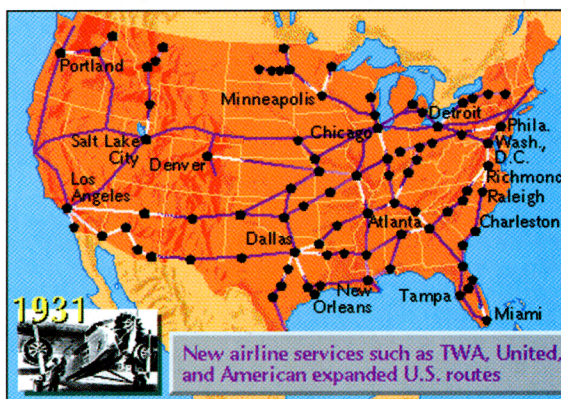


THE NEW GROLIER MULTIMEDIA ENCYCLOPEDIA

Grolier's award-winning CD-ROM. That translates into 33,000 articles, clearly written and impressively researched (source notes accompany each entry). We happened to have a Buckminster Fuller expert handy, and he was very impressed with the inventor's write-up. Also described to his satisfaction (and he's hard to please) was "fullerene," a carbon molecule discovered in 1985 and named after Bucky. Feeling pretty hip, we searched on "Internet," and were surprised to come up empty-handed.

The editors have obviously worked hard on the Knowledge Tree, which ambitiously groups articles around six main "branches" of knowledge. It's a handy way to browse relevant articles through a hierarchical list of topics and subtopics, and we could see it really helping a student not quite sure how to launch into a research project. That's this encyclopedia's forte: solid text intelligently organized and linked in helpful ways. It also includes a timeline (type only, so it's not much fun to look at, but the content is excellent), very simple maps, and lots of smart indexes and search functions. Of course we

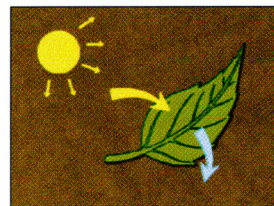
over proved deeply satisfying), from Martin Luther King's "I Have a Dream" speech to the *Apollo 11* launch. Grolier's superb photo archive is animated in a section of



audio-visual essays called the Knowledge Explorer, which dazzles with one arresting image after another. There are some nice animations too, Magellan's voyage being particularly well done.

We envy our kids the excitement of turning to this lively, authoritative reference work instead of to the innumerable dusty maroon volumes of the *World Book Encyclopedia*, which we as children hefted only in desperation. Think of the *Grolier Multimedia*

Encyclopedia like a Volvo station wagon: it may not get your family there in style, but it'll get you there safely and well.



Own a laserdisc player? For the full Voyager Criterion Collection catalog, call 1-800-446-2001.

This may be a catalog to Voyager's Criterion Collection of laserdiscs, but what a catalog it is. Check out:

- clips from more than 140 wonderful movies, from the ridiculous (*La Cage Aux Folles*) to the sublime (*Wild Strawberries*), the obscure (*Floating Weeds*) to the box-office hit (*Ghostbusters*), the classic (*King Kong*) to the cult favorite (*Invasion of the Body Snatchers*);

- pictures of over 1,000 principal actors as they appear in the films;
- and a little Oscar icon to click on for Academy Awards info.

Our favorites? Getting reacquainted with Robby the Robot in *Forbidden Planet*, and watching Fred Astaire and Ginger Rogers do their thing in *Swing Time*.



CRITERION GOES TO THE MOVIES

- the complete liner notes, and a really smart, lively essay about each movie;
- all the stats and credits you could want;
- not only a list of all that extra stuff the Criterion Collection is famous for (deleted scenes, related shorts, trailers, and so on), but also examples like Syd Mead's futuristic drawings from *Blade Runner* and Martin Scorsese's commentary on *Taxi Driver*;

Nobody does films on interactive video better than Criterion, and this CD doesn't cut any corners either. The clips retain the letterbox format of the original movies (whenever available), so none of the image is lost. And it's only \$24.95, plus a coupon good for \$125 toward your next purchase of Criterion laserdiscs, so no whining.

"Wonderfully put together—an A+. And it's packed with stuff. I'm still having fun going through it and finding things, and I bought it six months ago."
—Matt Hinrichs, Tempe, AZ





Murphy Stein produced A World Alive.

Lots of nature films are made of old footage put together, but for A World Alive they went

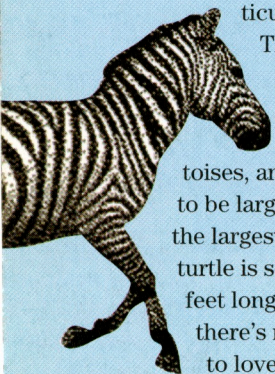
THE PRODUCER

TALKS ABOUT TURTLES

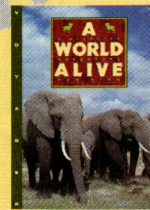
out and shot new stuff, like shots of animals being born or hatched. There's a really cool sequence of a Pacific Ridley sea turtle coming out of the

sand, shot from the turtle's point of view; then it follows the turtle out into the ocean, underwater. Turtles are my favorite animals, green turtles in particular.

They're cuter than tortoises, and tend to be larger—the largest sea turtle is seven feet long—so there's more to love.



The first time we walked by a computer where A World Alive was playing, we stopped dead in our tracks, and we weren't the only ones. This thirty-minute documentary is drop-dead



A WORLD ALIVE

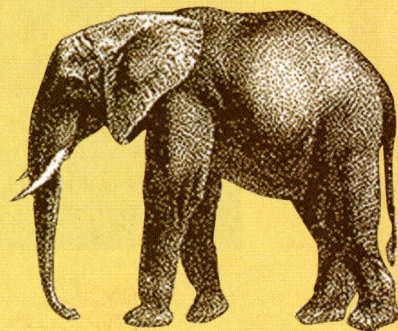
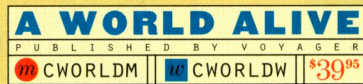
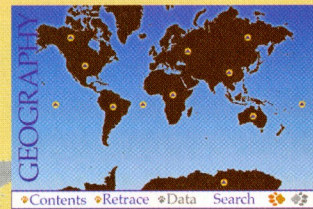
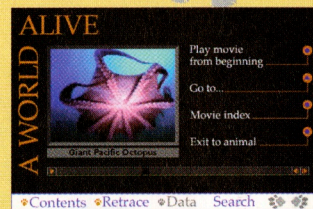
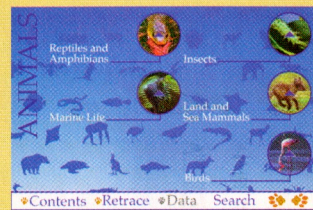
beautiful. Killer whales splash, bighorn sheep lock horns, jellyfish perform marine ballet, kangaroos bound impossibly high in slow motion, flamingos take to wing in a pink mist, and on and on, each sequence more spectacular than the one before.

Letting the pictures do most of the talking, James Earl Jones's narration is restrained, and so is the design.

Although the contents are far from encyclopedic, basic information on each animal is included.

Linked to the movie, which forms the core of the CD, is an interactive program showcasing more than one hundred species. The movie is cross-indexed by animal, geography, habitat, and activity. Check out the marine animals, or see which birds live in central Asia, or go to the section of the movie called Delicate Beginnings to find out about reproductive strategies. Detailed information about each species (diet, life span, gestation, status) is available on individual screens. You can test what you've learned with a fun, picture-oriented game. And the program is wonderfully intuitive, so kids won't need any help finding their way around.

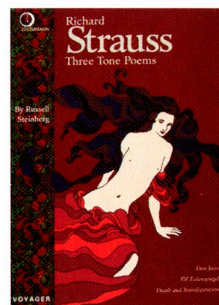
The documentary was compiled by Sea Studios in collaboration with the St. Louis Zoo.



Not to be confused with Johann, Richard Strauss was a leader of the German avant-garde during the late Romantic era of the nineteenth century. Why? Because he dared to diverge from the classical norm to compose music that tells a story and started something akin to a musical civil war in the process.

"Tone Poems" sounded terribly dry, a term cooked up by some fusty music theorist, until we learned that Strauss chose it to stress his use of

of "yearning" in Wagner, Strauss, and Mahler. Another favorite compares themes from such Hollywood classics as *Robin Hood*, *Gone with the Wind*, and *Superman* with the Strauss compositions that inspired them. Strauss was a master of orchestral effects as well as a

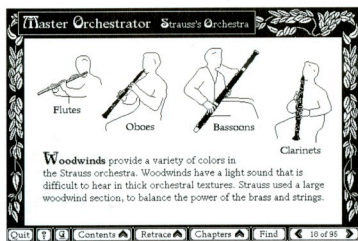


RICHARD STRAUSS: THREE TONE POEMS by Russell Steinberg

music (tone) to express a poetic idea (poem). And poetic these three pieces are, lavish tributes to universal heroes and myths, stories that unfold in purely musical terms, complemented on the CD by lush illustrations. Above all, Romantic music celebrates the individual and his heroic quest; one section offers musical comparisons

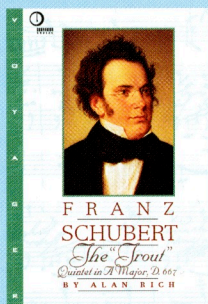
superb storyteller. We appreciated the way *Three Tone Poems* illuminates both aspects of his enormous talent. As we learned, our imagination was completely engaged.

