

120 OCTOBER '03

# HYPER



Quake 1996



VF1 1995



Doom 2 1994



SF2 Turbo 1993



Mario 64 1997

★ SPECIAL ★

# 10<sup>th</sup> BIRTHDAY ISSUE

CELEBRATING  
A DECADE IN  
COMPUTER  
& VIDEO  
GAMING



Metal Gear Solid 1998



Half-Life 2 2003



FFVIII 1999



The Sims 2000



GTA3 2001



Halo 2002



next  
GAMING

OVER 35 PAGES OF  
PREVIEWS & REVIEWS!

Project Gotham 2 • F-Zero GX

HYPER'S TOP 5  
GAMES SINCE 1993

Opinions on the decade's best



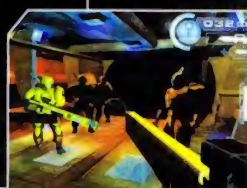
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range 400m / all level factor



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4 MARCH '94



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6 MAY '94



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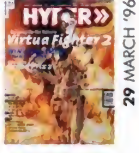
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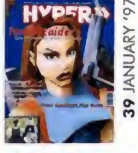
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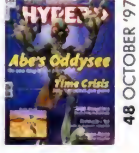
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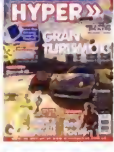
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Yeah, baby.





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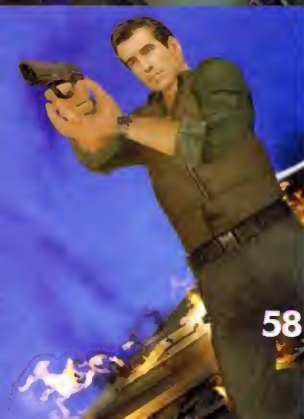
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# HYPER»

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## WRITE TO HYPER!

78 Renwick St, Redfern  
NSW 2016, Australia  
Ph: (02) 9699 0333  
Fax: (02) 9310 1315  
E-mail: [ireakscene@next.com.au](mailto:ireakscene@next.com.au)

## EDITORIAL

Editor: **Eliot Fish**  
Deputy Editor: **Cam Shea**  
Art Director: **Malcolm Campbell**

## ADVERTISING

Advertising Manager: **Mathew Price**  
E-mail: [mathew@next.com.au](mailto:mathew@next.com.au)  
Ph: (02) 9699 0349  
Fax: (02) 9310 2012

## SUBSCRIPTIONS

Subscription Co-ordinator: **Mark Tesoriero**  
For all Subscription enquires phone:  
(02) 9699 0320  
Email: [subs@next.com.au](mailto:subs@next.com.au)

## MANAGEMENT

Publisher: **Phillip Keir**  
Finance Director: **Theo Fatseas**  
Operations Manager: **Melissa Doyle**  
National Sales Director: **Sue Ostler**  
E-mail: [sue@next.com.au](mailto:sue@next.com.au)  
Ph: (02) 9699 0346

## PRODUCTION

Production Co-ordinator: **Monique Layt**  
E-mail: [moniquel@next.com.au](mailto:moniquel@next.com.au)  
Ph: (02) 9699 0300  
Fax: (02) 9310 2012

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Customer Service Ph: 1300 65 0666  
Fax: 1300 65 0777

## CONTRIBUTORS

Stuart Clarke, Andrew Humphreys, Tim Levy,  
Daniel Wilks, Jackson Gothe-Snape, Stephen  
Farrelly, Chris Stead, Daniel Staines, Frank  
Dry, Kosta Andreadis, March Stepniak, Dina  
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Oh look, it's us!

# EDITORIAL

» Ten years ago, I was sitting in the office next door to where Stuart Clarke, Aaron Rogers and Andrew Humphreys were concocting this fine recipe of Aussie multi-format gaming that you hold in your hands. There were strange noises, strange smells, and then one day it was finished. They called it Hyper, and it was good. I observed them from a safe distance (you don't know these guys like I do) and then somehow convinced them I was as much a gaming freak as they were. Eventually, when the venerable Dan Toose would take over as Editor of Hyper, I was to fill the Deputy Editor's shoes. Dan and I had some good times (wipes tear from eye). But that was then and this is now.

The "now" is that here I am helming the 10th anniversary issue of what is still Australia's finest gaming magazine. It's an incredible achievement for any magazine to last an entire decade – especially one in such a competitive market. It just goes to show what a great publication this really is.

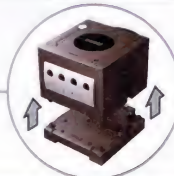
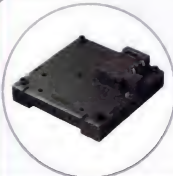
But, Hyper isn't just any old games magazine. We take our gaming seriously, but we don't take ourselves too seriously – which is what sets us apart from many other gaming magazines. We're not out to lecture you on what's good or bad, we're just here to have fun and hope that rubs off on you, the reader. Obviously, after ten years of playing games, Australian gamers value our opinion, and we think that's pretty cool. Thanks for sticking with us over ten incredible years. We hope to keep on getting better and stay Australia's number one.

**Eliot Fish » Editor**



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HR3750H







# HYPER'S FIRST YEAR!

It was 10 years ago today that Sergeant Hyper taught the kids to play. Andrew Humphreys traces the magazine's beginnings ...

**H**as it been 10 years already? In magazine terms, that makes Hyper a veteran player, almost an institution. It's certainly always been a pioneer. Australia's first independent multi-format games magazine, Hyper was a magazine designed to take games seriously — as popular entertainment, as a multinational business, as (gasp!) art — that refused to extend that seriousness to itself. After all, video games are supposed to be fun, and Hyper was all about having fun. That's one of the reasons it's still going strong.

#### PASS ME A DONUT

Another reason is that Hyper has always been more of a community than a magazine. In those early days we liked to think of the magazine as a front end to the culture itself, a place for Australian gamers to hang out and talk about important stuff like pixels, parallax scrolling and exciting advances in voxel space technology (hey, it was 10 years ago). Hyper was a kind of club, only without poker machines and pictures of the Queen. Sure, a buffet lunch every now and again would have been nice, but we were young and fearless and almost impossibly pretty and we knew that there was more to life than the promise of an occasional roast pork sandwich. We demanded applesauce, baked potatoes and trifle for dessert every single day of the year. And while we were at it, why not throw in peace and love and the guaranteed right to multi-button controllers for all?

Yes, Hyper would be the applesauce in all of our lives. For

those of us who launched the magazine (editor Stuart Clarke, art director Aaron Rogers and myself), Hyper was more than a job — it was a calling. And it sure as hell beat working for a living.

Every morning would begin in a similar fashion. Stuart would bring the donuts.

"Hello, Aaron," I would say. "How are you feeling this morning?"

His answer was always the same.

"Young," he would say, a gleam of mischief in his eye.

"And you, Stuey?"

"Fearless," he more than likely replied. "How about you?"

"Almost impossibly pretty. Now pass me a donut and let's make this magazine the best damned magazine it can be!"

And so we did.

and we came up with ideas like "The Hyper Big Rubber Stamp of Approval" and the (patent still pending) "Hyper Wow-O-Meter", anything we could think of that would give the magazine its own identity. And then there were the games — lots and lots of games.

#### THE VIDEO GAME REVIVAL

In 1993 there was Sega and there was Nintendo and very little else. PC gaming got a huge boost with the massive success of Doom, but most of the action was in the home console market, with Sega's 16-bit Megadrive up against the Mode 7 might of the Super Nintendo. Both consoles used cartridges (remember them?) and both had a host of excellent games. The Super Nintendo was without a doubt the

▶▶ VIDEO GAMES ARE SUPPOSED TO BE FUN, AND HYPER WAS ALL ABOUT HAVING FUN. THAT'S ONE OF THE REASONS IT'S STILL GOING STRONG

Our publisher was smart enough to let us come up with the content on our own and most of the time we were left to our own devices. The only problem was we didn't really know what we were doing. There was no Australian magazine to model ourselves on and the import mags just didn't sit right, but we quickly figured out we needed to fill up all those blank pages with something. So we started talking about ourselves as "The Hyper Crew" (because it made us sound much cooler than we really were)

technically superior machine, but it was a close race and tensions tended to run a little high.

We spent a lot of our time trying to hose down the whole Sega/Nintendo rivalry thing and preached an alternative Hyper gospel of mutual tolerance and understanding. But we never suspected we would one day live in a world where Sega — the company that gave us the 32X and the Mega CD — did not make a console and Microsoft did. The very concept still scares the hell out me.





The first incarnation of the news section. Freaky!



What a game to launch the magazine with...



Hyper has always offered more than just games coverage

Writing playguides was akin to slavery

>>> WE ALSO DREW A CROWD WHEN WE DECIDED TO SET A BASKETBALL ON FIRE AND PHOTOGRAPH IT FOR THE COVER OF ISSUE THREE

The PlayStation was merely a whisper back then. Sony had just entered the market as a software producer for Sega and Nintendo and no one dreamed that the company responsible for the Walkman would revolutionise and then dominate the home console market within a few short years. Of course in hindsight it all makes perfect sense, but in 1993 the "smart" money was backing a slick American by the name of Trip Hawkins and his 32-bit 3DO system (the plan — to build a hi-tech hardware standard and license the technology to other manufacturers — certainly looked good on paper). The dark horse in the race would be Atari's ambitious (and cool-looking) 64-bit Jaguar. Both systems cost too much and launched too early; both were spectacular failures. But that didn't stop us from wanting them, and the days we spent sitting around Hyper HQ with copies of Road Rash (3DO) and Tempest 2000 (Jaguar) were happy days indeed.

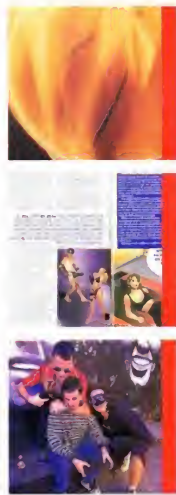
Even on the "outdated" systems, games were developing at a rapid pace and every month we'd find

something new to get excited about. The video game revival was in full swing and Hyper was right in the middle of it. Streetfighter II and Mortal Kombat were all the rage and it was rare a day would go by without Ken and Ryu's fireballs (a shot of penicillin will clear that right up, sir) going up against the Eastern charms of Chun Li and the slap-happy E. Honda in the Hyper HQ Championships. Passers-by, especially those with limited video game experience, were always excited to compete.

And there were always plenty of passers-by. There was a real sense of excitement around the office in

those days and the pretty colours and spaced-out sounds coming from Hyper HQ drew a regular crowd. Weirdly enough, because we shared a common area with Rolling Stone, we always drew plenty of rock stars, our favourite being You Am I drummer and all-around nice guy Russell "Rusty" Hopkinson. Rusty was hanging around so often (apparently rock stars have lots of time on their hands) we had to make him a contributor, and a damn fine contributor he proved to be.

We also drew a crowd when we decided to set a basketball on fire and photograph it for the cover of issue three (the game was NBA Jam).









*There is no emotion, there is peace.  
There is no ignorance, there is knowledge.  
There is no passion, there is serenity.  
There is no death, there is the Force.  
Jedi are guardians of peace and  
Jedi use their powers to defend and protect,  
never to attack others.  
Jedi respect all life, in any form.  
Jedi serve others rather than ruling  
them, for the good of the galaxy.  
Jedi seek to improve themselves through  
knowledge and training.*

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It is four thousand years before the Galactic Empire. Thousands of Jedi and Sith are fighting an epic battle between light and dark with you at the epicenter and the fate of the galaxy hanging in the balance. You can side with the light or succumb to the darkness—but in the end you must choose and let the galaxy suffer the consequences.







FEAR LEADS TO ANGER. ANGER LEADS TO HATE.  
HATE LEADS TO POWER. POWER LEADS TO VICTORY.  
Let your Anger flow through you, you will be strong  
will make you strong  
TRUE POWER ONLY ACHIEVED THROUGH  
TESTING THE LIMITS OF ONE'S ANGER  
PASSING THROUGH UNSCATHED  
KNIFE CHANNELLED THROUGH  
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The dark side of the Force offers  
UNIMAGINABLE POWER.  
The dark side is stronger than the light.  
The weak deserve their fate.



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# News >>

IN THE NEWS: PSP specs revealed ■ First Manhunt details ■ XGameStation ■ Lara Croft gets dumped ■ First Look screenshots

IT'S A SONY!

## FULL SPEC WARRIOR

### PSP Handheld Details Revealed

More powerful than a PS2 in your pocket. That's the first thing that crosses the mind when you inspect the newly revealed specs on Sony's upcoming PSP handheld. Whilst it's not exactly true that the PSP is better than a PS2, it is technically more powerful on paper thanks to the inclusion of two MIPS R4000 CPUs, whilst the PS2 has only the one R5900 CPU. The catch is that only one 32-Bit chip with 8MB of memory is dedicated to processing game applications, with the other tagged for use as a "Media Engine". Still, as it stands, the PSP comes close to PS2 like power which is mightily impressive for a handheld.

#### VISUALS THAT SHOULD SMOKE

Two graphics cores will drive the PSPs graphics capabilities. Graphics core 2 is similar to the one found in the PlayStation 2, but runs at half the clock speed so it doesn't pump out quite the same number of polygons (about half that of the PS2 in fact). The graphics core 1 handles 3D hardware functions, such as curved surfaces, compressed texture handling, hardware clipping, and so forth, that will really speed up the graphical abilities of the handheld, as well as produce some tasty effects. It also uses NURBS. Basically, the 16 X 9 aspect ratio widescreen LCD will be brimming with impressive visuals that should smoke any PSONe game on the market.

The PSP also sports a digital video decoder for playback off the tiny UMD



The sweet, cute, adorable, teeny-weeny, disc format the PSP will use.

discs that the handheld will use. Looks like DVD quality video is a possibility! Audio power is surprisingly meaty, with reconfigurable DSPs and full multi-channel 3D sound in hardware making the PSP in some ways more impressive than PS2 in this department. Naturally, there's a headphone socket too!

In terms of pure functionality, the PSP will sport one single analogue stick (interesting that they did not opt for the staple of most handhelds, the D-pad), L1 and R1 buttons, and at this stage presumably only two standard buttons (as well as a Start and Select button). However, we don't really know 100% for sure until Sony unveil pictures of the darn thing.

One of the most surprising features is the inclusion of Wireless LAN and Infra-Red Wireless communication abilities. Multiplayer handheld gaming without the need for any kind of link cable will now be a very exciting reality. Just think of the possibilities! For now, it looks as if we'll have to wait until E3 next year in Los Angeles to get a glimpse at this thing. Even with all these features, Sony insist that the PSP will be competitively priced. Start getting excited!



CANNED

## FULLY THROTTLED

### LucasArts Send Ben To The Dustbin

It's always sad to report on a game getting canned, but even more so when it's an anticipated follow-up to a mini-classic. Full Throttle: Hell on Wheels was set to be the next-gen follow-up to the rather successful early 90s PC adventure game Full Throttle. With a great cast of voice actors, some expertly storyboarded cutscenes, and a healthy dose of tongue-in-cheek humour, Hell on Wheels could have turned out to be a rather entertaining title.

Unfortunately, the rot set in at this year's E3 as critics mailed what they saw. The game seemed to be abandoning its adventure game roots for more button-mash action, and it seems that LucasArts could tell they had gone in the wrong direction with the game. The press release accompanying the cancellation stated that "we do not want to disappoint the many fans of Full Throttle..." Wow, a games publisher listening to its fan base? Surely, it's the apocalypse.



NOT THE REAL THING! Calm down.



SECRET!

## NINTENDO TEASE

Brand New Gaming Product In 2005

❑ Nintendo's President, Satoru Iwata, has revealed "we are preparing a new product which will be surprising and unique... basically, Sony's multi-function handheld device will not have a big impact on our business... we'll be able to tell you specifics next spring."

Already, gamers worldwide are attempting to guess at what Nintendo could have up their sleeve. As Iwata took to mentioning Sony's PSP, it's doubtful that the secret Nintendo product he's referring to is a new GameCube successor, but rather, something related to their Game Boy Advance. However, the 2005 release date sounds more like the kind of time frame for a new Nintendo console to hit the market, so maybe we'll find out about a "GameCube 2" as early as E3 next



Wario Ware on GameCube later this year! Yesss!

year. Or will we? It's a mystery.

In the meantime, we can get excited about the three new GameCube titles that have been announced. By the end of 2004, gamers should be able to get their hands on a brand new GameCube Zelda title, a Donkey Kong game developed by Namco and a GameCube version of the awesome Wario Ware!

ILLEGAL

## OVERRULED!

Mod Chips Back in Bad Books

❑ Mod chips are now illegal in Australia. You may remember the case from July last year, in which Sony failed to prove that mod chips circumvent copyright controls, and therefore break copyright laws. It was a strange decision at the time, and we're not all that surprised to hear that Sony's appeal has since succeeded. In the latest ruling, it is illegal to sell mod chips, as they obviously open the door to playing pirated games. The unfortunate side effect is that those consumers who wish to legitimately back up their

games, or import games from elsewhere in the world are now left out in the cold. Indeed, this is another nail in the coffin for our supposedly global marketplace, creating an artificial barrier between regions that maintains price differences and prevents gamers from purchasing games before publishers are ready to release them in their region. It remains to be seen what the consumer watchdog, the ACCC (which has spoken out against region locking in the past), has to say over this latest decision.

ROCKIN'

## MANHUNT LOOMS

GTA III creators showcase new game

❑ Rockstar North, the celebrated development house responsible for Grand Theft Auto III and Vice City, have finally broken their silence on their new PlayStation 2 game that has been labelled top secret for the last year or so. The game is called Manhunt, and if you've read Stephen King's Running Man, then you'd have an idea what the game is all about.