About the author: Composer Russell Steinberg received his Ph.D. from Harvard University, and teaches harmony and counterpoint at UCLA. He lives in the Hollywood Hills, composes film and concert music, and writes interactive music programs.



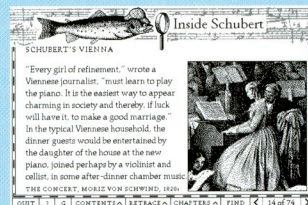
MORE CD COMPANIONS

Tipping his hat to a certain brand of cheesecake, Alan Rich describes Schubert's "*The Trout*" Quintet as the piece that "nobody doesn't like." Indeed it delights, and Rich's enthusiasm is contagious. What we hadn't realized was the degree to which the quintet rebelled against the strict classical conventions of the period; Schubert had already



the quintet. A trout jumps, splashes, or is reeled across the page, and strips to its skeleton in "The Cookbook" (ten Voyager-tested recipes—you can't get more multimedia than that).

"*The Trout*" Quintet is performed by Elisabeth Leonskaja and members of the Alban Berg Quartet. Included with all the standard CD Companion features is a complete recording, in English and the original German, of "Die Forelle," the art song on which the quintet was based. There's



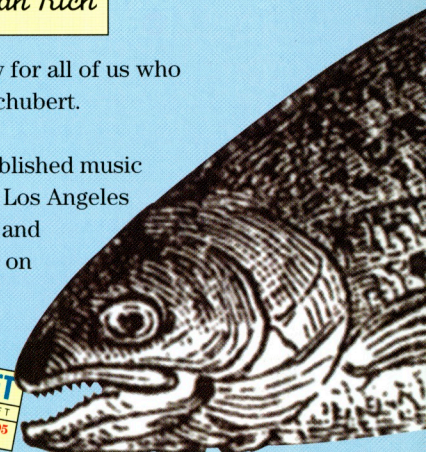
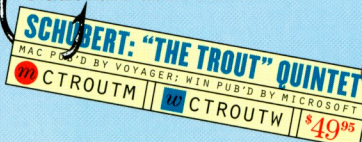
FRANZ SCHUBERT: "THE TROUT" QUINTET by Alan Rich

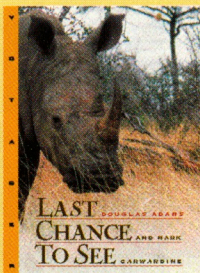
begun to move on. Drawing on musical excerpts from Bach to Mozart to Beethoven, Rich delights in pointing out the composer's tricks and subterfuges in detailed real-time commentary across the piece.

Our favorite find, from the "Inside Schubert" section, was a new word, "Schubertiads": the privately sponsored concert parties at which many of his compositions first aired. The CD is filled with lighthearted touches in keeping with the "particular joyousness" (Rich's words) of

also an annotated bibliography for all of us who came away hungry for more Schubert.

About the author: A widely published music critic, Alan Rich writes for the Los Angeles *Daily News*, lectures at UCLA and CalArts, and is a commentator on National Public Radio.





We think of Douglas Adams as the author of the *Hitchhiker's Guide to the Galaxy*—in other words, as a superb chronicler of other-worldly life forms and one of the funniest people in the world. In *Last Chance to See*, Adams's habitat is earth and his subject is a serious one, but his sense of humor comes through intact.

In Adams's words, this inspired collaboration began when "by some sort of journalistic accident" he was sent to Madagascar with Mark Carwardine to look for



LAST CHANCE TO SEE by Douglas Adams & Mark Carwardine

Rodrigues fruit bat
Pteropus nathanieli

number alive: 1000
conservation: endangered
location: Rodrigues Island, Indian Ocean
habitat: mixed natural forest with large trees
food: fruit, nectar
threats: habitat destruction, cyclones, some hunting
lifespan: 20+ years
size: wingspan up to 75cm, weight up to 450g

Unlike many bats, the Rodrigues fruit bat has excellent eyesight as well as a good sense of smell and it doesn't use echolocation. It lives in large groups in trees, sleeps by day and feeds by night. Although the bat is undoubtedly more common than one in four mammal species is a bat. Also known as the golden bat, it is unusually long-lived, coloured for a bat.

an almost extinct form of lemur called the aye-aye. (This passage in the CD-ROM is accompanied by a photograph of Adams holding a lurid stuffed version of the hapless animal.) Adams supplies the narrative and Carwardine the zoological expertise, which is lucky since Adams describes the aye-aye as "a very strange-looking creature that seems to have been assembled from bits of other animals." So begins an odyssey which takes Adams and Carwardine to the remotest corners of the earth in search of animals

on the edge of extinction: vanishing elephants, egrets, rhinos, dolphins, and more. Getting there is seldom half the fun (imagine twenty hours on a small boat with a goat killed three days earlier—Komodo dragons like their meat smelly), even when the destination offers more poisonous snakes per foot than any other spot on earth ("Don't get bitten," advised an international expert on venom when consulted by an anxious Adams). Adams's adventures are punctuated by reflections on evolution, the human animal, and the variety and fragility of life on our planet.

The CD also contains pop-up sidebars about each species and its current status, menus for creating custom collections of data and images, and audio segments from the BBC radio series based on the book by the same name. The CD's design is nothing special, but we were seduced by Adams's hilarious narrative (he reads the entire book aloud), by the spectacular color photographs (over 700), and by the author's evident passion for these rare creatures. If *National Geographic* had teeth and a sense of humor, it would look something like *Last Chance to See*.



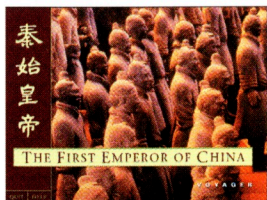
About the authors: Douglas Adams's books, notably *The Hitchhiker's Guide to the Galaxy* and *Mostly Harmless*, have made him famous around the world. Mark Carwardine is just as famous in zoological circles.

LAST CHANCE TO SEE
PUBLISHED BY VOYAGER
CLASTCM CLASTCW \$49.95

"Excellent! It was great that Adams himself did the reading, and I also liked the way the sidebars showed up as I was going along. Let's see more like it!"
—Joe Cunningham, Carmel, IN

"Never thought I'd see my cousin on computer! Good product."
—John Carwardine, Darien, IL





China thinks big. Where but its ancient capital of Xian would a 7,000-man terra-cotta army stand guard in military formation over an emperor's tomb? And who would—or could—have commandeered such a tribute but the first emperor of China, Qin Shi Huang Di? After all, he unified China, founded the Chinese imperial system, built the Great Wall, and standardized Chinese writing, laws, weights, measures, and coinage, all in the third century B.C.

The appeal of this CD-ROM lies in its tangible sense of excitement. Dr. Ching-chih Chen speaks with awe of the privilege of exploring the site after hours. Walking in the soft dust, she looked down and realized, "Oh my God, I'm leaving my footprints here!" *First Emperor* offers an intimate and otherwise unavailable view of the figures (tourists aren't allowed to get close to them and must follow a fixed, elevated route through the museum). Amazingly, each figure was modeled after an individual soldier, and the diversity of facial characteristics, hairstyles,

dress, and weapons (the ones actually used in battle) is painstakingly documented in beautiful color photographs. This is no lifeless memorial, but a vivid testimonial to the reach of an extraordinary ruler.

Making it wasn't easy. China, which zealously guards its national treasures, required a rigorous



THE FIRST EMPEROR OF CHINA

background check (ten prior visits to China and consulting stints with UNESCO, the World Health Organization, and the World Bank eventually did the job for Chen). Determined to visit the site of the ancient Afang Palace, she was told, "There's absolutely nothing there for you to see, Professor Chen," and was reminded of the difficulties of lugging 2,000 pounds of camera equipment by bus through "non-scenic" areas. "In Professor Chen's dictionary, there is no such word as 'difficult,'" a colleague gently informed the government representative. She got the footage.

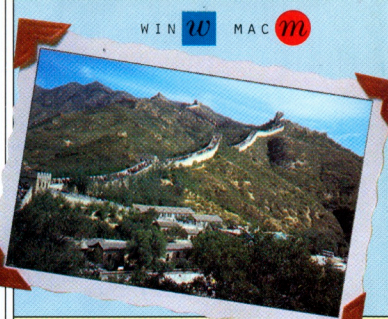
Dr. Chen's background is in science and technology (she is Professor of the Graduate School of Information Science at Simmons College), and she makes the most of the available tools. *The First Emperor of China* contains a bilingual English/Chinese soundtrack;

maps; a timeline; a chronology of Qin history; a glossary with Chinese characters and an audio of Chinese pronunciation; an "Ask the Experts" section with commentary from historians and archaeologists; a thumbnail index to all the photographs; and an "Image Index,"

which links the photographs to essays on everything from archers to weaponry. But

it's far from dry scholarship. QuickTime movies of the excavation in progress and aerial footage of the Great Wall, convey much of the excitement of being in on the greatest archaeological find of the century.

THE FIRST EMPEROR OF CHINA
PUBLISHED BY VOYAGER
CFIRSTM CFIRSTW \$49.95



FROM THE CD-ROM

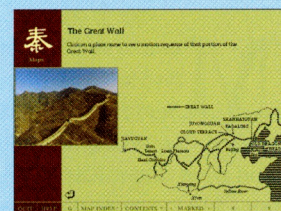
THE LEGEND OF THE GREAT WALL

What's the only man-made artifact visible from the moon? The Great Wall of China. You probably knew that, but we bet you didn't know that this fact is prefigured in a Chinese legend dating back to the third century B.C.

The story goes that in the very darkest hour of

by Ching-chih Chen

the night, the First Emperor of China dreamed that his soul traveled to the moon. Gazing back from the moon's surface,



Emperor Qin's soul saw that his kingdom was barely a dot on the surface of the planet. At that very moment, the idea of building the Great Wall came to him. His soul returned to earth, and when the First Emperor woke up he set tens of thousands of men to building a fifteen-hundred-mile-long fortified boundary. Qin had vision—the wall enclosed an area vastly larger than his domain, so it would be encouraged to grow—but we bet he never dreamed he'd also be providing sightseeing for astronauts.



CD-ROMs tend to be in-your-face, flaunting all their choices and how much stuff is crammed onto the disc. *Shining Flower* proposes something completely different: CD-ROM as a contemplative experience.

It's not for the MTV-and-house-music crowd. But if an animated journey of self-discovery in the wordless company of the Wanderer, a gentle monklike figure, appeals, *Shining Flower's* for you. As mesmerizing music plays, the Wanderer journeys across the surreal landscapes of a blue-green planet. (Instead of that electronically generated feeling, the images have a rich texture, almost like oil paintings.) There's a carefully orchestrated degree

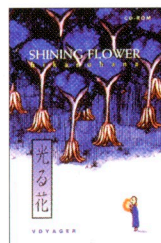


of interactivity: click on one of the live fields and funny and unpredictable characters—a carnivorous crab, for example, or a



SHINING FLOWER

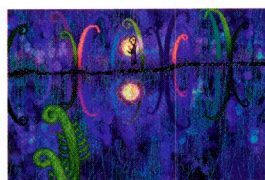
by maze inc.



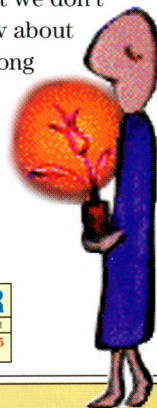
number-crunching moon—materialize and shake things up. Or you can just let the haunting music play and glance at the screen every so often to see whether the Wanderer and his precious Flower are aloft, afloat, or simply moseying along.

The mere hint of a compulsory religious experience is enough to

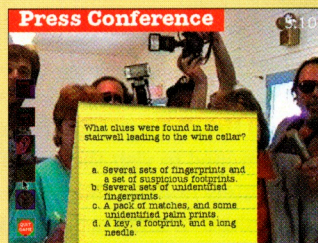
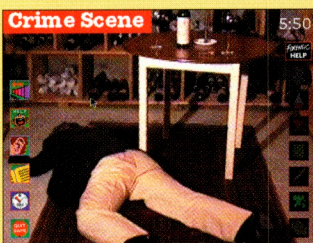
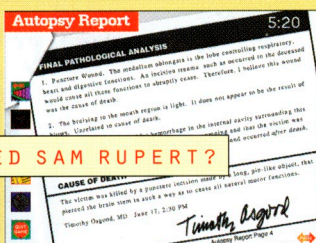
make us check for emergency exits, but we don't think *Shining Flower* is religious—how about Zen-like? The Wanderer will take you along



on his quest if you're up for it, and we enjoyed the trip.



SHINING FLOWER
PUBLISHED BY VOYAGER
CSHINIM for tech info, p. 45 \$39.95



WHO KILLED SAM RUPERT?

Move over *Clue*—multimedia murder is here, and it's a lot more fun. Who left restaurateur Sam Rupert dead on the floor of his legendary wine cellar, taking only a bottle of 1947 Château Latour? And what about Elspeth Haskard laid out on the floor of her Chicago apartment, smeared with chicken blood and surrounded by weird paraphernalia of the voodoo religion she was studying for her

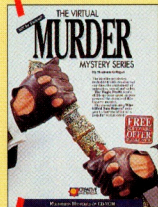
doctorate? Luckily your dogged assistant, Lucie Fairwell, has filed the crime report, interviewed the suspects, and checked out their alibis. But the clock is ticking: ninety percent of murders committed in the United States are solved within six hours, and you have only six game hours before the chief takes you off the case.

Where to turn? There's the crime report; the crime scene (zoom in as a camera shutter whirs away, and put

the virtual forensics lab to work); QuickTime interviews with the likely suspects (the acting's surprisingly good); alibis; miscellaneous sources like the victim's desk, calendar, and phone records; even expert testimony drummed up by Lucie. But before naming a suspect, you have to navigate a press conference successfully, and even then the judge may not grant your warrant (we began to understand why detectives get ulcers). So take

THE VIRTUAL MURDER SERIES

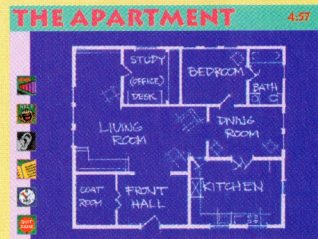
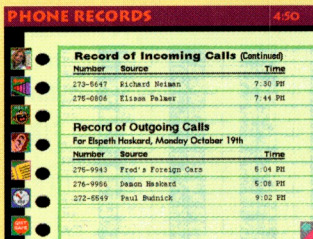
by Shannon Gilligan



notes in your electronic notebook, and pay attention, because the clues are plenty subtle. It's easy to see how the Virtual Murder programs are constructed, and at first the solutions appear obvious, but there's actually much more here than meets the eye. The "virtual" is deserved: the programs create a realistic and involving universe.

Our inner Sherlock Holmes (we hadn't realized we had one) had a fine time.

THE VIRTUAL MURDER SERIES
PUBLISHED BY CREATIVE MULTIMEDIA
CVIRTUM CVIRTUM \$49.95

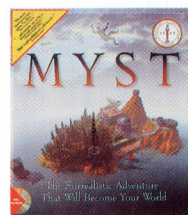


THE MAGIC DEATH

Catherine,
I've left for you a message
of utmost importance in
our fore-chamber beside
the dock. Enter the number
of Marker Switches on
this island into the imager
to retrieve the message.

Yours,
Atrus

Myst is a class act. Even under the uncondusive fluorescent lights at MacWorld, where we elbowed our way through a crowd for a first look, the game's extraordinary depth and detail came across clearly. "You are about to be drawn into an amazing alternative reality," the user manual solemnly declares, and *Myst* makes good on that claim. Its mythic landscape consists of stunning 3-D color images and QuickTime movies that materialize in unlikely places. We wandered through beautiful pine forests, puzzled over the controls of subterranean



command centers, scrutinized sunken galleons and rockets poised for takeoff, painstakingly deciphering a mosaic of visual systems and codes.

MYST

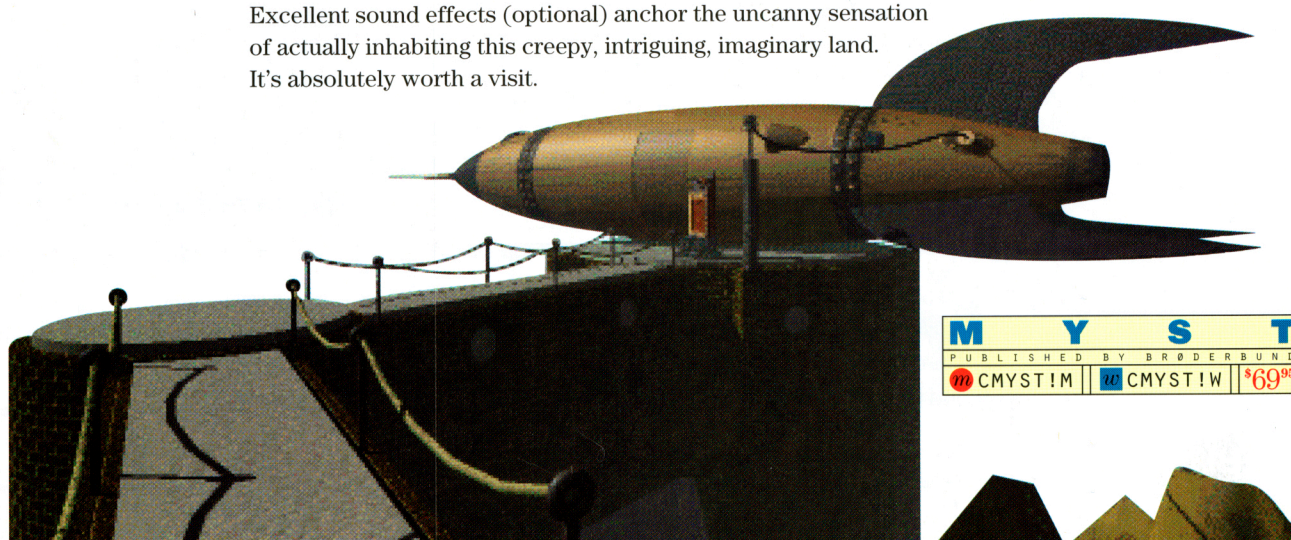
The quest is to figure out who destroyed the mythical books of Atrus, an explorer and creator from another time. This involves journeying to distant worlds, unraveling and piecing together the narratives you encounter, deciding whom to believe, identifying "that defiler of sacred traditions." You'll need to record every clue you come across in the blank *Journal of Myst*, because you're on your own. *Myst* is wildly challenging. (For the strategy-impaired, the *Myst Official Game Secrets* hint book is available by mail, though no one we know has confessed to ordering it.)