You play the role of a criminal named James Earl Cash who has been set loose inside a contained location called Carcer City, with your sole objective being to survive the variety of gangs who are out to hunt you down - all for the

enjoyment of a television audience. It's basically kill or be killed.

However, drawing attention to yourself is the last thing you want to do and weapons aren't exactly easy to come by. You'll be forced to be exceptionally creative with your environment and make good use of any tools at hand to survive. Yep, sounds like Survival Horror Rockstar North style!

By next issue, we'll have had our own exclusive look at the game in action, so if you think the concept sounds amazingly creepy, you won't want to miss out on the next issue of Hyper for an amazing preview of Manhunt.


## CAPTION THIS!

Come on, make us laugh. Do your best. You can do it! Just send your funny screen captions to us at [captionthis@next.com.au](mailto:captionthis@next.com.au) with Caption This Part 47 in the subject line.



# Ten punches for you.

Happy tenth birthday Hyper.

PlayStation. 



## MAGICAL

## WIZARDS JOIN HYPER IN BIRTHDAY CELEBRATIONS!

Magic: The Gathering celebrates 10th anniversary

Just when you thought you'd have to rush out and buy one big fat birthday cake for the Hyper crew, you'll now have to budget for two. You see, Wizards of the Coast are also celebrating the 10th anniversary of their awesome trading card game, Magic: The Gathering.

## A PHENOMENON

Seven million players can't be wrong — Magic: The Gathering is a damn fine creation! Created by game designer, Richard Garfield, and published by Wizards of the Coast, Magic: The Gathering debuted in August 1993 — only a few months before the first issue of Hyper hit the stands. Garfield originally coined the game "Mana Flash!", but the wise folk at Wizards of the Coast knew that was kinda cheesy and renamed the game Magic: The Gathering. Now, Magic: The Gathering is sold in nine different languages across 52 different countries and there

are several billion playing cards in circulation... almost as popular as Hyper (Dream on — Ed.).

Tournaments are still held yearly, with players competing for more than US\$3 million in prize money on the Magic: The Gathering Pro Tour, whilst 100,000 other officially sanctioned Magic events take place across the globe. Now you can also play Magic: The Gathering Online. The thing has become a phenomenon! To celebrate their 10th anniversary, Wizards of the Coast have released a new Magic core set — the game's Eighth Edition — featuring one never-before-printed card from every Magic card set released over the past decade.

We're very pleased here at Hyper to share our 10th anniversary birthday with a cool game such as Magic: The Gathering. Three birthday cheers for Wizards of the Coast!



## IT'S WAR

## MEDAL OF HONOR MARCHES ON

Time For The Pacific Assault

Electronic Arts have finally shown us Medal of Honor: Pacific Assault, the true sequel to Medal of Honor: Allied Assault. Producer Rick Giolito dropped into the Hyper office with a tasty tech demo under his arm in order to get us rather excited. Set in World War II's pacific theatre, Pacific Assault will feature the most "alive" environments seen in a shooter to date. Shooting your rifle across a lake into a thicket of trees will disturb a flock of bats who will spray out into the sky and fly overhead, water will ebb and flow with currents so that objects can be carried downstream, objects caught in explosions will never fall in the same

place twice, planes shot out of the sky will plummet to the ground and spew wreckage across the battlefield — basically, Pacific Assault has an amazing new physics engine that is up there with upcoming PC titles such as Half-Life 2. The game will also incorporate procedural AI, meaning that your opponents will always react differently to the same events every time you play. The AI will really think about their options and make a decision based upon what's happening around them, rather than responding to a scripted event. It's all looking very impressive, and hopefully we'll all be seeing a lot more of Pacific Assault before the end of the year.



# qantm

## DEVELOPED

## STUDENTS SPAWN SOFTWARE

QANTM Celebrate Open Day

QANTM, one of Australia's leading games and animation training centres, recently held an open day where students unveiled their first game entitled "Veneficium". Veneficium is a multi player game where the objective is to win a battle against other players and their army of spell casters. The game is won when the magical nexus of the enemy is destroyed. Project leader, James Scott, designed the game based on his experiences with real

time strategy games. "The main draw of a well-made RTS game is matching your strategies against other human players, as no game AI (Artificial Intelligence) is capable of matching the unpredictability of another person, multiplayer is key," James explains.

If you're interested in getting into the games industry and want to look more closely at the educational programs offered by QANTM, you can check them out on the web at [www.qantm.com.au](http://www.qantm.com.au)



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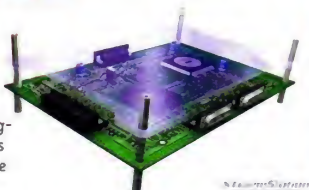
## HOMEBREW

## XGAMESTATION – THE ULTIMATE CONSOLE?

Just Make The Games Yourself

For over 10 years, books by Computer Scientist and best-selling game development author André LaMothe have taught generations of game developers to create today's cutting-edge video games. Now, his focus is changing from video game software to video game hardware with the unveiling of the XGameStation, a revolutionary new video game system that offers users what no PlayStation or Xbox can – knowledge.

The XGameStation (XGS) is a complete game development kit, including a fully-assembled unit, a full-length eBook written by LaMothe and all the software necessary to create your own games. The book introduces the reader to digital engineering, then gradually explores the entire design of the XGS's hardware, software, operating system and graphics APIs (Application Programming Interface). Armed with a complete understanding of how the system was built and operates, users then create their own games or play



One of the many prototype images for the XGameStation. Would make a nice coffee table.

games made by their peers. The online community at [www.xgamestation.com](http://www.xgamestation.com) completes the system's appeal, providing a place for XGameStation developers to share ideas, software and even discuss hardware modifications.

The system plugs into any TV and supports PlayStation controllers as well as a PS/2 keyboard. Additionally, the XGS comes with a built-in BASIC programming language, giving users the power to create games in their living rooms without the need for a separate computer. XGameStation games and applications are stored on flash memory cartridges, allowing users to develop and download their games from a PC using traditional C/C++ compilers and tools.

Will we see a return to the good old days of computer hobbyists designing their own games in their bedrooms and then selling them on to become classic hits?



[above] Marcus Bastiaanse's effort was one of the many excellent entries we received for the Gothic II competition

## WINNERS

## Hyper 118

## GOTHIC II

Darryl Leech, Portland, Vic  
 Marcus Bastiaanse, Picton, NSW  
 James Richards, Coromandel Valley, SA  
 James Beauchamp, Castle Cove, NSW  
 Jason Ng, Menai, NSW  
 Daniel Lucas, Arundel, Qld  
 Sean Lu, Blackbutt, NSW  
 T.P. Sunnybank, Qld  
 Matthew Cox, Albion Park, NSW  
 Jardi Leslie, Cannington, WA  
 Ben Waters, Queens Park, WA  
 Ashley Lawson, Ferny Grove, Qld

## NEVERWINTER NIGHTS

Toney Riley, Furnissdale, WA  
 AMEGW Donohue, Aspley, Qld  
 Justin Bradd, Glen Alpine, NSW  
 Lisa Summarsiell, Huntfield Heights, SA  
 Alfee Ficarra, Chatswood, NSW



## MASTERFUL

## HALO PC HOTS UP!

Not Just A Port...

If you've been hanging for Halo PC like we have, then you'll be pleased to hear that we're on the verge of the game's release. Hopefully, Hyper should have a review for you next issue (if all goes to plan), but in the meantime, just take a look at some of the features (and admire the screenshot of the new flamethrower weapon!)

- Will support resolutions up to 1600x1200.
- Online multiplayer will support up to 16 players as once.
- Multiplayer will feature a new Covenant weapon, the Fuel Rod gun, which will act somewhat like a grenade launcher.
- There is a new vehicle: the Rocketlauncher Warthog, which is essentially the jeep with a triple-barrelled rocketlauncher on the back of it!

If you're a Mac user, then don't fret, as the Mac version will also be available this year thanks to MacSoft and Westlake Interactive.

## UPGRADE

## DASHBOARD DELIGHTS

Microsoft's Xbox Live Goodies

US Xbox gamers will soon be seeing an upgraded Live service that will be dubbed Live Web. When you boot up your Live connection without a game in the drive, the service will allow gamers to see what games their friends are playing, view stats and scoreboards, download content, engage in Live voice chat and grab a fancy new dashboard for their Xbox. Aussie Live users can look forward to all these new features sometime after Xbox Live successfully launches here in Oz.

## OVERFLOW

Good news for EyeToy fans, it looks like Sony are already well into development of at least two more titles for the innovative little peripheral. All we know at this stage is that the themes are "Groove" – a dance title then, and "Sports", which will be a variety of yep, you guessed it, sports min-games.

Up until now Appaloosa Interactive have really only explored the "huggy bears" (too much Starsky and Hutch, sorry) of the sea with their Ecco The Dolphin games, but that's about to change with their latest title. It's called Sole Predator, is in development for PS2 and Xbox, and casts you as a ferocious man eating Great White shark. You'll literally be leaping from the water, grabbing fishermen and chewing through boats. Could be fun.

He's certainly taken his time getting upset over the issue, but retired wrestler "Maxx Payne" is now using Rockstar, 3D Realms, The Gathering and Remedy over their use of the name "Max Payne". Now that he's retired, why not enjoy the fact that the name is living on... minus an X. Those wacky litigious wrestlers.

Banjo Pilot? It looks likely that Rare's GBA title Diddy Kong Pilot could still resurface with a new coat of paint and intellectual property behind it.

The next installment in the Unreal Tournament series, UT 2004, will incorporate voice chat technology, finally allowing PC gamers to communicate in the game via live real-time voice chat. Hopefully this will soon become a standard feature in online PC gaming.

Masahiro Sakurai, the creator of the Kirby games and director of the Super Smash Bros series, has parted ways with Nintendo's HAL Laboratory.

Midnight Club III is now in development by Rockstar San Diego. Whoo hoo!

After a bit of confusion over the official Half-Life 2 release date, we are now hearing a US release date has been set for November 14th. But what about Australia, eh?

Microsoft's Xbox RPG, Sudeki, in development at Climax in the UK, has now slipped into 2004.



# MAGIC

The Gathering®



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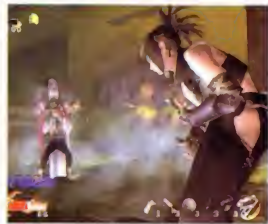




**Spider-Man 2**  
PS2 XBOX GEN Developer: Treyarch



**UFO: Aftermath**  
PS2 Developer: AI TAR Interactive



**NINJAS!**  
**RETURN TO DARKNESS**  
Xbox gets Tenchu update

Tenchu: Wrath of Heaven was a good game, but now it's better. Lucky Xbox owners are getting a revamped version of the game with improved visuals, new enemies, extra levels and some smaller extras such as new weapons and some new moves. The biggest addition is the inclusion of Xbox Live support that will allow for two-player co-operative play through six different multiplayer levels, complete with voice chat support. At this stage, the game is scheduled for a 2004 release date.



**SLIPPED**  
**INVISIBLE WAR GOES UNSEEN**  
Deus Ex sequel still under wraps

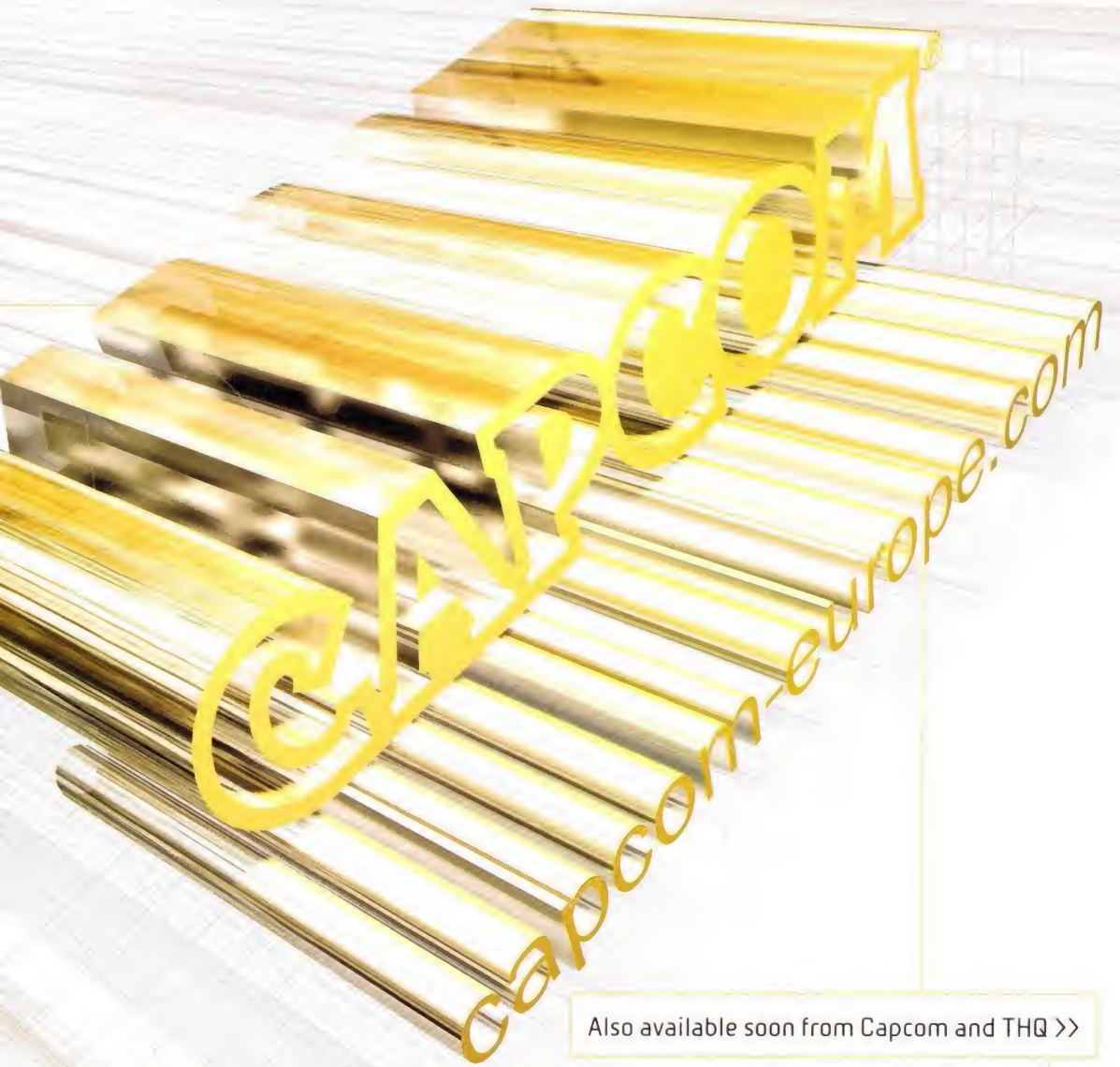
Bad news for Deus Ex fans. Our sources tell us that Deus Ex: Invisible War has now slipped to a March 2004 release date. Whilst everything was looking peachy keen for a Christmas release, we suspect that getting a look at Valve's Half-Life 2 has given the Ion Storm team some serious motivation to polish their game until it comes up a bit shinier than it is at present. As Half-Life 2 still looks on track to release this year, it will be setting a ridiculously high bar for any follow-up FPS PC title to reach, and chances are that Ion Storm don't want people ragging on Invisible War's presentation as some did with the original Deus Ex. Of course, we're speculating. In any case, the game's not out until next year... sob.

FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK! FIRST LOOK!









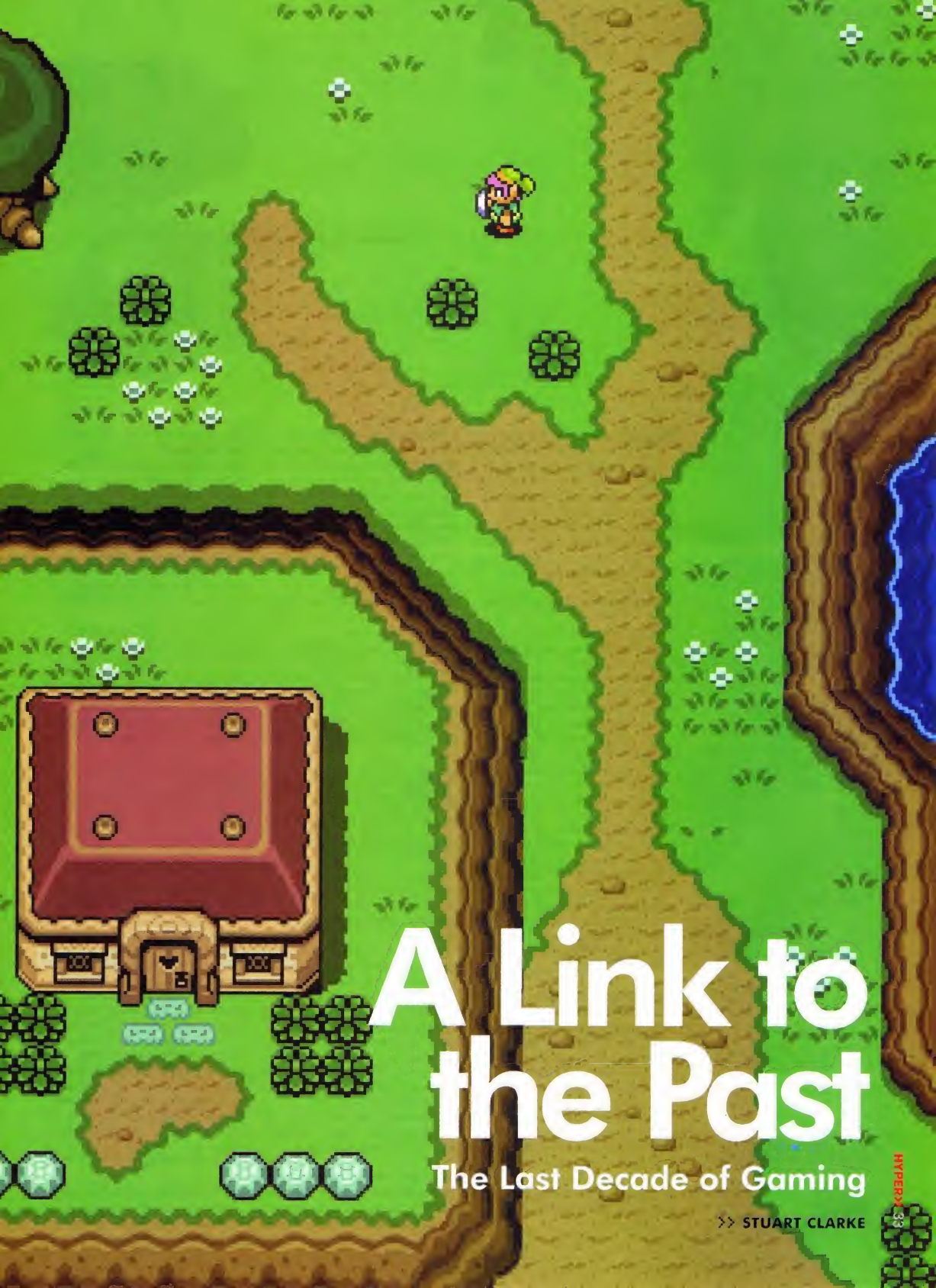
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# A Link to the Past

The Last Decade of Gaming

>> STUART CLARKE



**T**en years. A decade. A lot can happen in that time. When Hyper's first issue came out in late 1993 Paul Keating had just won his first (and last) election as Prime Minister, Bill Clinton had just started as US President (he hadn't even met Monica yet), and Kurt Cobain, Tupac and Princess Diana were all still breathing.

In the world of video games ten years is more than a lifetime — in fact, it's two lifetimes. A successful games console has a usable lifespan of around five years — the perfect example being the PlayStation which came out in 1995 and was looking very dated when superseded by the PS2 in 2000.

When Hyper began, the Sega Mega Drive was in the middle of its brief period of dominance, with the Super Nintendo (which was released over a year later), quickly gaining ground. Sega would blow their lead over Nintendo by not concentrating on the games themselves and releasing faintly ridiculous add-ons to the Mega Drive like the Mega CD and 32X that never had quality software support. Thanks to classics like Super Metroid, Super Mario Kart, Shadowrun and Donkey Kong Country, the SNES was Australia's dominant console by 1995.

### 3DOS, JAGUARS AND PLAYSTATIONS, OH MY

Two other consoles were released in the first two years of Hyper — the 3DO and Atari Jaguar. The Jaguar was a complete and abject failure, with no decent games appearing in its short, sad life. It was the final nail in the coffin for a recently resurrected Atari (who started the whole game console industry back in 1980), and it has only been the last few months, thanks to Infogrames name change, that the legendary brand has been back in action.

The 3DO had more potential, being a CD-based system with some decent software support, and while it was a comparable machine to the Sega Saturn and PlayStation, it was slightly ahead of its time, too expensive and with no revolutionary 'must-have' games or multi-million dollar marketing support. The 3DO was never officially distributed in Australia, but as a service to the hardcore who imported the system from the US, Hyper reviewed 3DO games for over a year.

One of the more notable 3DO games was 'Way of the Warrior', a gory Mortal Kombat clone made by Naughty Dog, who went on to create Crash Bandicoot and Jak & Daxter. After the console died, 3DO made games for all console systems, but



[right] The 3DO and the Jaguar. We thought they were okay at the time. Whaa-haaopen?



100 million worldwide), and while the PS2 is quickly catching up in sales, it did not revolutionise the games industry in the same way as the original did. This was partly because the shift from cartridge to CD format meant vastly more storage space for games and the ability to play music CDs, but mainly because Sony's marketing flair and advertising muscle saw video games reach audiences they never had before.

PlayStation made video games 'mainstream' entertainment and Sony pitched the machine at an older audience than previously targeted by Sega and Nintendo. The ad campaign for Wipeout that featured 'drugged up' girl models on a couch bleeding from the nose

## >> INITIALLY, NINTENDO DID NOT SEEM TO CARE TOO MUCH ABOUT THE PLAYSTATION THREAT AND TOOK ITS OWN SWEET TIME

unfortunately they weren't much good (see Army Men) and the company recently filed for bankruptcy.

While other console contenders had been crashing and burning, in 1994 market leader Nintendo was planning to release a CD add-on for the SNES (very similar to the Mega CD) and had been working with fellow Japanese multinational Sony on its development. When Nintendo changed its mind and backed out of the project, the big cheese at Sony was apparently quite pissed and decided to go ahead alone. Thus the PlayStation was born and the rest, as the cliché goes, is history.

### BLEEDING FROM THE NOSE

The PlayStation (now re-branded PSOne) is the most successful games console ever made (now at around

was a clear sign that games weren't just for kids anymore. Not that they ever really have been...

Sega's follow up to the Mega Drive, the Saturn, was rush-released before the PlayStation and while comparable in ability, never really stood a chance against Sony's marketing power. There were some great Saturn games — like Virtua Fighter 2 and Sega Rally — but the PlayStation also had some very popular games — like Tekken and Wipeout — right from the beginning and whilst Sega loyalists never gave up hope, the Saturn never really had too much chance against Nintendo and Sony.

Initially, Nintendo did not seem to care too much about the PlayStation threat and took its own sweet time releasing the follow up to the SNES which, after going through





[above] Wipeout, or WipeOut as some like to put it. [below] Sony PlayStation, ah how you changed our geeky little lives.



## 10 Years of Game Media

For a magazine to last ten years in the cutthroat Australian marketplace is a substantial feat in itself. The game media in Australia has changed in many ways since Hyper arrived but in other ways remains much the same. Locally, before Hyper, there was really only the official Nintendo magazine (NMS) and the Sega and PC-focused Megazine (which I edited for over a year).

Of course, there was always competition from the UK and US import magazines and in 1993 the big ones were EGM (Electronic Gaming Monthly) and C+VG (Computer & Video Games). Edge started a few months before Hyper, but with imports arriving months late we'd probably only seen one issue when the first Hyper went on sale. Edge certainly became our 'bible' for a while but while the design is still slick, the words have been mostly crappy for many years now.

Hyper immediately established a sizable and loyal readership and Megazine was gone by the end of 1994. Kerry Packer's magazine company ACP launched a Hyper clone called Gamestar in 1995 but that was dead within twelve months. Hyper's success led to the establishment of the Hyperactive website and regular hint and cheat guides. PC Powerplay also grew out of Hyper, with Ben Mansill (the second Deputy Ed) moving across the hallway to establish another long-running magazine success.

The Official PlayStation magazine came along in 1996 and NMS collapsed around the same time, with Nintendo opting not to continue with an official magazine. The Official PlayStation maintained a majority of Australian content until last year, but in recent times almost all other game magazines you see on newsagent shelves marked Australian are just re-branded English magazines. The market may seem flooded with local publications, but in reality Hyper and PC Powerplay are still competing with imports - they're just a bit cheaper and more current than they used to be. Thankfully, loyal readers (you) can obviously still smell the difference.

Producing a games magazine in 2003 is a whole lot easier than it was back in 1993. Back then, the industry was much smaller and not used to dealing with media (plus there was no Internet or e-mail), so we were often lucky to receive images and information about games. In the cartridge days, pre-release games arrived as a number of (often unmarked) chips that had to be carefully slotted into the correct holes on chipboards. Put the chips in wrong holes and it was blank screen, bend one of the chip spokes and it was game over...

As the distributors often couldn't give us images, we set up a MacAV in the office to grab screenshots ourselves. While we spent hours going through and 'cleaning' them up, it was worth it as the mag was always full of real game action pics. Because of this, Hyper was probably the first magazine in Australia to go to full digital production (designed on a Mac Centris and sent on expensive optical disks - these were the days before CD-ROM), rather than marking up pages on big sheets as had been done previously.

In 2003, marketing and media relations are an important part of the games business and information and images (screenshots and high-resolution cover-worthy pics) come flowing thick and fast. Australian game reviewers (yes, including the Hyper team) are showered with presents and parties to promote games and overseas trips to see a game in production are not uncommon. The annual E3 expo/party extravaganza had not even started back in 1993. Yes, we've come a hell of a long way in the last ten years...



## >> GATES PROMISED QUALITY SOFTWARE SUPPORT AND BILLIONS OF DOLLARS IN MARKETING AND ADVERTISING SUPPORT

systems (such as Tomb Raider, which first turned up on Saturn), quickly became PlayStation exclusive. With the global revenue for computer and video games rapidly approaching Hollywood box office takings, Sony was rolling around in billions of dollars from sales and licensing fees. Of course, earning so much money attracts attention. Sega hadn't quite given up the dream of a slice of the console pie, and then there was an obscure Seattle-based software company...

**DREAMS AND BIG HEAVY BOXES** Microsoft had always had its PC Flight Simulator and golf games, but in the mid-1990s Bill Gates realised

[right] The current state of home console gaming. We should probably feel lucky that we have three great machines to choose from.



how important games were to the PC market and the company decided to get into PC games publishing in a more serious way. There were several huge flops, but the Age of Empires and Midtown Madness series were big successes, and online gaming appeared to be growing substantially ever year. Some Microsoft software engineers started to talk about making an online-capable games console.

Not many people could have taken on Sony's dominant position, but the world's richest man is one who can and when the plans reached Bill Gates he gave the console project the go-ahead. Word quickly leaked out but it was not until March 2000 that Gates revealed plans for the Xbox to the world at the San Jose Game Developers Conference. It was technically more powerful than the just-released PlayStation2 and Gates promised quality software support and billions of dollars in marketing and advertising support. A whole new console war had begun.

Sega started the next generation war in 1999 with the Dreamcast, which apart from some pretty hot games (including Soul Calibur, Crazy Taxi and Shenmue) was notable for the being the first console to go online. This was before the days of broadband though so it was a fairly underwhelming experience and ultimately the Dreamcast would die not long after the PS2 landed in 2000.

While Sony's new PS2 console sold in big numbers immediately, the good games took a while to come and buzz continued to build around Microsoft's Xbox and Nintendo's new machine. Luckily for Sony, the PS2 had two basically uncontested Christmas periods before both Xbox and GameCube landed in Australia in March 2002. Ever since then the battle for dominance has been

intense, with Microsoft almost halving the price of the Xbox only a month after launch when the sales numbers started sliding.

### THE NEXT TEN YEARS...

In late 2003, the PS2 continues to dominate the market, although thanks to heavy advertising and some quality games, Xbox has made quite a big impression with over 250,000 now in Australian homes. Not even a third of the PS2's installed base but with Xbox Live proving very popular overseas, the Xbox is certainly on the rise and in a position to really challenge Sony when it's time for generational change. The GameCube, unfortunately for many long-term Nintendo fans, has been squashed between the two giants. While not quite dead yet, it is certainly on life support and Nintendo is already focusing on the Game Boy Advance and the GameCube's successor, which it promises will be out before the PS3 and Xbox2. While loyalists are no doubt hoping for the best, few realists believe that Nintendo will be able to compete any more successfully with the two giants in the next round either.

So ten years after the birth of Hyper and we find a situation where Nintendo, the video game industry colossus which dominated the scene for a decade from the late Eighties, is now a niche player, with two companies not even in the industry in 1993 dominating the action. The journey from Mega Drive to Xbox has been an exciting, crazy – yes, sometimes over-hyped – always fun-filled journey that has been invariably fascinating to watch unfold. Month after month Hyper has been there to tell it like it is, and with your support, dear readers, it will be around to report on games and the ongoing console wars for another ten years. <<





[left, top to bottom] In ten years, we've seen Mario go from a small bunch of pixels to a gorgeous 3D character that can display emotion.

## 10 Years of Games

So consoles and PCs have changed quite a bit over the last ten years, but what about games themselves – how have they changed? Well, of course the graphics have got a whole lot better since the 16-bit days of the Mega Drive and Super Nintendo – jagged sprites and a limited colour palette have been replaced by contoured polygons and unlimited colour shades. But the same basic genres popular when Hyper started – driving/racing, sports, simulation, strategy and action – are also popular today.

The revolutionary change in the last ten years, which ultimately has effected all game genres, has been the transition from 2D to 3D environments. This allowed for more realistic graphics, and while 2D games certainly had their own appeal (and still do), it is now looked upon as very much a 'retro' style. However all the popular games in the first year of Hyper were 2D games – from fighting games like *Streetfighter 2* and *Mortal Kombat* to platform action games like *Super Metroid* to first person perspective shooters like *Doom* (where you couldn't look up or down).

Graphics cards for the PC and more powerful consoles (PlayStation, Saturn, N64) enabled the 3D breakthrough in the mid-90s and by 1996 all the big games were in 3D. Fighting fans were playing *Virtua Fighter 2*, platform action fans had *Super Mario 64* (which remains, to this day, one of the best 3D platformers ever made) and first-person fans had the wondrous world of *Quake*. Once the break into the third dimension had been made, game developers never looked back and almost all games released today – whether they be sports, strategy, action, driving or simulation – feature 3D virtual environments.

Other, less visible advances were made in sound (CD and DVD formats have helped greatly here too) and artificial intelligence (providing more 'human-like' computer opponents). Console joypads now have far more functionality and responsiveness than they did ten years ago – one of the more important advances, now taken for granted, was the PlayStation's Dual Shock controller which brought vibration/increased sensory input to games. Vibration is now a standard controller feature.

Of course, the Internet has also revolutionised games – you can now easily download games, demos and patches, as well as challenge other humans to a multiplayer match or explore massive, constantly evolving game worlds. It seems hard to remember a time before the Net when it comes to PC games, and after years of talking about it, consoles are also going online – with the PS2 and Xbox Live broadband networks launching in Australia in the next few weeks.

But even after all the changes in technology, we're still playing sequels and remakes of games that were around ten years ago. *SimCity 2000* is now *SimCity 4*, *Civilization 1* has become *Civilization 3*, *Super Metroid* is now *Metroid Prime*, *FIFA International Soccer* is now *FIFA '04*, *Virtua Fighter* has become *Virtua Fighter 4 Evolution*, *Warcraft* is now *Warcraft 3* etc etc... Every so often a new, hugely innovative game comes along to confound all expectations, but returning to past glory increasingly seems to be the safest option for developers and publishers.

But we can't only blame the industry for a lack of innovation and experimentation – often the more innovative games aren't huge sellers (Ico, *Pikmin*, *The Last Express*, to name but a few). Just think about the games we're all anxiously anticipating – *Doom 3*, *Gran Turismo 4*, *Half-Life 2*, *F-Zero GX*, *Halo 2*, *Metal Gear Solid 3*, *Prince of Persia*... All sequels and remakes of past classics. We get what we ask for.

The industry goes where the money is, and now that games are no longer 'niche' entertainment, we can increasingly expect games to aim at a broad market, especially given game budgets now reach into the millions of dollars. Thankfully, given advances in computing power and consoles, sequels and remakes of games can be vastly superior to the original. This is certainly not the case in the movie world.

While many aspects of games remain almost unchanged, ten years ago it would have been hard to imagine titles like *GTA3*, *Halo* or *Splinter Cell*. Hopefully the games that will be around in another ten years are just as hard to visualise today.



# Meeting of the Minds

A HYPER GAMES DEVELOPER ROUNDTABLE ON THE FUTURE OF GAMES

In these very pages of Hyper we've witnessed the last 10 years of gaming and it's been a highly memorable trip to say the least. With another exciting 10 years ahead of us, we decided to invite a select group of the world's best developers to entertain us with their thoughts on where gaming has been and where it might be headed. It's not often you can get gaming luminaries such as Shigeru Miyamoto, Peter Molyneux and Dave Perry to give up their time for a bit of a chat, nor is it easy to track down hard-working legends such as Kitase Yoshinori. But we did. So, we thank all our participants and we hope you enjoy reading what they had to say as much as we did...

## The Cast:

REFER TO ICON



### Shigeru Miyamoto

Creator of Mario, Zelda, Donkey Kong and many more.



### Shigefumi Hino

Assistant Manager, EAD Software at Nintendo



### Gabe Newell

Co-founder and Managing Director of Valve Software



### Peter Molyneux

President, Lionhead



### Mathieu Ferland

Producer, Ubi Soft Montreal



### Dave Perry

President, Shiny Entertainment



### Kitase Yoshinori

Designer/Producer, SquareSoft



### Hirofumi Kobayashi

Producer, Studio 4 Capcom



### Atsushi Inaba

Producer, Studio 4 Capcom



### Yoshinori Ono

Producer, Studio 6 Capcom



### Joel Jewett

President, Neversoft Entertainment



### Peter Morawiec

Creative Director, Luxoflux



### Mark Skaggs

Vice President & Executive Producer, EALA (Electronic Arts Los Angeles)



### Martin Edmondson

Managing Director, Reflections



### Andrew Wilson

Development Manager, HB Studios (EA Sports)



### Cliff Bleszinski

Lead Designer, Epic Games



### Chun Wah Kong

Team Soho



### Ignacio Pérez

Design & Production, Pyro Studios



### Pat Lipo

Raven Software



### Chuck Osieja

Executive Producer, EAC (Electronic Arts Canada)



### Pete O'Donnell

Chief Game Designer, Codemasters



### Chris Taylor

Gas Powered Games



### Martyn Chudley

Managing Director, Bizarre Creations



### Scott Bayless

Executive Producer, EARS (Electronic Arts Redwood Shores)



### Matt Morton

Associate Producer, Activision



### Steve Fawcner

Infinite Interactive





# Question 1.

## What are you working on at the moment?

**Shigeru Miyamoto:** My main responsibility now is to supervise a number of different software developments for Nintendo. Since it is the creators' personalities which define the games, I am trying not to make concrete instructions as to all the details. I cooperate with young directors who are working on the sequels of my original games from time to time. Other than that, I am in charge of a number of experimental projects in order to create software with new characters and new themes.