Why did friends of ours get lost in *Myst* for days? Jon Katz said it best in *Rolling Stone*: "*Myst's* strange, mystical world rewards not the quick reflexes of *Super Mario Bros.* but creative reasoning. The more

we guess, the more we guess right, and the more we guess right, the more our confidence builds, the more risks we take, the more quickly we move towards the conclusion. The thrill is not in the story so much as in discovering that this technology can be mastered by intuition."

Though short on character development, *Myst* is an important step in the development of a new kind of computer-based fiction. We loved the successful blend of science fiction with good old mock-medieval magic, of the natural with the surreal. A modem-toting Maid Marian would be right at home in *Myst*, though we wouldn't know whether to reach her via parchment scroll or e-mail. Excellent sound effects (optional) anchor the uncanny sensation of actually inhabiting this creepy, intriguing, imaginary land. It's absolutely worth a visit.



M	Y	S	T
PUBLISHED BY BROTHERBUND			
 CMYST!M	 CMYST!W	\$69 ⁹⁵	

A FEW WORDS:

ALAN RICH TALKS ABOUT THE CD COMPANIONS

The first time I saw a CD Companion, I knew I had to do one myself, and I've been hooked ever since. People react to them the same way I did—namely, they say, "If I'd had this available when I studied music in school, I'd probably still be a musician."

Describing the *So I've Heard* series as a set of buyer's guides really doesn't do it justice; *Consumer Reports* comes to mind. Imagine, instead, the musical equivalent of *Gourmet*, and pick up your fork.

The deluge of musical choices that began with the LP has, with the advent of the CD, become an avalanche. We venture timidly toward the classical section of the music store only to be overwhelmed by some forty-four versions of Handel's *Messiah*, fifty of Beethoven's Ninth, and no less than seventy-five of Vivaldi's *Four Seasons*. Give up? Buy the soundtrack to *The Big Chill* instead, and get really depressed? Alan Rich is here to save the day with a refreshing view of the

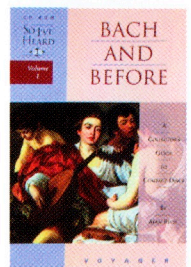
VOL 1: BACH AND BEFORE

Eighteen hundred years of music, from liturgical chants of ancient times to the glorious opening strains of a Bach cantata.

BACH AND BEFORE

PUBLISHED BY VOYAGER

CS01V1M for tech info, p. 48 \$24.95



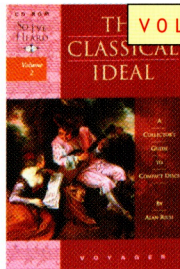
SO I'VE HEARD

by Alan Rich

deliberately serendipitous rather than encyclopedic. Having checked out the vast range of musical performances, he tells you which he likes and why. In effect he says, "Here are the fifty pieces that define the period for me. Listen, and make up your own mind."

critic's role: as a catalyst, not a dictator, and a selection that's

An introductory essay reviews music history, composers, trends, and outside influences. Profusely illustrated, not just visually but with loads of musical examples, the essay provides an invaluable context for the catalog part of the CD. That's where the partic-



VOL 2: THE CLASSICAL IDEAL

The Age of Enlightenment: the eighteenth century's musical revolution, as exemplified by Mozart, Haydn, Telemann, and others.

THE CLASSICAL IDEAL

PUBLISHED BY VOYAGER

CS01V2M for tech info, p. 48 \$24.95

ulars of each recording are available, along with Rich's notes and an audio clip. You can search via composer, performer, type, label, or era; you can mark cards or make up your own customized references; and you can make printouts or use the list that accompanies the CD. Next time, walk tall into that classical section. (Walk wealthy too; each volume comes with a Tower Records coupon worth \$2 off each recommended CD, a \$100 value.)

Don't miss
CD Companions on
pages 12 and 33.

VOL 3: BEETHOVEN AND BEYOND

The musical upheaval caused by Beethoven, and the unfolding of the Romantic Movement: Schubert, Chopin, and Brahms.

BEETHOVEN AND BEYOND

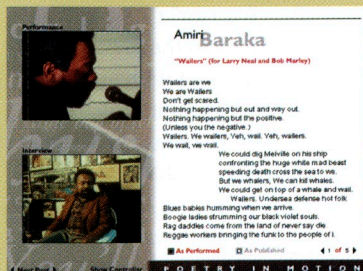
PUBLISHED BY VOYAGER

CS01V3H tech info, p. 48 \$24.95

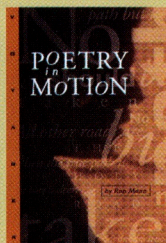


"Excellent research and written—can't wait to get the whole series!"
—Matt Hinrichs,
Tempe, AZ

About the author: Alan Rich is described in *Baker's Biographical Dictionary* as "an American music critic of uncommonly broad tastes tempered by fierce prejudice toward favorite composers." Widely published, he lectures at UCLA and CalArts and is a commentator for National Public Radio.



When we read a poem, we can sit back and think about it; when we hear it performed, all the passion and personality emerge. Wouldn't it be great to have



POETRY IN MOTION *by Ron Mann*

the best of both worlds available at the click of a mouse? Dramatically combining two media, *Poetry in Motion* makes it happen. Ron Mann's superb film of twenty-four celebrated poets performing their work is linked to the printed texts on the screen. The result is a splendid synergy between the spoken and written word, a breakthrough for people dissatisfied with the single dimension of the printed page, and a perfect tonic for anyone who thinks poetry is dull. You don't have to be a poetry lover to be seduced by William Burroughs's unforgettable rasp or Helen Adam's psychedelic reminiscences, but this exuberant celebration may turn you into one.

"I like the poems themselves, but also the way the program illuminates the differences between the spoken and the written versions."—Don Norman, *Atherton, CA*

"Enjoyable. English teachers view it as a wonderful resource."—Elliot Barenbaum, *San Francisco, CA*

"Reading the poets has been the dullerest of things. All I get is a god-damn headache and boredom. Poetry itself contains as much energy as the Hollywood industry, as much energy as a stage play on Broadway. All it needs is practitioners who are alive to bring it alive."—Charles Bukowski

Poetry in Motion features performances,

interviews, and original texts by

Helen  Adam, Miguel Algarin,

Amiri Baraka, Ted Berrigan, Charles 

Bukowski, William S. Burroughs,

John Cage, Jim Carroll, Jayne Cortez,


Robert Creeley, Christopher Dewdney,

Diane DiPrima, Kenward Elmslie, Four Horsemen,

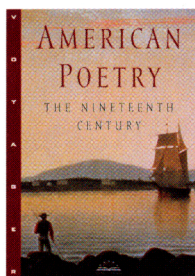
Allen Ginsberg, John Giorno, Michael 

McClure, Ted Milton, Michael Ondaatje,

Ed Sanders, Ntozake Shange, Gary Snyder,

Tom  Waits, and Anne Waldman.