**Shigefumi Hino:** I am in charge of Pikmin 2.

**Gabe Newell:** Half-Life 2.

**Peter Molyneux:** Fable most of the day, The Movies early evening and Black & White 2 at night. Also there are a number of other games in production at Lionhead at the moment...

**Mathieu Ferland:** There are still many things I wish to explore within the Splinter Cell universe. I'm currently working on new stuff for Sam Fisher and his fans.

**Dave Perry:** Shiny is resting now after completing Enter The Matrix. During this time, we are doing research and planning for our next top secret project.

**Kitase Yoshinori:** Final Fantasy X-2 – battle producer. My previous works include: FFV (planner), FFVI (planner), FFVII (director), FFVIII (director), FFX (Producer).

**Hiroiyuki Kobayashi:** PNO3, Dino Crisis 3, Resident Evil 4.

**Atsushi Inaba:** Viewtiful Joe, Steel Battalion: Line of Contact.

**Yoshinori Ono:** Chaos Legion and a new, secret title.

**Joel Jewett:** Tony Hawk's Underground.

**Peter Morawiec:** We are in the finishing stages on True Crime: Streets of LA and are in mid-production on Shrek 2. Both games are slated for simultaneous release on multiple platforms.

**Mark Skaggs:** Right now, I'm working on our next generation RTS games. I wish I could actually say which titles I'm working on, but unfortunately, they are unannounced at this point. I can say that there are 2 big projects that I'm involved in and a third that I'm helping out on. All 3 are in various stages of completion and they are looking great.

**Martin Edmondson:** Driver 3.

**Andrew Wilson:** EA Sports Rugby 2004, and EA Sports Cricket 2004.

**Cliff Bleszinski:** I'm working on Unreal Tournament 2004, and two other unannounced products. Generally speaking, my time is split between producing, designing, and hands-on tasks such as building or fixing levels. (It is A Good Thing to stay in the trenches!)

**Chun Wah Kong:** Finishing the Japanese version of The Getaway, at the same time as developing a handful of fresh ideas.

**Ignacio Pérez:** We are currently working on Commandos 3 and another strategy game for the PC based around the Napoleonic times and two other games which will be multi-platform but which we are keeping quite secret for the time being.

**Pat Lipo:** I am working full-tilt as Project Lead on X-Men Legends.

**Chuck Osieja:** I'm working on Need for Speed Underground. You'll be able to completely customise the appearance and performance of your ride and then take it out on the streets and race for "respect". The sensation of speed in the game is like nothing you've ever seen. It's frighteningly fast.

**Pete O'Donnell:** Currently I'm putting the finishing touches to the Xbox Live version of V8 Supercars Race Driver. We've been really impressed with what Microsoft have

done with Xbox Live and we can't wait to build an online V8 Supercars Race Driver community when the game releases at the end of October.

**Chris Taylor:** Dungeon Siege II is our current project and it's due out next year.

**Martyn Chudley:** Here at Bizarre we're currently at the "busy" stage for Project Gotham Racing 2, which means we're into the long days and hard work on polishing, tuning and tweaking in order to get the game ready in time for Christmas. As well as that, we have a couple of other projects on the go, but they're all hush-hush at the moment, I'm afraid.

**Scott Bayless:** 007: Everything or Nothing, EA's latest foray into the world of James Bond. It's a pretty bold break with the past. We chose to step away from the proven formula and take Bond into third person action. It's an act of faith, but I think our fans will reward that faith. After all, if you want to be Bond, you need to see Bond.

**Matt Morton:** I have just finished getting Day of Defeat into the Retail chain and working with Valve was a fantastic experience. Currently, I am working on Trinity, which is a futuristic First Person Shooter being developed by Gray Matter Studios.

**Steve Fawcner:** We're just finishing off Warlords 4, with Ubi Soft – our fourth instalment in the Warlords series of turn-based strategy games. We also have a separate team devoted to creating our new 3D engine and getting it on to PlayStation 2 & Xbox. Lastly, we have a third team porting Warlords 2 to the PocketPC. As you can see, we're aiming to hit as many platforms as possible



## I AM IN CHARGE OF A NUMBER OF EXPERIMENTAL PROJECTS – MIYAMOTO

**[Reveal]** Three upcoming games destined to please: Half-Life 2, Final Fantasy X-2 and Pikmin 2



END OF QUESTION 1 NEXT PAGE PLEASE





# Meeting of the Minds

DEVELOPER  
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continued



[Detail] Doom II, amazing at the time and still an example of brilliant design.



## Question 2. What is better and/or worse about games now, compared to 10 years ago?

**M Shigeru Miyamoto:** 10 years ago, we started proposing 3D games (with the introduction of Star Fox) yet it was the peak time for 2D games. Now, 3D games are rampant. On the other hand, the time when the mere fact that a game was 3D could attract audiences is long gone. We can't help but get the impression that 3D features are making the hurdles higher for new and potential game players to try games. We believe that we, game creators, must go back to the basics and ask ourselves, "what is interesting for users?"

**Y Shigefumi Hino:** About 10 years ago, I was tackling with the development of Yoshi's Island for SNES (the game was completed about two years later, in 1995). Game hardware has evolved much faster than I could imagine. The good thing is, I can now do a lot of things that we could not do 10 years ago. Bad thing is, we allocate too many people to create beautiful graphics. Ideally, we should allocate the improved hardware machine power for "better gameplay" but we unfortunately seem to be obsessed with even more beautiful pictures!

**G Gabe Newell:** Multiplayer games or the multiplayer component of games are just spectacularly better than in 1993. I can't think of much that is worse now.

**P Peter Molyneux:** Well they're better because they look much better, much more like films. But worse because now they take even longer to make than films!

**M Mathieu Ferland:** There has been a huge improvement in technology. Besides 3D, games have got more and more impressive with their physics, lighting effects, great animations using moc-cap and more...

But to me, the main improvement in the past 10 years is the evolution of in-game storytelling. This improvement has created a stronger

differentiation between many franchises even if they are exploring the same genre.



**D David Perry:** 10 years ago, teams were about 1/5th of the size they are today. (That means you didn't have to be nice to as many people and there were a lot less meetings.) That said, games now are much cooler looking now and much more immersive, as I will take Half-Life 2 over Frogger any day.



**K Kitase Yoshinori:** The good points: hardware developments have brought with them great improvements in graphics and sound, and because of this many more people have naturally been drawn in.

The bad points: (although these contradict the good points...) Before, all games were immediately understandable — even if it was your first time playing — and had simple rules, but now more complicated features and rules are required such that it's difficult for ordinary people to be drawn in.



**H Hiroyuki Kobayashi:** Games are just as original nowadays, but we have obviously seen a huge leap forward in graphical terms.



**A Atsushi Inaba:** We can definitely see how cinema has influenced games, with many titles incorporating movie-like scripts and even using real actors.



**Y Yoshinori Ono:** Games 10 years ago were full of creativity despite limitations on hardware.



**J Joel Jewett:** Games now are a much more about giving the player an entertainment experience... and they are a hell of a lot harder to make.



**P Peter Morawiec:** Graphics quality and CPU were more limited 10 years ago, so more focus was placed on gameplay mechanics. Also, it was a smaller market, skewed towards the hardcore gamer, and more accepting of original games. Today's games require large budgets and must cater to a more mature mass market. For better or for worse, it proves that we've come a long way (baby).



**M Mark Skaggs:** That's an easy one. I think today's games are definitely better than those 10 years ago and I'm not only talking about the obvious things like the jump from 2D to 3D or the rich soundscape offered in games today. When you look back at what was popular 10 years ago, you see that we were all still

impressed by relatively simple graphics and gameplay.

PCs were not as evolved and most games relied heavily on the manual dexterity of players to win. This was fine then, but it also gave a limited gameplay experience and limited how many people around the world could be involved in games. Now, as players we've moved beyond that to looking for deeper and more fully immersive experiences. Sure, some of the old game mechanics we first saw in console side-scrollers and other old games still work, but these are no longer fulfilling enough by themselves and they have to be augmented with deeper richer game elements like persistence, online play, and a sense of being in a "real world" within your game. The broad spectrum of games and gameplay types means that almost everyone out there can find a game that they can enjoy and get good at playing.



**M Martin Edmondson:** Ignoring the obvious graphical advances, a modern well-designed game offers far better value for money in terms of content. The power of newer machines allows a far more realistic approach to physics and simulation which in turn creates a more realistic and immersive experience.

On the downside it's more a question of perception and age for me. I have never managed to get as excited about getting hold of a modern game compared to the enthusiasm Defender, Elite, and other classic old games generated when the whole experience was new. Show those to a young player who was brought up on Gran Turismo and Metal Gear and they'll almost definitely dismiss it in seconds as crap.



**A Andrew Wilson:** The line between games and movies is now truly blurred. When taking a look at the EA Games range, consumers are offered any number of interactive movie experiences from Harry Potter to Lord of the Rings... not to mention non-movie based products such as Medal of Honor and The Sims. With improved graphics, greater depth of gameplay, dynamic level design and integrated reward systems, the evolution has been profound. Especially seeing as how it was not that long ago we controlling a few dots on a screen.



**C Cliff Bleszinski:** This whole Hollywood in Gaming thing (Round 2) worries me a bit. By and large, my best game experiences have always been in original properties created for various gaming platforms with new or original twists on existing gameplay formulas. If you use exclusive movie footage as the only attraction point with which to sell your product then



you're not getting my 50 bucks. Sure, it is cool to have that footage, but what about the cool gameplay experience? What is neat or unique about your product besides real actors? What is in your product that justifies it being a 50 dollar game instead of a 20 dollar DVD?

People in the gaming biz don't seem to realise that there's as much of a market for films based on games as there is a market for games based on films. Make something new, original, and compelling and there will be interest.



**Chun Wah Kong:** Almost exactly 10 years ago, when 3D gaming was still in its infancy, every developer was trying to tap into what this added dimension could offer. 10 years later, I'd like to think that quite a few ground rules have been established and games are once again beginning to concentrate on attention to detail. The consumer has also grown to be more demanding, they expect to see many features in every game genre. This really pushes the developers to keep striving for original ideas to make their product stand out from the competition.



**Ignacio Pérez:** Production of games is much bigger than it was. Teams, budgets and development times keep growing. Planification (sic) is far more important than it was 10 years ago while creativity and innovation are far more risky than they were.



**Pat Lipo:** Obviously, graphics improvements have led to a level of immersion that is rapidly approaching a complete simulation of reality. What we are playing nowadays would have been unfathomable to us 10 years ago.



**Chuck Osieja:** What's better is that the hardware and technology allow you to create a much richer experience for the gamer. When you watch someone play a game today it's an investment of your entire "self". You can get lost in the game. The experiences that we can create can be so compelling visually, emotionally, and audibly that the player can have real emotional reactions to the experience on-screen. That wasn't possible 10 years ago.

The part that is worse is that it takes so many more people to build games today than it did 10-15 years ago. When I started making games teams of 12 people were considered large. I have 12 producers working for me now just managing the rest of the development team.



**Pete O'Donnell:** There is no doubt in my mind that games are FAR better now than they were 10 years ago. Admittedly there is a drop in the

number of totally original games being made, but on the whole games now are produced to such a high standard, it's amazing.

What's better about games now than 10 years ago is obviously the freedom and power that games makers have to produce more involving and realistic gaming experiences for players. Having living, breathing cities, online massive multiplayer worlds, realistic physics models and near human AI are all things that could not have been comprehended 10 years ago, but now features like these are seen in most games.

The exponentially growing processing power of consoles and PCs presents games designers with unparalleled freedom, allowing unique ideas and concepts to be realised and implemented. This gives players more interaction, control, immersion and above all, enjoyment, in modern games.

It is clear for everyone to see the improvement in both the sound and graphics of new games, but what is less visible, but has improved games immeasurably, is the subtleties that have been introduced into games in recent years.

As for what is worse about games now, the time and effort that goes into a game now means that to get a truly original idea, and make the game that which you first realised, is increasingly difficult. This is mainly due to the cost of producing games and the aversion of publishers to taking unnecessary risks.



**Chris Taylor:** That's a tough question, because as technology advances we get better sound, more complex graphics and more sophisticated AI, but some would argue that the pure art of game making is compromised with all of this technology. Having said that, I am a believer that all of this new technology will make for the best games we have ever played.



**Martyn Chudley:** With the increasing power of the machines, obviously the technological advancements are the main improvement. Not only are graphics and sound far more realistic and rich (just look at an early PS1 game compared with a current Xbox game!), but the physical gameplay can also be vastly improved due to the more in-depth programming that we can achieve in areas like physics and gameplay. However, the downside of all this is that back in the 'good old days', a game simply HAD to have brilliant gameplay in order to make it into people's living rooms. But nowadays, there can sometimes be a lot of focus on just making something look good, without necessarily being good to play, which ultimately takes the

focus away from innovation and creativity. Thankfully this trend seems to be slowly reversing, and as gameplay is 'coming back into fashion', games having to both look good AND play well to make it big...



**Scott Bayless:** 10 years ago, I was at Sega making games for the Genesis, a wonderful system, but only barely beyond the videogame equivalent of a Zoetrope. Now, we're building experiences that are beginning to take on the richness and depth of film. That's the good news. It's also the bad news. When I entered the game business 16 years ago, the average development team was about 8 people. The Everything or Nothing team is more than 10 times that size. Production of games has become as complex as anything in Hollywood and with that complexity come cost and risk.



**Matt Morton:** Graphics: I think this issue applies to both the better and worse sides of the industry. The graphic capabilities of videogames today are stunning and absolutely fantastic in many regards. Unfortunately, this can also be attributed to many of the problems facing the industry as well. Developers and publishers may decide to release a visually stunning title without letting the storyline or gameplay be fully developed as well. I still play Day of Defeat and Counter-Strike quite often, almost on a daily basis. While not visually stunning, these are perfect examples of fun gameplay and how game balance makes a great game. I fear that too many titles are only focused on "looks" instead of "feel".



**Steve Fawcner:** I think almost everything has improved at an alarming rate in the last 10 years. Obviously graphics have moved from 2D to 3D to something almost photorealistic. Interfaces have become more slick and streamlined with games that teach you how to play. Characters and stories have become more interesting.

The only thing that I feel has devolved in the last 10 years is much of the creativity in game design. I'm not implying that games are less creative, quite the contrary — a lot of that creative energy has been channeled into creating interesting settings and characters. However, the framework beneath this setting seems to have standardised into about a dozen different styles of game. That's a real shame when you consider that a computer/console is really just a blank canvas upon which we can create any experience we desire.

**I WILL TAKE  
HALF-LIFE 2  
OVER  
FROGGER  
ANY DAY  
- DAVE PERRY**

**[Interview] Doom 3, due later this year looks very pretty indeed. But is the brilliance in game design still there?**





# Meeting of the Minds

DEVELOPER  
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continued



## Question 3. Where are games headed in the future?



**Shigeru Miyamoto:**

Making even more realistic pictures and sounds in order to attract consumers is certainly tempting but is destined to accompany an increased time for production. I am afraid that such a process may be obscuring the real job we the game designers are supposed to do. We anticipate that computer technologies shall further evolve from now. It is, however, how we can create unique ideas and how we can take advantage of the emerging technologies that can make future videogames fun and interesting.



**Shigefume Hino:** I really do not know. One thing is certain, the new

technology can expand how game creators can express themselves through videogames. Computer technology, evolving at hyper-speed, must take us to the unimaginable future. However, we must be careful so that software developers shall not be swayed by the hardware manufacturers' high-spec battles. We all tend to focus upon just one thing, but there should be more than one path we can take.



**Gabe Newell:** I'm really interested in seeing how far we can push digital companions in the next 10 years.



**Peter Molyneux:** Games are going to become much more like personal entertainment. They'll look as good as films; you won't be able to tell if you're playing a real person or a computer player and there will be much more gameplay.



**Mathieu Ferland:** There is still a lot to do with new technologies. We are not fighting for polygons anymore, but for other hardware expensive features like radiosity effects, animated bump mapping, and of course, AI that needs to be even more intelligent than a human being.

Also, I believe that there will still be a great evolution on the storytelling with great close-ups on highly detailed characters, cool scripted cut-scenes... Pre-rendered movies should disappear soon since in-game editing will become more and more accessible with great tools.



**David Perry:** Online will be key, graphics will be photorealistic, music will flow with the real-time emotion of the gamer. The game will have voice input and the characters in the game will be able to form their own sentences and have decent memory retention (today, game characters on average are about as smart as a goldfish). We still have room to improve in just about every way! So plenty to look forward to!



**Kitase Yoshinori:** There's more than one genre of movie or book, and games are no different. There are online games and stand alone games; there are high intensity action games but also story-based and strategic games. However I feel that the technology is approaching the limit, and so it will become more an issue of content — good design and high production values have always been issues to be questioned.



**Hiroyuki Kobayashi:** Game concepts that sell, and established series will be the key.



**Atsushi Inaba:** Unless we put the fun back into games then this whole industry will lose its meaning which is to play/have fun.



**Yoshinori Ono:** There will be lots of new ways to control your characters. I think the way we control games will become more direct and personal. You can see the day when controllers, as we know them now, become obsolete.



**Joel Jewett:** Games will be the leading segment in the entertainment industry... music, movies, storytelling are all being drawn into the gaming medium.



**Peter Morawiec:** As before, technology will likely dictate most advances in games, graphics quality usually being the first, most obvious benefactor. The next generation of consoles (PS3, Xbox 2) will most likely put real-time 3D quality at film-grade realism levels. On the gameplay front, full immersion will be pushed to new levels - openness of environments, freedom of movement and choice, greater level of interaction with the world, better AI.



**Mark Skaggs:** I think we're going to see a continued push toward creating "virtual realities" to live and play in. I'm not talking about the kind of virtual reality that we see in films like "The Matrix". That will

come at some point in the future, but shorter term, I think we're going to see some of the "virtual world" elements found in PSW's migrate their way into other types of games. I think it's very compelling for people to step out of their lives for a short vacation in another world built solely for their entertainment.

I'm also guessing that there's going to be some new form of "interface" that players will use to interact with their game machines, PC or console. Controllers for console machines and the keyboard/mouse for PCs each have their own inherent limitations and restrictions on how the player can interact with their "virtual world" and as soon as a new and better "interface" becomes available, we're going to see new types of games created to take advantage of it.



**Martin Edmondson:** The obvious answer is online but one advance that will make a real difference eventually is in the display technology so we can play games in full stereoscopic 3D. This for me is really holding up how great and immersive the experience can be. It doesn't matter how photorealistic the graphics are, to be truly immersive the game needs to surround you in 3D. There are several technologies already in existence and currently being developed but for it to really take off will require a lot of time.



**Andrew Wilson:** Games are getting bigger, better, bolder, louder, more costly... just like Hollywood! More people are playing games which means more people are buying games which means that developers have bigger budgets to build bigger, better, more commercial games... just like Hollywood! This has got to be good right? Well for the most part, it is. For me, the more people who get to experience the joy of games the better. It has to make for a happier society... well at least in theory.

However, where does it leave the small developer wanting to create something new that is not so big and not so commercial but who can't keep up with the big boys? Where does it leave the core gamers who want to play the games they develop? Just like Hollywood, or the music business for that matter, where it is almost impossible to survive as a small independent entity, it will become increasingly more difficult for small developers to get their games to market. Independent films and the music from independent record labels add to the cultural diversity of the world in which we live. They give us the option of choice and the opportunity to seek out that little gem that we

**[Editorial]** Half-Life 2 promises to offer a new level of digital companionship in the form of your sidekick Alyx.





can share with our friends knowing the rest of the world may never enjoy the experience.

To lose this from film and music would be a grave tragedy. To lose it from games? A very disturbing thought.



**Cliff Bleszinski:** Graphics will finally not suck. Gameplay will be a combination of genres; each game will be hard to pin down as an action, racing, or stealth game.



**Chun Wah Kong:** I wish to think that it'll be widely accepted by everyone just as books, music, film and TV are today. The way the user interfaces with the games would not be limited to a joypad that's too fiddly for your mum and dad, but with technological advances, maybe the action could exist outside the TV screen — like holograms. The games could exist within your living room and the players can interact with them via gesturing and voice commands. Think back 10 years ago, if someone had told you about EyeToy, would you have believed it?



**Ignacio Pérez:** Bigger production values and far more intense experiences. Gameplay has been the key element for games for the last 10 years, while in the future it will be "the experience" which is the key element, which is a broader concept than gameplay.



**Pat Lipo:** Given the extremely rapid advancement of graphics it's probably safe to say that we will have photorealistic games in another 10 years, at least in tightly controlled environments and subjects. Of course, once you've reached something relatively indistinguishable from reality, then what? Well, I would hope that the emphasis would shift to creating larger and larger environments and integrating more interactivity into them.

This could create an unusual crisis in games, however, the detail that a computer can display is already outdistancing a developer's ability to create assets. Who cares if a game has a level of detail where you can see every scratch on an old plaster wall or every pore on a bartender's face, because do you want an artist modelling these things instead of working on the newest creature? Developers will resort to a number of techniques to overcome this issue, but there will always be that balancing act of whether to add new content or to add detail to existing stuff.



**Chuck Osieja:** Anyone who would predict where games are headed is just

blowing smoke. No one knows. The next game (or hardware) to revolutionise the industry could come tomorrow or 5 years from now. What I will say is that I'm excited about the possibilities. Games have become a part of the mainstream now. They're a significant part of the culture and an accepted form of entertainment for everyone, not just geeks, freaks, and basement dwellers. When I was growing up we were odd to be gamers, even among peers. You had to work at it because they weren't selling the carts at the local drug store. Over the past 20 years all those kids have grown up and now I'm an adult (physically) with my own kids. The mind-boggling part is that my kids will never know a world without videogames (thank God) and so the way that they look at every aspect of game creation will be slightly different than what we've done. We stumbled through the process of creating great gameplay, graphics, and technology. There were no benchmarks for us to look to.

Tomorrow's game builders will solve new problems and create new experiences because they're building off of what came before them. It's like standing on someone else's shoulders, you can reach higher.

Draw a parallel to the history of cinema. Videogames are currently where movies were in the 1920's. Compare silent film footage you've seen to what we see today on screen and the possibilities for the future of gaming are amazing.



**Pete O'Donnell:** In the short term, console games will head more towards online as their graphics continue to move towards photorealism. In the medium term, Sony and Microsoft will battle for the living room with their new home entertainment consoles, but in the long term I think games will develop into areas that we find hard to perceive.

Games of the future are going to make the current games look like cave paintings compared to modern day film making techniques. Rather than having controllers, games will occupy the whole of the player's minds and bodies. Direct connections to player's brains will give them the sensation of actually taking part in whatever the game role provides.

Years after this is common place I believe that games will create experiences and sensations that consume and envelope all our five senses simultaneously producing unbelievable entertainment for the players.



**Chris Taylor:** Without a doubt the advances will come from AI and richer game visuals via advances in rendering technology and realistic physics systems.



**Martyn Chudley:** Online is going to be a major component in the gaming experience — there's nothing that compares to playing multiplayer, and adding in the headset element as with Xbox, it's a fantastic way to compete and interact.

Single-player gaming is obviously important too, but more and more, I think we'll see online elements creeping into single player games, until eventually it becomes seamless. Following on from this, online communities are going to develop, expand and mature — and especially as this next generation of kids that have been going online for years starts to grow into the adult gaming market.



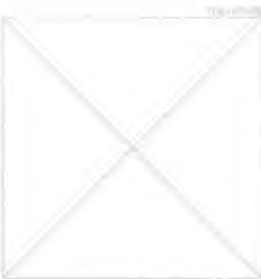
**Scott Bayless:** Depends on how far out you look. I think we're already seeing a rift between certain kinds of stylized mental diversion and immersive fantasy. Today, both Tetris and The Lord of the Rings are called games. At some point, I think the two part ways and become distinct forms of entertainment. So, with that preamble, I'll try to answer with respect to that immersive experience this industry is beginning to deliver. I think the future will see audiovisual fidelity that can routinely match what people have been trained to expect from TV and film. I think we'll see blended experiences that go beyond the cross-promotion we've all learned to expect — the "You loved the movie, now buy the game." kind of stuff. I think we'll also see the industry mature beyond the sort of base emotional experiences we deliver today. Right now, this industry is pretty good at delivering slapstick humour, fear, disgust, horror and juvenile sex fantasy. Think about how much more of the human emotional range we have left to master.



**Matt Morton:** I've been playing Enter The Matrix a lot lately, and am very impressed with how well the game intertwines with the movie storyline. Having moved out to Los Angeles to pursue my acting and film production career, I soon found myself working in the video game industry. I was amazed at how many similarities are involved, but even more amazed at the differences. I think we will see a strong convergence between these two formats of entertainment (movies keeping linear, while games explore other storyline possibilities). Games will grow into more of a tool to escape, learn, think and be philosophical in the future. The movie will tell you the story, but the games will allow you to continue your own discovery of the world



**MAYBE THE ACTION COULD EXIST OUTSIDE THE TV SCREEN — LIKE HOLOGRAMS — CHUN WAH KONG**



(Futurer) Virtual reality could make a big comeback in the next ten years of gaming...



# Meeting of the Minds

DEVELOPER  
ROUNDTABLE  
FEATURE

continued



seen in the film. There won't be movies about a game or a game about a movie anymore. They will be complimentary to each other and will continue to improve the storylines.



**Steve Fawkner:** I think that graphics have just about peaked. Already I'm seeing characters and environments that look almost real, and I ask myself "how will improving these things give the player a better experience?" In short I don't believe it will any longer.

I think that the great games of the future will contain innovative ideas for atmosphere, character & setting. As much as I miss the weird and experimental game systems of 10 years ago, I don't believe they are our future either. Instead, as games become more mainstream, I expect the styles of games to firmly settle into things that players are comfortable with... systems that they pick up and understand quickly and easily, allowing themselves to instantly be immersed in the game's world, and not distracted by interfaces and numbers.

I'm not a believer that all games will become multiplayer either. Certainly the number of people playing multiplayer will probably increase, but I think that a lot of people will still be playing a game to get away from reality... and that reality includes other people.

END OF QUESTION 3  
PLEASE MOVE 1 COLUMN RIGHT



Super Mario 64, voted favourite game of the last 10 years by Gabe Newell of Half-life fame



## Question 4. What are your favourite games of the last 10 years?



**Shigeru Miyamoto:** This may be a mediocre answer, but I like Pac-Man and Tetris. I was also impressed with Sim City so much that I obtained the right to convert it into a home console game.



**Shigefume Hino:** I am sorry but I hardly play with videogames myself. Because I can be influenced by other things easily, I am afraid that I may not be able to think about my own ideas if I experience some great games made by others. Instead, whenever there is a popular game, I try to speculate about the game system and the secret of that popularity. Only after that, I play the game. I am not saying I dislike games. I really love them. I am not trying to be evasive, I believe most of the recent games are very well made.



**Gabe Newell:** Super Mario 64.



**Peter Molyneux:** Command and Conquer.



**Mathieu Ferland:** I have to say NHL95 on Sega Genesis... only because I'm a big hockey fan and because I've spent so many nights doing tournaments with friends.



**Dave Perry:** 1. Zelda: Ocarina of Time, 2. Metrod Prime, 3. Half-Life, 4. Goldeneye, 5. Grand Theft Auto III, 6. Halo, 7. Tekken 3, 8. Metal Gear Solid 2, 9. Unreal Tournament, 10. Battlefield: 1942.



**Kitase Yoshinori:** Age of Empires & Railroad Tycoon. I like simulation and strategy games, so I like ARTDINK games (A2, A3, Atlas, How Many Robot etc.) I also like Age of Empires and Railroad Tycoon for titles from outside of Japan.



**Hiroiyuki Kobayashi:** Resident Evil, Dino Crisis, Devil May Cry.



**Atsushi Inaba:** Resident Evil Remake, Mobile Suit Gundam Giren's Ambition, Diablo.



**Yoshinori Ono:** Castlevania.



**Joel Jewett:** I am a bit partial to Spider-Man and the Tony Hawk games, but after them I'd go with Halo (co-op play with my son)... can't beat killing things for a good gaming experience.



**Peter Morawiec:** Hard to say, 10 years is a long time, besides, I'm biased: Sonic the Hedgehog (Genesis), Mario Kart (Super Nintendo), Vigilante 8 (PS2), Metal Gear Solid 2 (PS2).



**Mark Skaggs:** Hmmm... this is actually tougher than it sounds. Let me name a few that pop into my mind right away. Command and Conquer: Red Alert, Super Mario 64, Final Fantasy VII, and Quake. There are a large number of other games that I've played and enjoyed, but these are the ones that I became obsessed completing or playing for long periods of time.



**Martin Edmondson:** I haven't really played games for fun much for about 10 years! We spend too much time actually creating them and at the end of the day need to switch off! Vice City was a lot of fun and the Gran Turismo series I enjoyed just because it looks so realistic. I play Game Boy Advance quite a bit usually waiting for trains or planes — Tony Hawk and Super Monkey Ball had me hooked.



**Andrew Wilson:** GoldenEye N64, Need for Speed: High Stakes PlayStation, Half Life: Counter-Strike PC, Medal of Honor: Allied Assault PC.



**Cliff Bleszinski:** I'm a big fan of the Silent Hill series. I also love the Metal Gear Solid series, goofy storylines and all. On the PC side of things I love Battlefield 1942 and for a while there my entire life was taken over by Ultima Online.



**Chun Wah Kong:** If I had to pick one, it would probably be Dance Dance Revolution. I'm not particularly good at it, actually I have a very poor sense of rhythm. What I do like is the fact that it's a very simple concept, everybody can get up and play it, but there's also a lot of depth to the game. There are so many different ways of tackling



each sequence, there's a lot of improvisation, and it's just as fun to watch as it is to play.



**Ignacio Pérez:** Civilization for the 90s and GTA III after the year 2000.



**Pat Lipo:** Super Mario 64. That game was incredible in so many ways, it influenced most games that came after it. I played through it to 100% twice, my wife did it three times and I still think there are accomplishments in that game that have not been equalled in anything since.



**Chuck Osieja:** X-com UFO Defense - hands down. I still pull it out of mothballs occasionally and play it.



**Pete O'Donnell:** Super Mario 64 stands out as my favourite game of the last 10 years. Although, with hindsight it is not perfect, it laid the ground rules for so many 3D games. The innovation of placing an analogue controlled Mario in a 3D world, the way the camera control was explained to the player, the difficulty curve, the originality of the gaming concepts, the look and feel of the game, the freedom the player had to complete the tasks, the structure and the pacing of the game were amazing. All these things, and many more, combined to make the most enjoyable and rewarding game I've ever played.



**Chris Taylor:** Impossible to pick only one, but lately it is Battlefield 1942. I can't believe how much fun that game is week after week.



**Martyn Chudley:** Can I have a few please? In no particular order: Banjo Kazooie, Goldeneye, Doom, Geoff Crammond's Fi, Zelda (Ocarina of Time), Blast Corps... and I'm sure there are many more that I've missed out that have taken up countless enjoyable hours too!



**Scott Bayless:** This answer depends on what mood you catch me in, but there are a few that stand out for me. Best kinesthetics ever in a console game: Sonic the Hedgehog. Best RPG I've finished more than once: Fallout.

Turn-based strategy game that's burned the largest number of my precious off-time hours: Civilization. Console shooter that made me believe console shooters didn't suck: Goldeneye.

Console shooter that made me believe console shooters could rock: Halo.

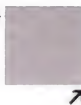


**Matt Morton:** I have to admit to having my TRUE favourites being much older than 10 years. In my early days of gaming, I was hooked on M.U.L.E., Seven Cities of Gold, any Cinemaware title and Armor-Geddon by Psygnosis. As you could probably guess, I was an avid owner of Commodore and Amiga systems. In more recent aspects of games, I would have to point once again to Counter-Strike and Day of Defeat. Also in the ranks are Quake II, Unreal, Battlefield 1942, and Myst.



**Steve Fawcner:** Apart from the Warlords and Battlercy series that I have worked on, my top 10 games would be: 1. Master of Magic. 2. Ultima Underworld. 3. Diablo 2. 4. Ultima Online. 5. Gauntlet. 6. Neverwinter Nights. 7. Eye of the Beholder. 8. Warcraft 2. 9. Heroes of Might and Magic 2. 10. Total Annihilation.

END OF QUESTION 4  
PLEASE MOVE 1 COLUMN RIGHT



**CAN'T BEAT KILLING THINGS FOR A GOOD GAMING EXPERIENCE**  
- JOEL JEWETT

## Question 5. Have you got a message for Hyper readers?



**Shigeru Miyamoto:** Congratulations on the 10 year anniversary! We are preparing for a variety of unique entertainment opportunities with GameCube such as new Legend of Zelda game which makes use of both GameCube and Game Boy being connected. Also, we are introducing the Game Boy Player attachment for GameCube which enables you to play your Game Boy games on your home TV. Please look forward to what we are preparing for you.



**Shigefume Hino:** I am trying to make games that can shine even 10 years from today. I hope you can make many happy memories through videogames.



**Gabe Newell:** The best thing about Australia are the Australians. The worst thing about Australia is musk flavoured Live Savers.



**Peter Molyneux:** The next 10 years are going to be amazing - don't expect to spend too much time in the real world!



**Mathieu Ferland:** Happy anniversary to Hyper and keep reading to get all the scoops about the upcoming best games!!



**Dave Perry:** It's passionate readers like yours that make all the late nights worthwhile. See you online! :)



**Kitase Yoshinori:** I hope to continue making games that are moving and exciting. I hope you'll look forward to them.



**Hiroyuki Kobayashi:** For those of you with GameCubes, you gotta buy PNo3 and for those with an Xbox, Dino Crisis 3 is what you should be playing.



**Atsushi Inaba:** Games are about having fun and playing. It shouldn't just be about violence or sex. It should be about having good solid fun. I'll be sure to try my best to give you games that do just that.



Some of the games picked as favourites from the last 10 years: Metal Gear Solid 2, GTA 3 and Resident Evil remake.



# Meeting of the Minds

DEVELOPER  
ROUNDTABLE  
FEATURE

continued



**Yoshinori Ono:** I am going to try my best to put out new cutting edge games that are on the absolute forefront of technology. You can expect good things from Capcom.



**Joel Jewett:** When we started the Tony Hawk series, I built a half-pipe in my backyard so that the team could immerse themselves in skating so we could do a better game. I just bought two horses...



**Peter Morawiec:** Have a look at the aforementioned games - they are all great games, but also a great example of the rapid progress made in our industry. Yet, our industry is still in its infancy, so, stick around, because we have a fun ride ahead! :)



**Mark Skaggs:** Sure, 10 years is a long time, but it still feels like the game industry is in its youth. Many people compare it to the movie industry in the 1930's and how that we're still trying to come to grips with creating great experiences. It's exciting to look forward and think of all the great changes and experiences that are just around the corner.