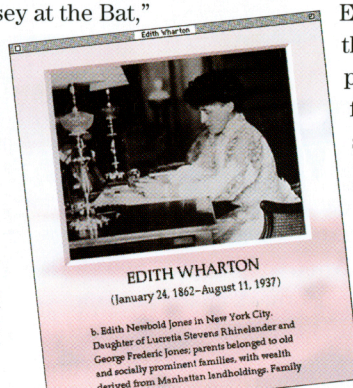


Want a chill to go down your spine? Listen to Allan Gurganus reading Paul Laurence Dunbar's "When Malindy Sings." Or try Stanley Crouch reading "Casey at the Bat," or Cynthia Ozick matched with Poe's "The Conqueror

Worm." Nearly six hours of audio (recorded at the poetry reading hosted by Garrison Keillor to celebrate the book's publication) are a wonderful reminder that much of this material was written to be read aloud, in an era when poetry was part of everyday life. There's lovely

American Poetry pulls it off. Just for fun we searched on "prairie," and rambled from Melville's "Clara: A Poem and Pilgrimage in the Holy Land" ("the breath of Sharon's prairie land") to Emily Dickinson's "Vast Prairies of Air" to Bret Harte to

Emma Lazarus's "In Exile" ("Up from the prairie the tanned herdsmen pass") to a Blackfeet Indian "Song for a Fallen Warrior" ("You will scalp the enemy in the green prairie") and ended with an endearing song called "Sweet Betsy from Pike" ("Their wagons broke down with a terrible crash / And out on the prairie rolled all kinds of trash"). English homework never used to be this entertaining.



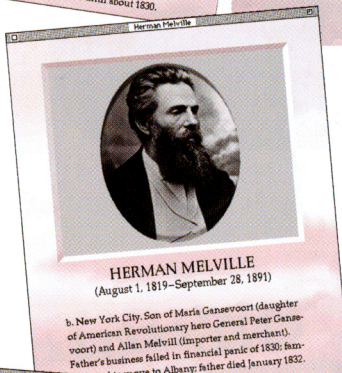
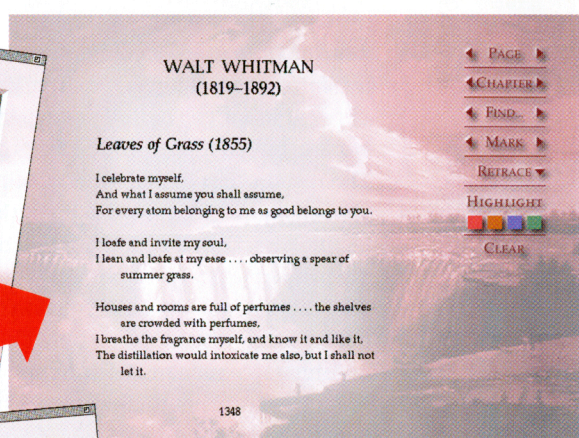
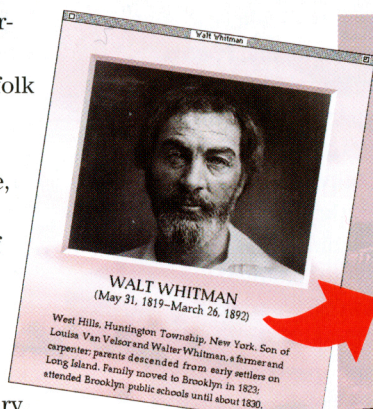
AMERICAN POETRY: THE NINETEENTH CENTURY

edited by John Hollander

music, too: spirituals performed by the Ebony Ecumenical Ensemble, folk music, and entertaining parlor songs.

The greatest pleasure, though, lies in the sheer quantity and diversity of the material on the CD. We had no idea that early American poets came in so many shapes and sizes—solitary visionaries and congenial storytellers, humorists and dissidents, songwriters and philosophers, immigrants and Native Americans—and all their voices are represented. Some we expected: Emerson, Bryant, Longfellow, Whittier, Melville, Whitman. Others surprised: the actress Fanny Kemble, Presidents Lincoln and Adams, Zuni storytellers, Edith Wharton. So did the forms: comic light-verse, recitation pieces from the days when schoolchildren were routinely required to "speak a piece," dialect poems, healing rituals, ballads, and children's verse.

It's the rare reference work that's encyclopedic without being stuffy, but



The poems are a pleasure to read against handsome backdrops of period paintings, and students will appreciate the timeline, biographical notes, annotations, and extensive indexes. *American Poetry* combines The Library of America two-volume edition into a single definitive reference, and serves an extraordinary cultural legacy very well indeed.




About the editor: Distinguished poet and critic John Hollander is A. Bartlett Giamatti Professor of English at Yale University and a chancellor of the Academy of American Poets. The Library of America is dedicated to preserving the works of America's greatest writers in handsome, enduring volumes, featuring authoritative texts.



We'll devote some space in each issue of 3SIXTY to a controversial piece of writing. To start things off, here's Neil Postman's introduction to *Amusing Ourselves to Death* in which he raises the specter that modern

entertainment media, particularly television, may be the sweetest of poison pills. Please write to 3SIXTY with your opinion of Postman's ideas or recommend other pieces (on any subject) for future issues.



What would you like to see in this space? Fax your suggestions to 212-431-5799.

We were keeping our eye on 1984. When the year came and the prophecy didn't, thoughtful Americans sang softly in praise of themselves. The roots of liberal democracy had held. Wherever else the terror had happened, we, at least, had not been visited by Orwellian nightmares. But we had forgotten that alongside Orwell's dark vision, there was another—slightly older, slightly less well known, equally chilling: Aldous Huxley's *Brave New World*. Contrary to common belief even among the educated, Huxley and Orwell did not prophesy the same thing. Orwell warns that we will be overcome by an externally imposed oppression. But in Huxley's vision, no Big Brother is required to deprive people of their autonomy, maturity, and history. As he saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think.

What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions." In 1984, Huxley added, people are controlled by inflicting pain. In *Brave New World*, they are controlled by inflicting pleasure. In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.

This book is about the possibility that Huxley, not Orwell, was right.

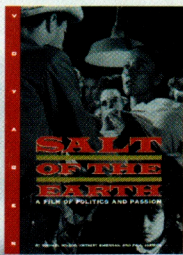
"Esperanza's and Ramon's relationship, enmeshed in its matrix of class struggle and racism, became a well-

AN EXCERPT FROM THE

PUBLISHER'S INTRODUCTION

known romance for a whole generation of women and men—those of us who came to political consciousness during the 1960s and '70s....*Salt of the Earth* became the film that we saw every March 8th, International Women's Day. If there was ever a film which dramatized our wish for a new kind of relationship between men and women, *Salt* was it."

—Aleen Stein



listed filmmakers. They faced incredible odds, including illegal boycotts by film labs and sound studios, arson, and deportation of Mexican actors; film had to be processed clandestinely in chemical-filled toilets as FBI helicopters hovered. And no wonder the film had the feds running scared. Not only did it

SALT OF THE EARTH

back organized labor (Communist-led no less), it posed deeply threatening questions about race, class, and gender.

Salt of the Earth tells the story of a 1950 strike by zinc miners in Silver City, New Mexico, as seen through the eyes of Ramon and Esperanza Quintero, a Mexican-American miner and his wife. When an injunction is passed against the male strikers, the women take over the picket line and leave the men to

domestic duties. Esperanza stands nearly alone in American cin-

ema as a heroine who consciously changes her destiny. Taking newfound strength from the women around her, she dares to confront her husband. "Why are you afraid to have me at your side?" she demands. "Do you still think you can have dignity if I have none?" *Salt of the Earth's* answers, clear and passionate, were profoundly important to the women's movement of the 1970s.

Along with the film in its entirety, the CD-ROM includes Michael Wilson's screenplay in four languages; autobiographies, articles, and film reviews; hun-

dreds of photographs of the original strike



by Michael Wilson, Herbert Biberman & Paul Jarrico

and the making of the film; and essays about the Hollywood blacklist, the filmmakers, and the strike. Don't miss producer Paul Jarrico's previously unreleased documentary about the blacklist, *The Hollywood Ten*. The courage of these ten men, photographed outside their modest homes with their wives and children,

is almost unbearably poignant.

"Really good, especially the material about the making of the movie and why distribution was blocked for so long."

—Becky Gallagher, New York, NY



TO ORDER BY PHONE 1-800-446-2001

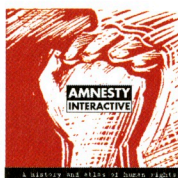
42



Just before this catalog closed, we got a call from a company called Ignition. They had produced a CD-ROM for Amnesty International, for free, with all services donated. Would we be interested in distributing the disc on a nonprofit basis? We were steeled for that do-gooder, low-budget look, but the quality and power of the CD took us by surprise. When we admitted as much, the producers graciously pointed out that "if you're not going to pay people anyway, you can recruit the best and most expensive ones."

Amnesty Interactive uses stories about people

and ideas to set out what each of us needs to know about human rights. The evolution of the concept is traced



AMNESTY INTERACTIVE

by Amnesty International



from ancient times into the twentieth century; an atlas documents human rights conditions around the world; a What-You-Can-Do

section suggests how to take individual action; and there are loads of reference documents for teachers and students. Most

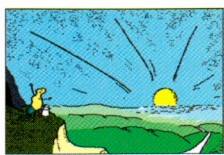
affecting are the stories of former prisoners of conscience from Amnesty case files—including Vaclav Havel, Paul Hill, Hsiu-lien Annette Lu (founder



of a feminist press and arrested in Taiwan in 1979) and Gitobu Imanyara (jailed repeatedly for stating his views in the *Nairobi Law Monthly*)—whose articulate voices remind us that these are not remote Third-World issues. We said yes. We hope you do too.