Imagine how fun it will be to look back in 10 years and realise that today's game will look as simple to us then as "Super Mario World" looks to us today?



**Andrew Wilson:** EA Sports Rugby 2004... at the top of every self-respecting Aussie's wish list!



**Cliff Bleszinski:** Sit back and think about how much your favourite hobby has changed over the past years. Now, think about what we, as developers, have in store for you for the next 10 years. Things are only going to get more exciting around here!



**Chun Wah Kong:** I'd like to encourage every Hyper reader who aspires to work in video games, now or in 10 years time, to keep pushing for new ideas and challenge those who say it's not possible. To everyone else, keep your eyes peeled, it's gonna get very interesting in the next few years!



**Ignacio Pérez:** Keep playing games for at least another 10 years. I think that we are heading towards the Golden Age of gaming with bigger and bigger games and still a lot of creative freedom. We, as developers, are trying to make 21st century games and we expect you to play with them.



**Pat Lipo:** Embrace innovation! Keep your mind open to new ideas in games, and if it's not like your favourite game give it a chance anyway. The more we all do this, the more innovative, new ideas might make it into our hands.



**Chuck Osieja:** Can you send over some more Fosters? I'm running low.



**Pete O'Donnell:** It's been a great 10 years with Hyper magazine and there will be plenty more from the Race Driver team to keep you playing for the next 10 years!



**Chris Taylor:** Videogames rock!!!



**Martyn Chudley:** Well, believe it or not, we actually have quite a few copies of Hyper in our library here at Bizarre - yes, they've made it half-way round the world!

You've covered our games from back in the early days with Formula 1, so it's great to see you achieve your 10th anniversary, especially as mags often come and go. So our message would be 'Congratulations' to those working on the mag, and 'Keep on reading' to the readers - see you in another 10 years, we hope!



**Scott Bayless:** You guys are why guys like me aren't teaching creative writing to high-school students. Challenge us. Demand more from us every day. Ultimately, it's the consumers who define an industry and ours is no exception. So keep pushing us. It's what keeps us sharp.



**Matt Morton:** The only thing I can safely say is, "Expect the unexpected!" I'm constantly amazed each time we have a new game come into production. The rate at which the gaming technology is growing has been exponential, and it will not slow down anytime soon.



**Steve Fawcner:** When you buy a game, if there's something in there you like or dislike, go online, find the appropriate forum and tell the developer what you did or didn't like about it. Even if the developer is not around, you can bet we're reading everything that is written. If you want to make sure that you're playing better games, short of getting a job as a designer, this is the best way to do it.

Oh yeah... and don't be afraid to join in a multiplayer game of anything and frag your friends until they lay down on the floor writhing like worms and crying like babies!



CAN YOU  
SEND OVER  
SOME MORE  
FOSTERS?

- CHUCK OSIEJA



# WinWinWin >>>

Entries close October 8th.

## Win a Polaroid digital camera!

 **Polaroid**

>>> To celebrate Hyper's 10th anniversary, we thought maybe you'd like to capture the moment with an awesome Polaroid PDC3350 digital camera worth \$499! The PDC3350 is a 3 Megapixel camera with 3x optical zoom, 2x digital zoom, a TV out, can be used as a web cam, a 1.5" colour LCD and 15fps video mode — amongst many other cool features. We even have three Polaroid One cameras (valued at \$99 each) to give away to runners-up, complete with a box of instant film (valued at \$22.95 each). How cool is that? To be in with a chance to win this awesome prize, just answer the following question:



### Name a videogame that involves taking photos.

Put your answer on the back of an envelope, along with your name and address, and post it off to: **Polaroid Prize, Hyper, 78 Renwick St, Redfern, NSW 2016.**



## Win a whole bunch of stuff – and a free Hyper subscription!

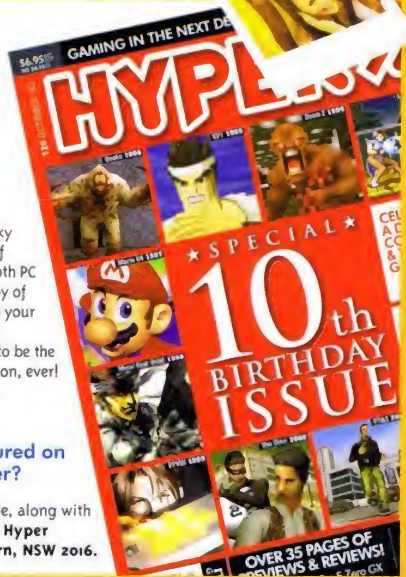
>>> Win a whole bunch of stuff – and a free Hyper subscription!

We're not done with the birthday treats yet... the Hyper crew has decided that a lucky Hyper reader this month will win a bundle of cool stuff from the Hyper office – games (both PC and console), a t-shirt, an autographed copy of Hyper's 10th anniversary issue to show off to your friends, some lucky dip prizes, plus a year's subscription to Hyper magazine! It's going to be the coolest collection of stuff anyone has ever won, ever!

To be in with a chance, just answer the following question:

### Which character was featured on the very first issue of Hyper?

Put your answer on the back of an envelope, along with your name and address, and post it off to: **Hyper Birthday, Hyper, 78 Renwick St, Redfern, NSW 2016.**



# PASSION



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&gt;&gt;PS2 XBOX GCN

# TONY HAWK'S UNDERGROUND

WOW-O-METER



CATEGORY: Skating &gt;&gt; PLAYERS: 1-Multi &gt;&gt; PUBLISHER: Activision &gt;&gt; AVAILABLE: Late 2003 &gt;&gt;

**T**ony Hawk's Underground represents a huge shift in approach for the Tony Hawk series. Anyone who has been playing these games since the beginning would recognise that although the skating mechanics are better than ever, the Career mode as it stands has outstayed its welcome. You can only complete the same sets of objectives so many times before it gets old... time for a change we think. Enter Underground, the Tony Hawk game we've been clamoring for since Tony Hawk 2.

## PROVE YOUR METTLE

In Underground you start out as an unknown, so no more choosing your favourite pro at the start of the game. Instead, you literally play as yourself, and progress through a "Story" mode. The first step in the game is choosing an overall difficulty level — beginner, normal or sick. This is a nice change for the series, making it a little more accessible for the newbies out there (shame on you by the way), and introducing greater

replayability. At this stage we don't know if the three levels correspond to three separate sets of challenges, but we presume that it will simply mean one set with three levels of difficulty.

Another new addition for the series is the introduction of cutscenes, the first of which shows you chilling at home, getting your board ready before a mate drops by to tell you that there's a skate comp on and Chad Muska will be skating in it. Before you can head down to the comp though, it's off to the "create-a-skater" screen. Like we said, you can't just choose a pro in this game, you have to create yourself! So what, you say, we've all created our own characters in games before. Well, not quite like this. What Tony Hawk's Underground will let you do is email a picture of your bonce (or someone else's!) to Activision, who will then crop it to the right size and format and give you a password so that you can access it through your PS2 or Xbox, and download it into the game. You can then fit your face to the character you create. Cooler still, each cutscene from

that point onwards will feature your character and your face! One option that we'd really like included, however, would be using the EyeToy to snap a picture of your face to use in the game, as it would be a much more straightforward process. At this stage it doesn't look likely however, as Neversoft presumably want a uniform solution for all platforms. Looks like Nintendo owners will be left out in the cold once again eh?

Once you're kitted up and ready to go, it's off to the competition. Impress Chad and he'll reward you with a new deck. Because you're just starting out in the world of skating, the progression is a little different this time around. Rather than starting out with every move at your fingertips, you'll actually need to learn new tricks. You'll get to know the pros a little better in this game too, as they'll give you challenges and equipment as you prove your mettle as a skater.

## GRINDS AND GRABS

Of course, another major change for the series is the level of

customisation at your fingertips. In addition to creating a virtual doppelganger in the game, you'll also be able to create your own flip tricks, grinds and grabs using a straightforward looking keyframe animation program. Joy! The level creator is also a lot more versatile, allowing you to create parks that are an order of magnitude greater than in previous Tony Hawk games. Instead of just dropping in small elements, you can now add full buildings and the like to give your layout a real sense of scale. Better still, you're able to create your own challenges within these levels. Yep, this means you can set a person to



Sorry guys, I bought a car





**>> EACH CUTSCENE FROM THAT POINT ONWARDS WILL FEATURE YOUR CHARACTER AND YOUR FACE**

issue the challenge, then position the relevant pieces of the challenge, whether that be C-O-M-B-O or S-K-A-T-E or whatever. Although we're getting sick and tired of doing the same style of challenges over and over, being able to set your own devious ones should be wicked fun. And better still, you'll be able to upload your custom levels and challenges so other people can have a crack at them.

One slightly disappointing aspect is that the gameworld is still divided into levels — nine all up. We were really hoping for one huge gameworld to

skate in, but hopefully we'll see that in next year's title. For now though, it's good enough knowing that the levels will be larger than ever, and the ability to get off your board for a limited amount of time means that you'll have options galore. Want to start a run

**>> WHAT WE'D LIKE TO SEE:**  
Create your own skate video!

from on top of that house? Then get off your board and climb up on top of it! You'll even be able to get behind the wheel of a selection of vehicles, but it seems likely that these instances will all be challenge related, as opposed to the vehicles being there to be commandeered at any time. Regardless, the Birdman is back! <<



**Hiii-yaaaahhh!**



**It really IS the underground!**

# POWER



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&gt;&gt;PS2

# MAXIMO vs. ARMY OF ZIN

WOW-O-METER



CATEGORY: Action/Platformer >> PLAYERS: 1 >> PUBLISHER: Capcom >> AVAILABLE: Late 2003 >>

**M**aximo vs. Army of Zin takes place eight months after the original story, with Maximo and Grimm still searching for Maximo's beloved Sophia.

Unbeknownst to them, events that took place 500 years ago are about to become disturbingly relevant. You see, all that time ago, an army of the clockwork undead — the Army of Zin — were created. They were fueled by the souls of the dead compressed into stones — the Energizers of the dead if you will. Humankind managed to defeat them and locked them away in a vault, but over the last 500 years they've been regenerating and are now back to wreak havoc once again.

Maximo's new quest then, is to uncover the secret of the Zin AND find the girl. However, it's not necessarily that simple, and Capcom Digital have gone to great lengths to ensure that the storyline is a compelling aspect of the game. We spoke to Mark Rogers and Scott Rogers (no relation to each other... although Mark does look a lot like Val Kilmer, which is a little

offputting), the Producer and Lead Designer respectively, about how the sequel is shaping up.

## LET THEM DIE

Combat plays a much larger role in Maximo vs. Army of Zin, and you really have to see it in action to believe just how different it is. Maximo has some fantastic combos, including Devil May Cry inspired moves such as knocking opponents up into the air, then leaping up into multiple hit juggles before slicing them in half. Indeed, Maximo has much greater versatility in moves this time around, with Capcom Digital even including a combo counter, so you can go after those oh so satisfying 20 and 30 hit combos. This ties into the new Vanquish Bonus system where you're rewarded for speedy disposal of enemies. In terms of abilities, Maximo 2 will be much more varied, as Mark explains: "Maximo has more innate capabilities (as far as moves are concerned) at the beginning of

Maximo 2 than he had at the end of Maximo 1 with all his powerups. So there is a lot of innate stuff to actually discover, but then on top of that is all the stuff he can collect along the way. He has swords, fire swords, a hammer. The power-up tree for the hammer or the sword is different, so the weapons become increasingly unique as you play the game."

Aside from radically different combat, abilities and enemies, another new aspect that has been introduced in Army of Zin are the "innocents". These are characters in the game that need your help as the Zin pillage their towns and villages. You can, of course, let them die — as they're often difficult to save, but the choice is yours. Save the innocents and you'll be rewarded with new areas, hints about the game and cash. The idea was to make Maximo more heroic, as he really only cared about his own skin in the first game. Another new addition is that you'll get to play as

Maximo's cool sidekick Grimm. Better known by his full name Grimm Reaper, you'll only be able to control Death for limited periods of time, as he's invincible and deals out large amounts of damage.

## VIBRATING BOXERS

Perhaps the most significant change in direction for Army of Zin, however, would be moving away from being such a hardcore gamer's experience. As Mark explains: "There's a lot of tweaks within Maximo to make it a lot kinder to the player. In Maximo 1 you had to pay for your saves. We forged new ground with that

**WHAT WE'D LIKE TO SEE:**  
Maximo's boxer shorts voiced by Rik Mayall.



I learnt this spin attack from Link





Maximo: he's a free-ballin' kinda guy



**YOU'LL ONLY BE ABLE TO CONTROL DEATH FOR LIMITED PERIODS OF TIME, AS HE'S INVINCIBLE**

particular mechanic. We don't do that anymore. After paying for a game, which is relatively expensive, the last thing people really want to do is pay for their lives as well! We've modified that so you can actually save after every level. Also, in Maximo 1 you could gain abilities then lose them if you die. In Maximo 2 you just keep them. We wanted the player to be able to grow in power, so we could make the later challenges in the game much greater." Scott continues "It was a really big concern of ours to make sure that the things that people weren't so keen on are as good as they possibly can be. All the systems, the combat, the saves, the continues, the way you manoeuvre around the world. Everything has been improved 100%. I think that the people that were put off by the difficulty will embrace it now."

And of course, what G&G game would be complete without a little more boxer short loving (not literally you sick puppies!). Indeed, "In Maximo 1 the

boxer shorts didn't do anything. In Maximo 2 the boxer shorts have capabilities. They range from vibrating boxers which allow you to find treasure, so if you go near a hidden treasure chest, your boxers will start vibrating. Another one is the Shorts of Burning Vigour, which increase your capabilities - your manly power is increased so you can do more damage."

Maximo vs. Army of Zin also looks fantastic. The clockwork foes you'll face are intricately detailed and very steam punk in design, the bosses (from what we've seen) are refreshingly creative and Maximo moves with impressive fluidity. Looks like Maximo is here to stay. **15**



# PRIDE



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&gt;&gt;&gt;XBOX

# PROJECT GOTHAM RACING 2

WOW-O-METER



CATEGORY: Racing >> PLAYERS: 1-Multi >> PUBLISHER: Microsoft >> AVAILABLE: November >>

**W**hen I went to play Project Gotham Racing 2 (PGR2) for this preview, it just so happened that I was picked up in a red Ferrari and driven around the actual Sydney circuit that will feature in the game. You know, it was just the usual kind of thing you do when you go to check out a videogame in development... joy rides in super cars, secret drop-off

locations, cocktail parties — being a games journalist is the next best thing to being James Bond. Ahem. However, after only a few minutes with PGR2 I'd forgotten all about the glitzy presentation and high-speed cruise. The outside world ceased to exist. All that mattered was PGR2.

## FOSTERS BEER

The Sydney tracks look as good as you'd expect them to. Now we really know how all those British geeks felt when they were able to drive around London in Sony's PS2 game, The Getaway. You'll find yourself chucking in the race just so you can continually stop the car and see how well Bizarre Creations have modelled your favourite office block in the Sydney CBD. Then there's the thrill of powersliding around the base of the bridge and zooming up into the Rocks. Obviously, the folks at Bizarre spent a bit of time down here making sure they captured as much data on the locations as possible, as the in-game renderings really do seem to capture that sunny, fresh

Sydney feeling. We can just picture those Bizarre programmers hanging out the windows of various taxis, digicam in one hand and Fosters beer in the other. Soaking it up.

There are a large number of variations on the Sydney track, with different races taking you through different streets, and naturally, through the same locations in reverse. You'll see a variety of infamous locales such as the Lord Nelson hotel, Jackson's On George, the Hyatt, the Orient hotel, and even the easily identifiable bridge-side public housing. Of course, if you suffer from cultural cringe, then you'll be pleased to know that PGR2 also takes us all over the world, including circuits set in Moscow, Edinburgh, Chicago, Barcelona, Florence and more. If you're somewhat well-travelled then you can do even more geeky location spotting in the other cities in the game.

Probably the biggest drawback with this sequel, other than Sydney, will be the inclusion of Live online play. Not only will you be able to race your friends, but you'll be able to download ghost cars of the fastest lap times that have been uploaded by other users and try to beat them. Leaderboards will also update results of the Solo mode play giving you a look at who the best

PGR2 players are in the entire world. Naturally, the game will also allow system link if you simply want to set up your own mini PGR2 LAN night. Also, we can look forward to some downloadable content... new cars and tracks anyone?

## WHAT WE'D LIKE TO SEE:

A circuit across the actual bridge and back would be nice... Bizarre, are you listening?

downloadable content... new cars and tracks anyone?

## REALISTIC DAMAGE

As you might also have guessed, the car handling in PGR2 feels just as sublime as it did in the original PGR. Bizarre have simply refined the already great driving physics, and just added more detail to the



Eliot enjoys the view





**YOU'LL BE ABLE TO DOWNLOAD GHOST CARS OF THE FASTEST LAP TIMES THAT HAVE BEEN UPLOADED BY OTHER USERS AND TRY TO BEAT THEM**

experience, such as more intricate car modelling. You'll have access to a whole range of new cars in this sequel, including the new Ferrari Enzo, Porsche GT2, BMW Z4, Mini Cooper S and Porsche Cayenne Turbo amongst others. In fact there are more than 100 real life cars to unlock, so you should be kept busy for quite some time checking how each one handles the sweeping corners under the Harbour Bridge.

A new damage model is also in place, with visible realistic damage now possible with each car. The new Kudos system will also take advantage of this new element to the game, so you'll lose more Kudos the

more you rack up damage to your car, and likewise earn big points if you cruise to victory without a single scratch. There are no huge stacks, but subtle realistic damage. PGR2 is all about style after all.