(Note: due to the non-profit nature of this project, *Amnesty Interactive* does not count toward the "three or more" discount on titles.)

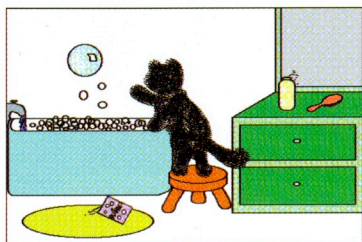




As children, we loved Jean de Brunhoff's Babar books; it never bothered us that the king of the elephants didn't look much like his counterpart in *National Geographic*.

AMANDASTORIES

Amanda Goodenough's delightfully idiosyncratic freehand drawings will never win any prizes for camel anatomy, but their charm and



by Amanda Goodenough

completely personal nature won us over in the same way. If you're expecting full-color animation, *AmandaStories* isn't the way to go, but its simple integrity has an

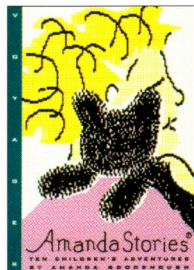
appeal all its own. And the affection between the little girl and Inigo the cat is palpable.

AmandaStories was the very first "point-and-click" program for kids. Not only is there a strong narrative—in ten separate stories Inigo explores his house, his dream, the outside world, and Your Faithful Camel ventures as far afield as the North Pole—but where you click actually determines the course of the story. As children (ages 2 and up) move intuitively through one adventure after another, the combination of color animations, great sound effects, original music, and a variety of endings challenges and delights them. Us too.

About the author:
Amanda Goodenough
lives in Los Angeles
with Inigo and friends.



"Excellent. My four-year-old loves it."
—Dr. Fernando Martinez, Ann Arbor, MI



My grandmother was a great storyteller, I was raised on stories, and stories have been the passion of my life. The dream ended with me riding home on my white horse, realizing "I'm not making enough money!" and having to go to work at a boring job! While working, I continued to tell stories. Some storytellers stick to their lines, but if, for instance, I said, "And what do you think was down in the well?" and a child came up with a likely suggestion, I'd run with it.

I sent my work to children's book publishers and got back rejection notices and posted them on the fridge. I was running out of hope when I learned about HyperCard. I was not very computer literate, but HyperCard was so easy to use that I was able to create a simple

A FEW WORDS FROM

AMANDA GOODENOUGH

interactive story called
Inigo Gets Out. Lots of people

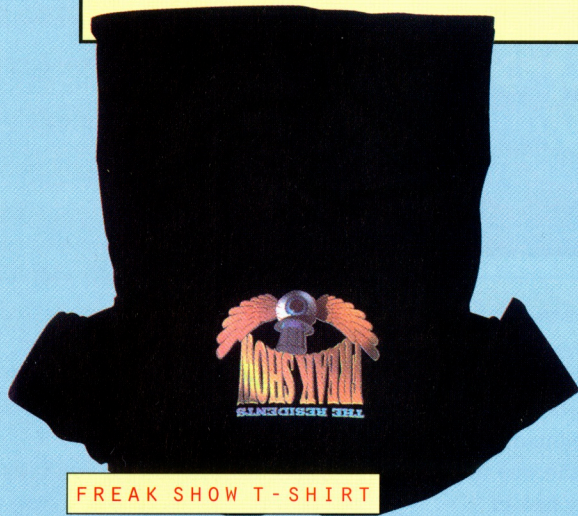
liked the story and told other people about it, and I was encouraged. Maybe, finally—it was two months until my birthday—I would find a publisher and fulfill the dream of being published by the age of thirty.

I went to my first MacWorld Expo with a new version of *Inigo Gets Out* on a floppy disk. At a software exchange meeting, I timidly asked a humble, unimportant-looking man if I could put my stack onto one of the Macintoshes there. He humbly, unimportantly said he didn't know. I said bravely, "This is *Inigo Gets Out*." He immediately said, "You must be Amanda Goodenough. I'm Bob Stein of the Voyager Company. I want to publish your work." Talk about dreams coming true!

Traditional storytelling is by its nature very difficult to capture in any medium without losing a lot of its vitality. But by allowing the person playing with the story to have some input, HyperCard and other multimedia authoring tools provide oral storytellers with an invaluable bridge to publication—the ability to concretize their art, yet still interact with their audience.

MORE STUFF

For more
T-shirts,
see page 14.



FREAK SHOW T-SHIRT

The Residents say "Buy or Die!" But we say, "Buy—or buy a bunch of CD-ROMs and get the T-shirt FREE!" The eyeball really flies. Available in large and extra-large.

MFREAKT | see p. 20 | \$15⁰⁰



RODNEY'S WONDER WINDOW T-SHIRT

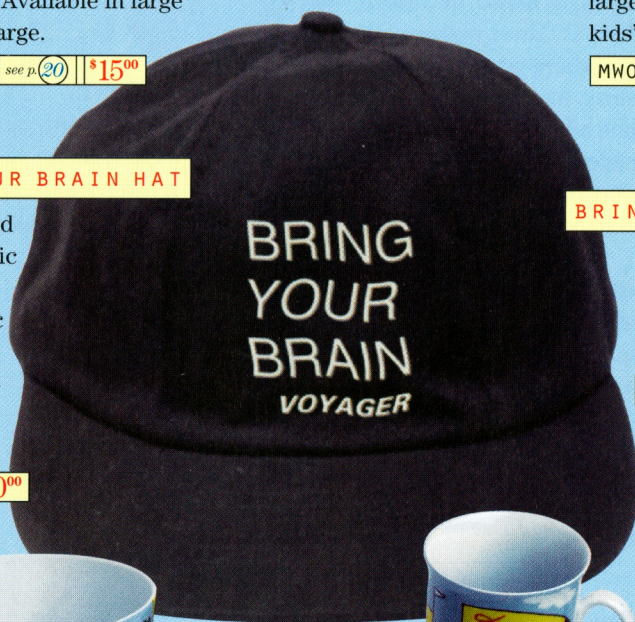
Woo! Woo! The Wonder Window is screened on brilliant purple. Get the CD so you can learn to squeal "Woo! Woo!" just like Rodney does! Available in adult large and extra-large as well as kids' medium (8-10).

MWOOWOT | see p. 5 | adult \$15⁰⁰ | kids \$12⁰⁰

BRING YOUR BRAIN HAT

Keep it covered with this classic cap. Durable cotton in basic black with elastic strap—one size fits all brains.

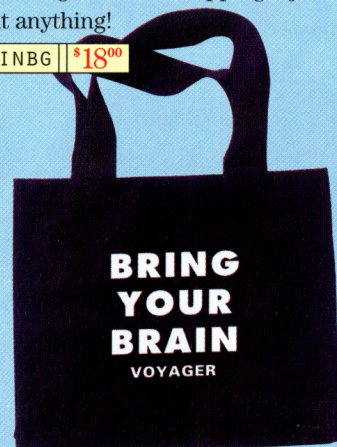
MBRINHT | \$10⁰⁰



BRING YOUR BRAIN CANVAS BAG

We've carried our laptop for years in one of these. Sturdy canvas in basic black and good for schlepping...just about anything!

MBRINBG | \$18⁰⁰



RODNEY'S CHINA

EAT! EAT! EAT! The blue-plate special from Deena's Diner never looked so good. This four-piece setting is dishwasher safe and cooler than anything else on the shelf.

MRODCHI | see p. 5 | \$49⁹⁵

Expanded Books are books published on floppy disks. They contain the complete, unaltered text of the hardcover editions, but generally cost less. You can load them onto the hard drive of your

WHAT ARE

EXPANDED BOOKS?

laptop and read them anywhere: on the plane, at the beach, at bedtime (by the light of the screen). They're designed to look and read like the printed versions, but let you do lots more than just read. You can navigate through them easily, underline passages, write and save margin notes, copy passages into a notebook and print or export them to another document, dogear or paper clip pages, enlarge or change the typeface, or search for specific words or phrases. Some Expanded Books have features unique to the electronic edition: call up pictures, sounds, author's annotations and end notes just by clicking on a word.

Expanded Books will run on Macintosh PowerBooks or desktop systems with 13" monitors or on any Windows system.

They require approximately 1200K of RAM.

For a complete list of the more than 100 EBs that will run on your Macintosh, call 1-800-446-2001.

Type in your own margin notes

Dogear (mark) page

Read page-by-page or access a page by number

Go to other chapters

Find any word or phrase in text or margin notes

Go to marked pages

Select style: plain, bold, or underline

Paper clip a page

discussion of Ella as significant character

Mark passages with black lines

Progress gauge

Hold mouse down on any word to search text

EXPANDED BOOKS

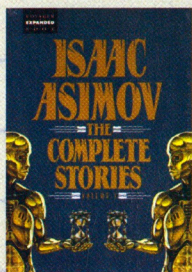
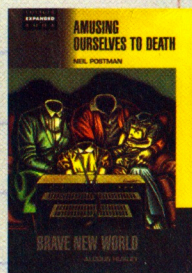
Amusing Ourselves to Death by Neil Postman

Brave New World by Aldous Huxley

Set in the year A.F. (After Ford) 632, *Brave New World* depicts a utopia without art, without books, without cre-

ativity or rational inquiry. Sixty years after the publication of Huxley's masterpiece, Neil

Postman asks whether its vision hasn't already come true. Has addiction to mindless entertainment blinded us to the consequences? We've reprinted Postman's introduction on p. 41 of this catalog because his message is so important. **m** EAMUSIW \$19⁹⁵



Isaac Asimov—The Complete Stories

Story after story kept us up late. Crammed with classics of the genre, this definitive collection includes "The Last Question" (which Asimov reveals in his introduction to be his favorite story of all), "Nightfall," voted the best science fiction story of all time, and forty-four others showcasing Asimov's vast imagination, talent, and mastery of the form. **m** EASIMOW \$19⁹⁵

Genius: The Life and Science of Richard Feynman

by James Gleick

Architect of quantum mechanics, enfant terrible of the atomic bomb project, win-

ner of the Nobel Prize, physicist Richard Feynman has played a part in every major scientific drama of the twentieth century. James Gleick, author of *Chaos*, brings a novelist's touch and a scientist's grasp of the facts to this superb biography. **m** EGENIUW \$19⁹⁵

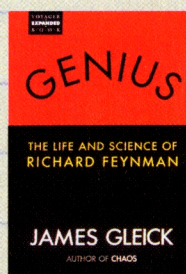
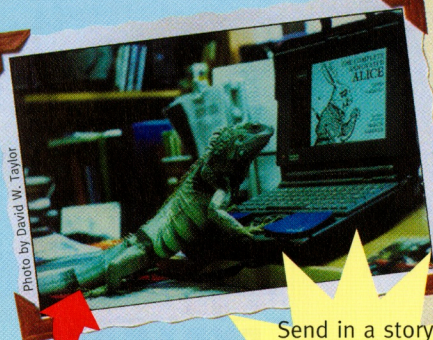


Photo by David W. Taylor



Actual unretouched photograph of Kathleen Francis's iguana, Marla.

Send in a story about your Expanded Book for a chance to win \$100 worth of free EBs.

A READER WRITES:

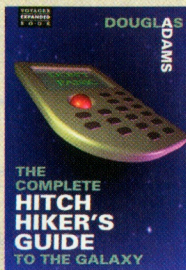
EXPANDED BOOKS CAN GO ANYWHERE

A doctoral student at the University of Connecticut, Kathleen Francis studies iguanas. She'd read about Expanded Books in a computer magazine, and before heading to Panama for her first research trip, she bought a copy of *The Annotated Alice*. "After a long day of chasing iguanas in the rain forest, I wanted a form of entertainment I could load onto my PowerBook without worrying about dropping books in the mud," Francis explained cheerfully. "At night I could read by the light of the screen." Since computers don't appreciate heat and humidity, Francis bought hers a neoprene wetsuit. The machine and Alice held up nicely. "I was off in a strange place and so was Alice, and she was great company," reported Francis. "I'm going back to Panama, and this time I'm taking William Gibson."

Stay tuned for the next installment: cyberpunk in the jungle...

The Complete Hitchhiker's Guide to the Galaxy by Douglas Adams

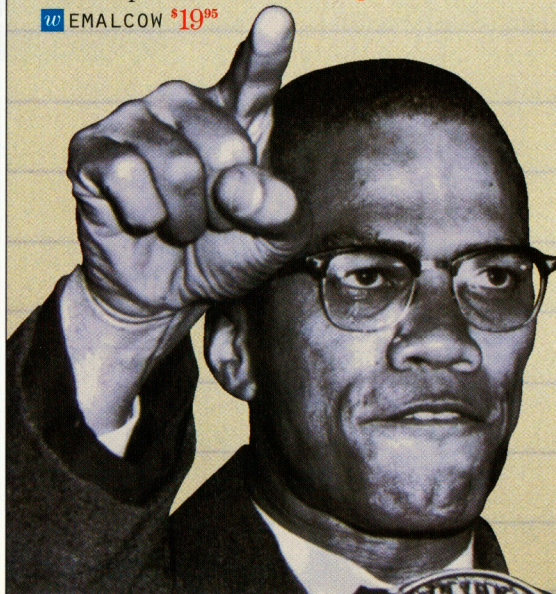
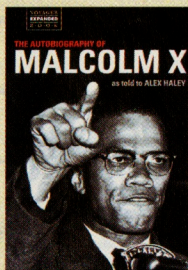
When planet earth is demolished to make way for an interstellar bypass, Arthur Dent joins an intrepid band of galactic wanderers in their search for the meaning of the universe. Far from intrepid himself, he relies heavily on the *Hitchhiker's Guide to the Galaxy*, a pocket-sized but bottomless electronic compendium of invaluable



information. What better format for your own copy of this cosmic handbook than an electronic version like Arthur's? Just don't laugh so hard you drop your computer. This Expanded Book contains four volumes: *The Hitchhiker's Guide to the Galaxy*; *The Restaurant at the End of the Universe*; *Life, the Universe, and Everything*; and *So Long, and Thanks for All the Fish*. Don't ask why Adams calls it a trilogy. **m** EHITCHM **w** EHITCHW \$19⁹⁵

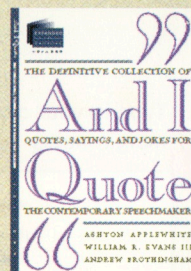
The Autobiography of Malcolm X

as told to Alex Haley
If any one man articulated the struggle of African-Americans in the 1960s, it was Malcolm X. His passionate and challenging message—that the black man should be liberated from society rather than integrated into it—is every bit as resonant in the 1990s, making *The Autobiography of Malcolm X* a classic in the literature of the black experience in America. **m** EMALCOM **w** EMALCOW \$19⁹⁵



And I Quote by Ashton Applewhite, William R. Evans, & Andrew Frothingham
Want to loosen up the audience with a great opening line? Writing a paper?

Racking your brains for that saying your grandmother loved? What could be more convenient than a terrific quotation reference book right on your computer? Search on a word, phrase, or name, select the quote or saying you like best, and export it right to your text document. Or just browse, but watch out: *And I Quote* may prove addictive. Thousands of quotes, from old chestnuts to the newly minted, from Aesop to Allen (Woody), prove that a quote doesn't have to be ancient to be classic. Great jokes, too. **m** EANDIQM **w** EANDIQW \$19⁹⁵

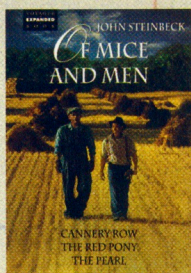


MORE


Jurassic Park


by Michael Crichton
Jurassic Park phenomena have been cropping up just about everywhere, so why not on your computer? And what could be a more appropriate locale for this wildly suspenseful tale of high technology run amok, in which genetically engineered dinosaurs and human shortsightedness threaten the whole planet. For the electronic edition, Michael Crichton has added his own special effects: dinosaur cries and pop-up illustrations of the great lizards. "No version [of *Jurassic Park*] has given me greater pleasure than this edition from Voyager," he writes in his special introduction. We bet it'll be more fun for you, too. **m** EJURASM **w** EJURASW \$19⁹⁵





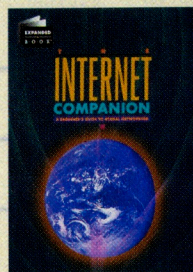
**Of Mice and Men /
Cannery Row /
The Red Pony / The Pearl**
by John Steinbeck

These books have become American classics because of the way they evoke the courage of the ordinary man in the face of grief and hardship. They're whopping good stories, too. John Steinbeck won the Nobel Prize for Literature in 1962.  EMICEAM


 EMICEAW \$19⁹⁵


**The Internet Companion: A Beginner's
Guide to Global Networking**


by Tracey LaQuey with Jeanne C. Ryer
Just exactly what is the Internet? And how




does it work? Here's your guide to essential Internet concepts, terminology, and tools, written in plain English and including Internet connection software and a free hour of connect

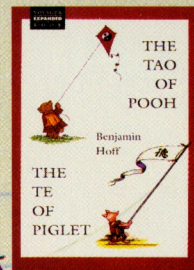
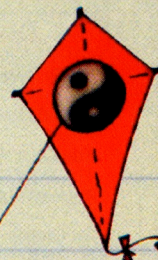
time. Cyberspace does have a road map—don't leave home without it. (Seasoned net surfers can hand out copies of this book instead of fielding the same questions over and over.)  EINTERM

 EINTERW \$29⁹⁵

time. Cyberspace does have a road map—don't leave home without it. (Seasoned net surfers can hand out copies of this book instead of fielding the same questions over and over.)  EINTERM

time. Cyberspace does have a road map—don't leave home without it. (Seasoned net surfers can hand out copies of this book instead of fielding the same questions over and over.)  EINTERM

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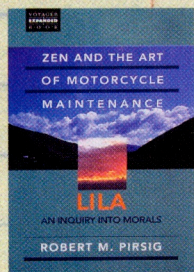


**The Tao of Pooh and The Te
of Piglet** by Benjamin Hoff


Come to think of it, Winnie-the-Pooh does project a certain Zen-like calm. Quoting liberally from A. A. Milne's children's classic, as well as from Lao-tse, Confucius, Buddha, and Zen koans, Benjamin Hoff has fashioned a wise and humorous Taoist manifesto that makes this ancient philosophy accessible right here, right now.