Sure, Halo 2 is something to get excited about, but how could we forget just how sublime the first Project Gotham Racing was? And here we are, just a few mere months away from the sequel! The cars, the kudos, the radio stations... it's all coming back, but bigger and better and featuring our very own Sydney. It's going to be the best early Christmas present ever. **EA**



**This ain't Sydney, Bah!**



# PURE RUGBY



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This is my pet, Willy... here Willy, Willy

Just hit him over the head with a French stick!

It's just like Venice, only... Alien-er

>>> PS2 XBOX GCN PC

# BEYOND GOOD & EVIL

WOW-O-METER



CATEGORY: Action/Adventure >> PLAYERS: 1 >> PUBLISHER: Ubi Soft >> AVAILABLE: Late 2003 >>

**M**ichael Ancel may not be a household name, but as the creator of Rayman he's certainly earned his stripes as a videogame creator. For the last three years his attentions have moved away from the quirky limb-less one and on to a new project: Beyond Good & Evil. We've had a good hands-on with the game and are pleased to report that Ancel is well on track to creating another first class franchise.

## FANTASY AND SCI-FI

Beyond Good & Evil is set on the planet Hyllis, where an alien invasion appears to have been thwarted by the government. Or so they would have you believe. You play a female journalist named Jade, who isn't prepared to accept the official explanation. Something's not quite right... her dreams become filled with hideous visions, alien-like figures lurk in the periphery and she begins to suspect a conspiracy of grand proportions. Time to get to the bottom of it all then!

Hyllis is a wonderfully realised setting for the game, epic in scope and very much a blend of fantasy and sci-fi influences. It covers a whole

chain of islands that Jade can traverse using a hovercraft at the beginning of the game, and an aircraft later on. The visuals really are gorgeous — everywhere you look there's lo-fi tech mixed seamlessly with funky architecture and luscious panoramas. The gameworld is swimming in incidental details too, from the distinctive furnishings in Jade's home, to the wonderfully eclectic cast of characters. Hyllis is certainly a very multicultural (or should that be multispecial) place, with citizens that come in all shapes, sizes and breeds. There's definitely a Miyazaki-esque lilt to the character designs in Beyond Good & Evil, and along with the highly amusing cutscenes they really help suck you into this unique gameworld.

## PERVERSELY SATISFYING

Jade doesn't fight on her own, partnering up with a half-pig, half-man named Pey', who fortunately is there for more than just comic relief. He'll help guide you, fix vehicles for you and kick some booty by your side. Most

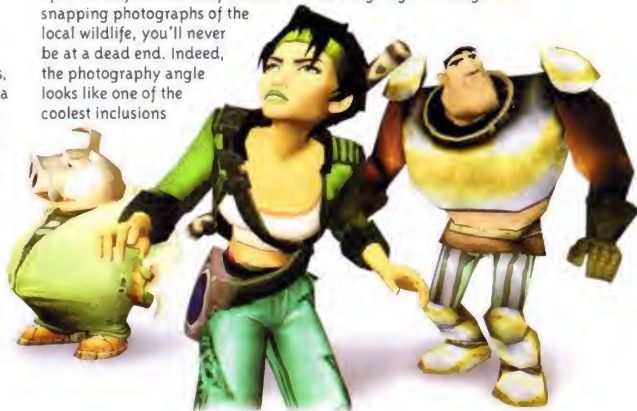
importantly, he's there to help you solve puzzles, thanks to his unique abilities, including a bounce attack and jet boots.

## WHAT WE'D LIKE TO SEE:

The ganja references in our beta code remaining in the retail version.

Beyond Good & Evil looks like it's going to be one of those charming and engrossing action adventure games where there is always something to do. From challenging an NPC to a game of air hockey to hovercraft races or snapping photographs of the local wildlife, you'll never be at a dead end. Indeed, the photography angle looks like one of the coolest inclusions

in the game, as it's a way of exploring all that the world has to offer in terms of wildlife, as well as getting paid. And there's something perversely satisfying about having a whole Pokémon Snap style mini-game underlying the serious storyline of government conspiracies. Best of all, from our brief playtest we've only just scratched the surface of what Beyond Good & Evil has to offer. This one is going to be huge.





DOT

# hack//SIGN

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hack//SIGN

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meenie  
minie, moel!



Pick up Light Energy Ammo

You're fired!



Do you know the secret zombie homeboy handshake?



Go on, I dare you to look down both barrels

>>>XBOX PS2

# FALLOUT: BROTHERHOOD OF STEEL

WOW-O-METER



CATEGORY: Action/Adventure >> PLAYERS: 1-2 >> PUBLISHER: Interplay >> AVAILABLE: TBA >>

**F**allout, one of the most memorable RPGs ever devised, not only spawned a direct sequel, *Fallout 2*, but also a spin-off tactical combat game that was dubbed *Fallout Tactics*. *Fallout Tactics* on the PC has now in turn inspired the first *Fallout* console game, *Brotherhood of Steel*. It's not so much an RPG as it is an action adventure with the emphasis on combat, combat, combat. It's time to go back to that post-apocalyptic wasteland, people... oh goody!

## HILARIOUSLY GORY

Whilst humour has always played a large part in the *Fallout* universe, sex appeal hasn't... until now. *Brotherhood of Steel* flaunts hardened combat-weary females in little much more than back lingerie and boots. It looks like this game is going to be all about gratuitous violence and sexy babes. Of course, the gratuitous violence aspect we were well used to... *Fallout* had some of the most hilariously gory animations for combat, and it was

actually a character perk you could select for your character — to witness the goriest deaths possible. Without a doubt, *Brotherhood of Steel* will continue this fine tradition.

Choosing from three set characters — two men and a woman — players can then get about the world and customise their avatar with various types of armour and weapons, as well as develop various Feats — a nice acknowledgment of *Fallout*'s RPG roots. The focus really is on combat, however, so if you're expecting a console RPG then you'll have to look elsewhere. This is very much an action game. You'll encounter vault dwellers and the like, but the majority of your time will be spent blasting at mutants and opposing clans.

## CUT DOWN WITH MINIGUNS

The action takes place from a variety of camera angles, with the view swinging behind your character whenever they target an enemy. Many of the dynamic camera angles are much more zoomed in than any of the previous *Fallout* games, so we

can fully appreciate the over-the-top animation of mutants getting cut down with miniguns, or the flamethrower in full effect. This is a console game, after all.

Much like the relentless action — and co-operative play — of games such as *Baldur's Gate: Dark Alliance* and *Hunter: The Reckoning*, *Fallout: Brotherhood of Steel* forgoes its RPG heritage for the pleasure of shootin' shit with friends (or using the plethora of melee weapons to hack, slice and bludgeon your opponents). To sustain the concept over multiple levels, we're hoping that there are plenty of the quirky character types that populated the PC games, and hopefully an appearance from *Fallout Boy* in the intro at least!

We don't have any huge hopes for *Brotherhood of Steel* to be anything particularly special, but it looks like it will at least be over-the-top fun. <<<



**WHAT WE'D LIKE TO SEE:**  
How about a teaser for *Fallout 3* on there somewhere...?



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The window cleaners are revolting!

Q's inflatable Bond decoy works a treat

Just flap your arms, James

>>PS2 GCN XBOX

# JAMES BOND 007: EVERYTHING OR NOTHING

WOW-O-METER



CATEGORY: Action >> PLAYERS: 1-4 >> PUBLISHER: EA >> AVAILABLE: Late 2003 >>

**E**ver since Rare propelled Goldeneye into videogame superstardom, the Bond franchise has been characterised in large part by first person shooters. For their latest, however, EA are taking a bit of a break from the formula by —“gasp” — going third person! Think Metal Gear Solid or Splinter Cell and you’d be on the right track.

### BOND WILL DO THE NASTY

It’s high time the Bond franchise attempted to tackle this style of game, actually, as it’s a natural fit. Who better to infiltrate enemy fortresses by inching along walls, peering around corners, snapping guards’ necks and using a variety of high tech gadgets than Bond? Mixing it up even more, Everything or Nothing will feature much greater environmental interaction and an emphasis on hand-to-hand combat, so you’ll be able to use countless objects in your surroundings as weapons, hopefully emulating a little more of the tenacity and

inventiveness that Bond is renowned for. You’ll also have access to over 20 weapons and gadgets, allegedly including the ability to rappel up or down any wall — although we’ll believe that when we see it, given the ramifications it has for game design.

Disguises will also play a more prominent role, with the third person perspective allowing you to really get a sense for being in character. You can also look forward to a couple of other Bond staples, namely sexy hoes and crazy vehicles. Or is that crazy hoes and sexy vehicles? We don’t know, but we do know that Bond will do the nasty with tanks, helicopters, motorbikes and sports cars. Eeww.

### VALLEY OF THE KINGS

Everything or Nothing features an all-new storyline, with a script penned by Bruce Feirstein — a Bond veteran, but we’ll just have to wait and see how it turns out. Hopefully better than *Die Another Day*... although that wouldn’t be hard. We

do know, however, that Everything or Nothing will take you to such exotic locations as a mountain fortress in Peru, the Red Square in Moscow, the French quarter of New Orleans and a secret facility in the Valley of the Kings in Egypt. Pretty standard for Bond, but exotic nonetheless.

And of course, being an EA production, many of the actors from the films are reprising their roles for the game, such as Pierce Brosnan as Bond, John Cleese as Q and Dame Judi Dench as M. Better still, Richard Kiel is back as

Jaws (and doesn’t look to have aged a day) and Willem Dafoe plays Bond’s new nemesis Nikolai Diavolo. Let’s not forget the new Bond girl

Shannon Elizabeth as Serena St. Germaine and Heidi Klum as the nasty Katya Natanova. They’re all doing voice over work for the game, as well as being cyberscanned to ensure the in-game

models look the part too. Throw in the all-important two player co-op mode, as well as four player splitscreen multiplayer modes, and you have a feast fit for a secret agent.

**WHAT WE’D LIKE TO SEE:**  
Other classic Bond villains return, like that guy with the bowler hat. He was cool.





**GROMIT...**  
**...Any Hero**  
**You Want Him To Be!**



**Wallace & Gromit**  
**in**  
**Project Zoo**







Is this a videogame or a painting?



I shouldn't have had that suspect party punch



Chop, chop, slash, swish!

&gt;&gt;XBOX

# OTOGI: MYTH OF DEMONS

WOW-O-METER



CATEGORY: Action/Adventure >> PLAYERS: 1 >> PUBLISHER: Sega >> AVAILABLE: TBA >>

**J**apanese mythology is always pretty interesting, and when it involves undead warriors and demonic armies even more so! Sega's new action adventure (with a few RPG pretensions), *Otogi: Myth of Demons*, will plunge you headfirst into more than 25 levels of destruction as you strive against the odds to stop "doomsday".

## EVIL DEMON HORDES

If you've managed to pry yourself away from the screenshots on this page, you'll agree with us that *Otogi* looks impressively slick. In fact, it looks so good, that it's already won an award or two at various industry meets for its audio/visual brilliance. We're really starting to see the Xbox pump out some mighty fine eye candy now that developers (in this case, From Software) have had time to really get to know the hardware. Visually, *Otogi* sometimes looks like a cross between the stylishly polished flair of *Soul Calibur II* and the speed and thrills of *Devil May Cry*, and the gameplay isn't far off that comparison either. There's also a

level of surrealism in the game that's rather appealing — from hot, dusty landscapes to strange blurry underwater locations (or at least they appear to be underwater), *Otogi*'s artistic visuals capture an atmosphere that gives the game a fresh flavour in keeping with the Japanese folklore that it takes its inspiration from.

## CARVE YOUR WAY THROUGH

Your character's name is Raiko, and you're an undead warrior who has been brought back to go up against evil demon hordes that have been unleashed upon the Earth. You'll become familiar with four varieties of magic (each with three levels of power) and about 30 different types of melee weapons as you face off

against absolutely huge bosses and swarms of relentless enemies. The control method allows you to suspend yourself momentarily in the air for some cool mid-air combos, with each button on the control pad corresponding to a different style of attack. Launching yourself up and pulling off some of the more complex magical sword moves gives you the same kind of cheap thrills as the old sword and gun combo from *Devil May Cry*. *Otogi* also features a time limit of sorts, as your health slowly runs out as you progress, requiring you to constantly be on the look out for the power-up orbs that are hidden about the place.

## WHAT WE'D LIKE TO SEE:

An extra level or two in the PAL version would help to extend the game's fairly short lifespan.

The environments in the game have also been built especially so they can be brought down around your ears during the action, and you'll be able to carve your way through statues, pillars and whole houses in a whirlwind of destruction.

You even get rewarded for your wanton destruction. The PAL version of the game will sport some notable improvements over the Japanese release, with many of the graphical effects being tweaked and toned down so as not to obstruct the player's view of the action. Once again, we actually benefit from getting the game a little later than our overseas cousins. <<<





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Oh no, it looks like the game just crashed!

>>PS2 XBOX GCN PC GBA

## TMNT

CATEGORY: Beat 'em up >> PLAYERS: 1-4 >> PUBLISHER: Konami >> AVAILABLE: Late 2003 >>

**T**eenage Mutant Ninja Turtles was one of the biggest licenses ever back in the day. There seemed to be no stopping Donatello, Raphael, Leonardo and Michaelangelo in their quest to degrade the English language and find the perfect slice of pizza pie. The original arcade game was a pretty standard side-scrolling beat 'em up, but with four players it was undeniably good fun. Well guess what? The turtles are back in a new TV show, and Konami have picked up almost exactly where they left off. Yes, it's the same old half-shell heroics, except with 21st century panache... otherwise known as cel-shading. TMNT actually looks really slick and once again multiplayer is the real drawcard. Unfortunately at this stage it looks like two person



multiplayer is all we're going to get, which is a damn shame, but understandable given the size of the characters and "BWAMM" effects — four turtles on screen at once may be too cluttered. If you played the TMNT arcade games back in the day you have a good idea what to expect.

WOW-O-METER



I can't breathe in this thing



Oh, I see you found my mine



>>XBOX PC

## ARMED & DANGEROUS

CATEGORY: Third person shooter >> PLAYERS: 1 >> PUBLISHER: LucasArts >> AVAILABLE: Late 2003 >>

**A**rmed and Dangerous (A&D) may sound like the title of another run of the mill military sim, but it's actually quite the opposite. Developed by LucasArts in conjunction with Planet Moon Studios, A&D looks to have the personality and humour that LucasArts titles were once renowned for, combined with the sense of the surreal and unique visual style that Planet Moon titles like Giants had in spades. In short, a good combination. Hell, how could a gang comprised of a cockney criminal mastermind, a debonair tea-drinking robot, a visionary seer

who's completely barmy and a sarcastic Scottish mole, possibly be wrong? Although a third person shooter at heart, A&D will be heavily story driven and really aiming to have you laughing out loud. The weapon selection, for instance, is pretty awesome, with our favourite being the Topsy-Turvy Bomb which literally flips the world upside down for a second sending the enemies falling into space before crashing back to Earth as it returns to the right way up. Lots of fun.

WOW-O-METER



These home renovations are getting out of hand

>>PC

## ROME: TOTAL WAR

CATEGORY: Strategy >> PLAYERS: 1-8 >> PUBLISHER: Activision >> AVAILABLE: Late 2003

**A**fter Shogun: Total War and Medieval: Total War, Creative Assembly have certainly nailed their genre of choice. Both games were quite amazing — throwing thousands of soldiers on a fully 3D battlefield, engaged in realistic combat, capped off by engrossing strategic options on the world map. Rome: Total War takes it all a step further. For a start, every unit is now fully polygonal (as opposed to the sprites of the last two games), and with up to 10,000 of them on the field at once, this is an incredible looking title. The level of detail on

each unit combined with excellent animations and an already intimidating sense of scale really has to be seen to be believed. Other significant changes see the strategic map better integrated into the actual warfare and more detailed diplomacy options. The setting should prove a big hit with gamers too, giving you a choice between 21 factions, including the Romans, Egyptians, Barbarians and even slave uprisings — bring on Spartacus!

WOW-O-METER





»»PS2

# KILLZONE

CATEGORY: FPS >> PLAYERS: 1-TBA >>

PUBLISHER: Sony >> AVAILABLE: Late 2004 >>

**W**ith a title like Killzone, it's almost impossible not to put on an Austrian accent each time you say the name. Fortunately, however, this isn't a game based on a bad Arnie film, but a new title from Guerilla Games (formerly known as Lost Boys). Although it has only just been unveiled, the developers have actually been working on it for almost a year and a half and it already looks fantastic. Indeed, from what we've seen, Killzone has a level of visual depth and polish well above the current FPS games on the PS2.

The gameplay is squad-based, but in single-player you can only

play as one of the four squad members throughout the game, with the other three being entirely AI-controlled. Each character will have their own special abilities and strengths, potentially giving you the incentive to play through the game four times. There's also a huge lineup of weapons - 21 in all, each with secondary fire modes. Best of all, Killzone is also going to have extensive multiplayer and online modes. More on this one soon.

### WOW-O-METER



Is this is the zone where we kill?



He's only got eyes for you...



Eliot & Cam make their way to the Redfern carpark



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»GCN

## F-Zero GX

A very convincing argument for why you should get your hands on a GameCube.



# Reviews >>



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## Game Theory

DANIEL STAINES



>> Although I risk becoming a pariah in the game-critic community, I'm going to use this month's column to come out and say something I've been wanting to say for a few months now: I LIKE Dead or Alive Xtreme Beach Volleyball. I like the idea, I like the execution of that idea and I like what it represents for the future of interactive entertainment.