 ETA00FM  ETA00FW \$19⁹⁵

EXPANDED BOOKS



**Zen and the
Art of Motorcycle
Maintenance**
and *Lila*
by Robert M. Pirsig
*Zen and the Art of
Motorcycle
Maintenance*, an
American classic,



captured the freewheeling and questing spirit of the '70s. Part Jack Kerouac, part Carlos Castaneda, Robert Pirsig rode across the United States, always going the extra mile, always wrestling with the really tough questions (the meaning of life, for example). More than fifteen years later, Pirsig chronicled a different journey, down the Hudson River in a sailboat manned by philosopher-narrator Phaedrus and an unlikely companion, the utterly disruptive Lila. The story of their catastrophic and comic encounter, *Lila* is an exploration of American identity and values every bit as poignant and unorthodox as its famous predecessor. This Expanded Book pairs the two for the first time.  EZENANM

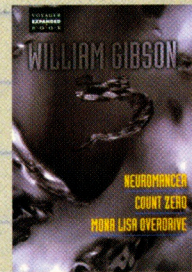
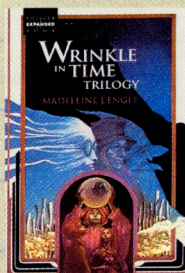
 EZENANW \$24⁹⁵

**A Wrinkle in Time / A Wind in the Door /
A Swiftly Tilting Planet / Many Waters**
by Madeleine L'Engle


When we recently read *A Wrinkle in Time* to our children, we were delighted to find it every bit as mesmerizing—and spine-tingling—as we had at age ten. Like *The Hobbit*, it appeals to all ages; no wonder it's won so many book awards.


When a wrinkle in time (a tesseract) catapults two of the Murry children, Meg and Charles Wallace, and their friend Calvin O'Keefe into outer space, their epic struggle with the forces of evil begins. This Expanded Book contains Madeleine L'Engle's entire Time Quartet, along with *Many Waters*, in which the twins, Sandy and Dennys Murry, discover tessering for themselves. Saying this storytelling genius will introduce young readers to a whole new universe (one inhabited by manticores, nephilim, mitochondria, unicorns, kythings, and other extraordinary phenomena) is a splendid understatement.

 EWRINKM  EWRINKW \$24⁹⁵









**Neuromancer /
Count Zero /
Mona Lisa Overdrive**
by William Gibson

Jack into the Matrix, console cowboys. More than any other novelist, William Gibson deserves to be read in electronic form. His vision of cyberspace in the twenty-first century—a navigable electronic hallucination where the line between human and machine barely exists—put cyberpunk on the map. This Expanded Book brings his three trail-blazing novels together for the first time.  ENEUROM





 ENEUROW \$19⁹⁵

index

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All My Hummingbirds Have Alibis	CALLMYM	N/A	2acd	-	26	\$39.95
AmandaStories	CAMANDH	CAMANDH	2	2	43	\$39.95
American Poetry: The Nineteenth Century	CAMERIM	N/A	2ac	-	40	\$49.95
Amnesty Interactive	CAMNESM	N/A	2ac	-	42	\$10.00
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Baseball's Greatest Hits	CBASEBH	CBASEBH	2bc	2	3	\$49.95
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Franz Schubert: "The Trout" Quintet, CDC	CTROUTM	CTROUTW	1d	1	33	\$49.95
Truths & Fictions	CTRUTHM	N/A	2bc	-	6	\$49.95
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Who Built America? Education Edition: 5 special-edition CD-ROMS & teaching guide	CWHOEDM	N/A	2bc	-	2	\$195.00
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Xplora	CXPLORM	N/A	2a	-	15	\$69.95
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And I Quote	EANDIQM	EANDIQW	EB	EB	46	\$19.95
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Genius: The Life and Science of Richard Feynman	EGENIUM	EGENIUW	EB	EB	45	\$19.95
The Complete Hitchhiker's Guide to the Galaxy	EHITCHM	EHITCHW	EB	EB	46	\$19.95
Internet Companion	EINTERM	EINTERW	EB	EB	47	\$29.95
Jurassic Park*	EJURASM	EJURASW*	EB	EB	46	\$19.95
The Autobiography of Malcolm X	EMALCOM	EMALCOW	EB	EB	46	\$19.95
Of Mice and Men/Cannery Row/ The Pearl/The Red Pony	EMICEAM	EMICEAW	EB	EB	47	\$19.95
Neuromancer/Count Zero/Mona Lisa Overdrive	ENEUROM	ENEUROW	EB	EB	47	\$19.95
The Tao of Pooh/The Te of Piglet	ETA00FM	ETA00FW	EB	EB	47	\$19.95
A Wrinkle in Time/A Wind in the Door/ A Swiftly Tilting Planet/Many Waters	EWRINKM	EWRINKW	EB	EB	47	\$24.95
Zen and the Art of Motorcycle Maintenance and Lila	EZENANM	EZENANW	EB	EB	47	\$24.95

* requires an MPC-compatible sound card with speakers or headphones

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Musical Instruments	MGALMIB	22	\$19.95	Macbeth	MMACBET	14	\$15.00
Paint and Painting	MGALPPB	22	\$19.95	Shining Flower	MSHINIT	14	\$15.00
Taming Fire	MGALTFB	22	\$19.95	Text	MTEXTFT	14	\$15.00
				A World Alive (kid size)	MWORLDT	14	\$12.00
Other				A World Alive	MWORLDT	14	\$15.00
Bring Your Brain Bag	MBRINBG	44	\$18.00	Freak Show	MFREAKT	44	\$15.00
Rodney China	MRODCHI	44	\$49.95	Rodney's Wonder Window (kid size)	MWOOWOT	44	\$12.00
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If a program is available on the Macintosh platform, the product description contains an **m**. If it's available on Windows, there is a **w**. We've also created a simple number/letter code describing the optimal hardware configuration required to run each title. You can find this in the index, which starts on page 48. For details on the code, see below. Questions? Call 1-800-446-2001. Ask us. We'll help you figure it out.

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TYPE 1
Any Macintosh with a CD-ROM drive.
TYPE 2
Any Macintosh with color display and a CD-ROM drive.
GENERAL
All products require a hard disk drive with up to 10 MB free space, and may require up to 2,200K of free RAM unless otherwise noted.
KEY TO MODIFIERS
a: May require up to 3,200K of free RAM.
b: May require up to 6,200K of free RAM.
c: Requires 640x480-resolution (13") or larger monitor.
d: Requires speakers or headphones if CD-ROM drive is external.
EXPANDED BOOKS (EB)
All PowerBooks, and all Macintoshes with 13" monitors.

technical specifications

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TYPE 1
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640x480, 256-color display
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TYPE 2
486SX-25 or higher processor
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4 MB RAM (8 MB recommended)
MPC2-compatible CD-ROM drive and sound card with speakers or headphones
Microsoft Windows 3.1, MS-DOS 5.0 or later
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“I bought a CD-ROM drive just to play *A Hard Day's Night*. It's great.

Fantastic. Wonderful. Any questions?”

—Paul Nixon, Abilene, TX see page 19

“EXCELLENT! Never thought I'd see something like this until after 2000 AD!

—Andrew H. Snyder, Edison, NJ

“Very very good. Wow—Amazing—Keep it up.”

—A. P. Ryason, Mill Valley, CA see page 20

see page 35 “Congratulations for this gigantic work, where technology meets humanities. It has been so far the best demonstration of such an interaction... Thank you.”

—Anna da Soledade Vieira, Professor, UFMG-Escola de Biblioteconomia, Belo Horizonte-MG, Brazil

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—Brad Heath, Long Beach, CA

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see page 45 “Now I can travel with a library—which doesn't weigh anything—and never get caught without something to read.”

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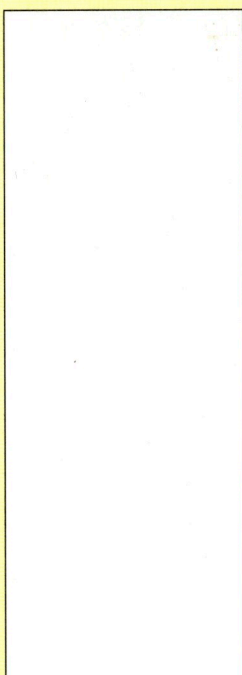
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