It's all a matter of how you approach it. If you go into DoAX expecting any kind of "game" in the traditional sense, then you're already doing yourself and Team Ninja a disservice. This is a piece of interactive entertainment in the purest sense of the term. It is not something that you "play" and it is not something that you can "win" – it is something that you experience. DoAX presents gamers with a gorgeous virtual playground populated by attractive women in skimpy outfits and offers nothing more than the opportunity to interact with and experience this electronic paradise.

In that regard, complaining about Tecmo's shallow attempt at recreating the mechanics of beach volleyball is akin to bemoaning the fact that one can't actually "play" chess in The Sims. Both of these activities are simply means by which the "player" (and I use the term loosely) is able to expand the extent to which they are able to immerse themselves in the game environment. The volleyball is simplistic because the main focus isn't on the mechanics of the sport, but rather the "summertime" sexual atmosphere that this kind of activity creates.

Of course, DoAX's blatantly sexual nature is precisely the reason a lot of people find the game offensive – but why is this the case? To paraphrase Jane from Game Girl Advance, DoAX is openly and unabashedly a pin-up game aimed at males. As such, it has got as much chance of turning women away from gaming as Ralph or FHM have of turning them away from reading magazines. Sexual content is not a bad thing in itself so long as the context is coherent and makes it clear that this is what one should expect from the product they are purchasing.

DoAX isn't a perfect example of interactive entertainment, but it is one that attempted to do something a little bit different in a medium awash with stagnation and unoriginality. Surely that's something to be praised?

daniels@next.com.au

## HYPER CREW TOP 5

Eliot Fish – Editor

1. Championship Manager 4 – PC  
"The new English Premier League season refreshes the old football addiction..."
2. Final Fantasy Tactics Advance – GBA
3. Metroid Fusion – GBA
4. Pro Evolution Soccer 2 – PS2
5. MechAssault – Xbox

Cam Shea – Deputy Editor

1. F-Zero GX – GameCube  
"Sega & Nintendo together at last. Ain't life grand?"
2. Top Spin – Xbox
3. Time Crisis 3 – PS2
4. Animal Crossing – GameCube
5. Amplitude – PS2

Malcolm Campbell – Art

1. F-Zero GX - GameCube  
"Dance, Octoman! Dance!"
2. Zelda: The Wind Waker – GCN
3. Pro Evolution Soccer 2 – PS2
4. Tron 2.0 (lightcycles) - PC
5. King of Fighters 2000 – Neo-Geo

Daniel Staines – Reviewer

1. Arcanum – PC  
"Any game where ogres can wear top hats is great in my book!"
2. Final Fantasy X – PS2
3. Pokémon Sapphire – GBA
4. Pro Evolution Soccer 2 – PS2
5. Project Gotham Racing 2 – Xbox

## THE HYPER SCORING SYSTEM The Overall Score – what's it all about?

0-49

These games simply suck. A total waste of money!

50-59

Bad game design and possibly not even worth renting.

60-69

Average, verging on bad. Flawed, but maybe worth a rent.

70-79

Good, verging on average. Maybe try before you buy.

80-89

Very good. This is a great game with only minor flaws.

90+

Excellent and worthy of a Big Rubber Stamp. Buy it!





We should bring skateboards next time



Haha, the yellow one trailing as usual...



Can we stop for some Roulette?

**GCN** CATEGORY: Racing >> PLAYERS: 1-4 >> PUBLISHER: Nintendo >> PRICE: \$99.95 >> RATING: G >> AVAILABLE: TBA >>

# F-Zero GX

**CAM SHEA** was the fastest staff member to claim this one...

**E**ack in issue 60 (when Hyper was but a tender five-year-old, sob), I commented that F-Zero X on N64 was the perfect example of gameplay over graphics. That was certainly true — F-Zero X had an intimidating sensation of speed and some truly cool course design, but unfortunately lacked much in the way of graphical prowess. At the time, Nintendo made the sensible decision to sacrifice textures and detail in order to keep the game blazing along at a consistent 60fps. While we applaud developers that are prepared to make those kinds of decisions, what a difference one console generation makes! F-Zero GX has everything one would traditionally expect from the franchise, PLUS it looks like a million dollars. This is hands down one of the most visually impressive GameCube titles thus far, and has a

flair to the design that gives it an attitude the series has perhaps never had before.

Even cooler is the fact that it's Nintendo's (ex) arch rivals Sega that are responsible for the rebirth of this venerable series. What an age we live in! More specifically, it's Amusement Vision, the lunatics behind Daytona and Monkey Ball that we have to thank for F-Zero GX. And after a solid week with this game, thank them we will.

## I THINK IT WAS CALLED "THE BUS THAT COULDN'T SLOW DOWN"

F-Zero GX picks up where F-Zero X left off in many ways. The overall structure of the game will be very familiar to fans of the series, with Grand Prix, Time Attack, Practice and Versus modes returning, and only Story and Customisation modes

a mystery. Grand Prix is very much what you'd expect, with three Cups (Ruby, Sapphire and Emerald) comprised of five courses apiece available from the start, with three difficulty levels for each. Once you've beaten all three on either standard or hard, you unlock the Diamond Cup. Unsurprisingly, the difficulty ramps up across the four Cups, with some of the Diamond courses providing quite a formidable challenge. Indeed, Amusement Vision really haven't pulled any punches when it comes to course design and AI skill levels. Even once you've mastered each course it's still a battle for supremacy with the other racers, as they regularly out-boost you and







You'll be a "big fan" of this game



Checked your radiator lately?



Racing to the nearest game shop



## ONE INVOLVES RACING ALONG IN A DESERT CANYON, AVOIDING THE STEADY STREAM OF BOULDERS

take advantage of any slip up, and it's often only a last minute boost approaching the finishing line that almost completely uses up all your shield energy that gets you home. Needless to say, with so much swapping of the lead, so much pace, and so many competitors, the races are a hugely exhilarating experience.

### IT'S SPEED... ON A RICKSHAW

One of the new additions to the F-

Zero pantheon is the Story mode. This is a series of nine challenges that present you with specific scenarios to master, and a story that's advanced through FMV cutscenes. Now, before you get too excited, they all follow the adventures of Captain Falcon, and it's a little disappointing seeing him (and the F-Zero world) "fleshed out". In short, Captain Falcon is a bit of a wannabe pansy super hero who should have stuck to static 2D



screens. You'll know what we mean when you see him — and his bulging muscles and lycra tights — in action.

That said, the challenges themselves, while not numerous, certainly add greatly to the longevity of the title, as they're bloody difficult on standard and almost impossible on hard. The Story Mode challenges don't just provide extra racing sustenance, but hone your skills in specific areas, as well as putting you in a variety of cool scenarios that wouldn't fit in a GP. For instance, one involves racing along in a desert canyon, avoiding the steady stream of boulders that come crashing down onto the track, all while trying to beat a very aggressive Garoh. Another takes a "Speed" angle, with a bomb strapped to Falcon's craft that will explode if his speed drops below 700kph. Cool stuff.

### SUCK ON MY BLAST BARREL!

>> One of the coolest new elements in F-Zero GX is the ability to purchase parts and put together your own ship to race with. There are only three constituent parts (body, engine and cockpit) that go into each racer, but there are so many components available that there are something like 8000 possible combinations. Each component has its own weight and also rating, and after you've made a ship the game generates a graph showing the vehicle's stats for cornering, body, acceleration and boost. Better still, each vehicle is given its own unique name by the game. Ours was called the Blast Barrel... which we think would be better suited to a male porn star, but hey, that's just us. There's definitely a huge appeal in trying to create the perfect racer, just bear in mind that weight has a huge impact on performance. You can use all A rated parts but if they're really heavy your ship will be slow off the mark and handle like a trolley.





Finally, the inside of an S-bend



Glad they built a freeway through this forest



It's Casper the friendly ghost!



### AX TO THE GX HOMEBODY

>> As you're no doubt aware, F-Zero GX was developed in parallel with the arcade version F-Zero AX. There are a number of transfer possibilities between the two games that are actually very cool. For instance, if you place first in a race in the arcade (except for the Mute City course which requires you to play first in the overall GP), and then save your progress using a GCN memory card, you'll have that course available for purchase in the home version! There are six courses in the arcade game, so a significant slice of GX requires you to go to the arcade to unlock.

Well, actually, there is another way – simply finish all four Cups in the GP mode on Master Class difficulty. Only problem is, that's a feat of Herculean proportions! A slightly easier arcade to home transition is to simply finish a race in the arcade and save your game. You'll then have the vehicle you used available to purchase in the home version! There are 10 vehicles in the AX version. You can also unlock new custom parts for your racers in the arcade version. It doesn't all go one way either – you can take your Custom GX racer into the arcades to use.

### AAAAH, SWEET OCTOMAN!

The other major new addition is the introduction of a money system in the game. Winning GPs, beating Story chapters, getting on the Time Trial leader board and so on earn you credits, which can be spent on a wide variety of things. Each chapter in the Story mode, for instance, must be purchased before it can be attempted. Also there to be purchased are custom vehicle parts (see the boxout), as well as most of the 30 vehicles in the game, as only 4 are available from the start. Fans will also be pleased to see that all 30 vehicles and pilots have returned from F-Zero X with all their stats intact, as well as the option to adjust the balance between top speed and acceleration. Fans will also be amused to see their pilots in glorious, and often freaky, motion after winning a GP (and pay special attention to the

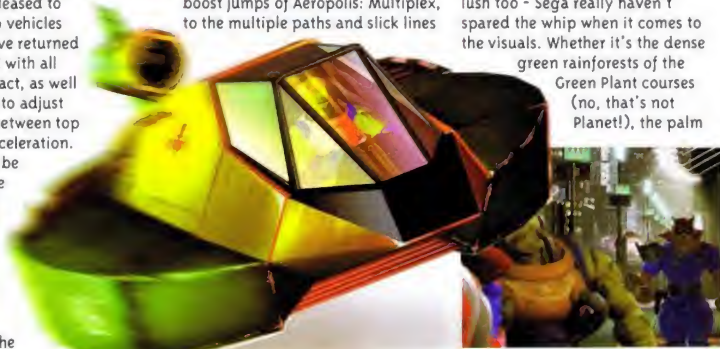
TV announcer – worst character modeling and facial animation ever!).

The credit system and Story mode are certainly good additions that give F-Zero GX very decent long term prospects, but of course it's the actual racing that's the most compelling aspect of this title. Simply put, F-Zero GX has the best selection of tracks thus far in the series. What's most impressive is the amount of variety Sega have injected into the course designs. From the right angled corners and boost jumps of Aeropolis: Multiplex, to the multiple paths and slick lines

of Vegas Palace: Double Branches and into the huge jump and stepped tracks of Port Town: Aero Dive, there's just so much variety on offer above and beyond the corkscrews, tunnels and vertical inclines the series is known for. And as we mentioned before, once you hit the Diamond Cup you're in for a real treat, with courses like Phantom Road: Slim-Line Slits being the next Rainbow Road – it's a total trip!

### MASTERING THE NUANCES

The surroundings are incredibly lush too – Sega really haven't spared the whip when it comes to the visuals. Whether it's the dense green rainforests of the Green Plant courses (no, that's not Planet!), the palm







Now this is pod-racing! Er...



Two player is good...



...four player is better



## THERE REALLY IS SOMETHING TO BE SAID FOR RACING IN A FIELD OF THIRTY OTHER VEHICLES

trees and sunny alien cityscapes of Big Blue, the intense volcanic activity of the Fire Field courses or the huge moving walls in Cosmo Terminal: Trident, these are very busy courses. Keep an eye out for the frequent use of Hyper arrows throughout the game, as well as the huge towering ROB from the NES days as well. If there's one complaint to be made about the tracks, and it's only a very small one, it's that there aren't quite enough jump shortcuts. Aside from that, GX offers a stellar lineup.

Once again there really is something to be said for racing in a field of thirty other vehicles. There's an intensity from weaving through that much traffic at such a high speed that simply can't be equaled in any other racing

title. Better still, GX has its fair share of strategy too – when to boost, when to use the offensive moves, mastering the nuances of the air

!!! Why can't we race a two to four player Grand Prix, dammit?

brakes, learning the best way to approach each course, and so on. It's adrenaline and heady competition in equal measure! If you're still not convinced, try playing this game from the first person perspective and you'll definitely see the light. A must-have racer. <<



**PLUS:** Lush visuals, incredible speed, great courses.

**MINUS:** If you get motion sickness this isn't your game!

VISUALS SOUND GAMEPLAY

90 80 87

OVERALL

89

Sega and Nintendo, together at last!





She's bursting with talent...



By the power of Greyskull!



C'mon shake your tail-feather...

**GCN** CATEGORY: 3rd person shooter >> PLAYERS: 1 >> PUBLISHER: Capcom >> PRICE: \$99.95 >> RATING: TBA >> AVAILABLE: September >>

# P.N.03

**STEPHEN FARRELLY** likes skin tight gaming at its best...

**F**irst thing's first, P.N.03 demands patience or players just won't understand the game or reap the rewards of testing that oh-so-ever-famous virtue. With that said, it's also going to test the limits of gamers looking for a pick-up-and-play experience, as P.N.03 is one of those games that "teaches" gamers how to play it by simply throwing them in the deep end. Are you drowning yet?

## WHAT'S A P.N.03?

For the uninitiated, P.N.03 (Product Number 03) is the brain-child of Resident Evil genius, Shinji Mikami. The game was the first to come out of the Production Studio 4/Nintendo partnership that initially offered five unique titles for GameCube from Capcom. Since the original announcement, not much has

changed aside from the shelving of Dead Phoenix, leaving four games looming on the horizon; Viewtiful Joe, Killer 7, Resident Evil 4, and P.N.03. Of these four games, the latter is fast approaching release here in Australia, and Hyper has spent some extensive time putting it through its paces.

P.N.03 delivers an arcade-esque, fast-paced shooter that throws away engaging narrative in place of quick thinking and reflex gaming. Anyone looking for a GameCube game along the lines of Metroid Prime, The Legend of Zelda or Eternal Darkness, you'd be better off waiting for something else. P.N.03 is no frills gameplay, dropping you and the game's heroine, Vanessa Z. Schneider, into the thick of things without explanation. The object of the game presents itself right from the get-go — survive or die.

The problem with this is that taking control of Vanessa is a daunting task indeed. P.N.03 plays less like a 3rd person adventure game and more like a vertical shooter. Vanessa has a number of moves she can perform, but none of these can be used in unison. Instead, it's up to players to string together combinations of moves that will not only help her avoid the barrages of fire coming down, but also destroy the mechanical source of her personal war — the evil CAMS.

P.N.03 is a stylistic game, and Mikami has kept this motif intact throughout. The first thing gamers will notice is that your introduction to Vanessa will show her dancing to the game's techno soundtrack, tapping her feet and wiggling her behind. It's very corny and very Mikami — but that's alright, the game isn't really meant to be taken

that seriously anyway. All of Vanessa's moves are also very stylish, and it's through combinations that you'll be able to earn points and demolition combo multipliers. What this means is that killing enemies can only be done one at a time, the game then offers a clock that counts down after every enemy killed. Kill the next enemy within the allotted time and you'll be awarded more time and bonus points. The quicker you dispose of







Do the hokey-pokey...



Throw in a bit of modern dance...



She's stylin', even when getting shot



## YOUR INTRODUCTION TO VANESSA WILL SHOW HER DANCING TO THE GAME'S TECHNO SOUNDTRACK

the game's antagonist mechs, the more points you'll receive. Points are then used as currency in between levels and you can buy new suits for Vanessa as well as suit upgrades (both defensive and offensive) and special moves. It's less about finishing the game, and more about how you finish it.

The upgrade idea is implemented very similarly to a lot of vertical arcade shooters and should help hardcore

gamers feel right at home. What will turn people away, however, is the game's odd control scheme. Players have to push forward all the time to keep Vanessa moving and the overall feel is something akin to the controversial Resident Evil digital control set-up. But gamers with enough patience will soon get the hang of it, and once you understand how the set-up works, playing as Vanessa becomes second nature.

!!! Viewtiful Joe should be the next Capcom GCN game for review.

### ALL THE GREYS OF THE RAINBOW

P.N.03 is a bit of a graphical mixed bag. On the one hand, Vanessa's character model is fantastic, as is her animation and overall presence on screen. Equally, the mechs found throughout are all very impressive, and blowing them into little pieces gives you a real sense of

achievement. However, the game's levels, whilst very well designed, look quite drab and sterile. Unfortunately, it ends up becoming a little repetitive, and it's the bosses and hardcore shoot 'em up play that will become your main drive to keep playing as opposed to discovering new areas and exploring the environments.

This is the good and the bad of P.N.03. The game itself is challenging and fun, and if you want a brainless shooter, this game is definitely for you. But if you feel that variety is the spice of life, P.N.03 unfortunately falls short in both enemy encounters and visual stimulation. In the end, the choice could be made through the good old 'try-before-you-buy' routine, but we think it does warrant investigation for anyone looking to give Vanessa a home on their Cube. <<



**PLUS:** Old-school shoot 'em up gameplay. **Style.**

**MINUS:** Quirky control method.

VISUALS SOUND GAMEPLAY

79 78 83

OVERALL

80

A stylish shooter that will reward the faithful.







All aboard the groove ship

Can you see the music?

Hmm... no Big Heavy Stuff in here...

>>>PS2 CATEGORY: Music >> PLAYERS: 1-4 >> PUBLISHER: Sony >> PRICE: \$99.95 >> RATING: G >> AVAILABLE: Now >>

# Amplitude

**CAM SHEA** gets his groove on...

**F**rom the catchy electronic bleeps of the Amiga and C-64 days through to fully orchestral scores, licensed extravaganzas (Vice City I'm looking at you) and catchy bleep-based electronica (some things never change), music has always been an integral part of the gaming landscape. A great soundtrack, after all, can play a significant role in shaping the world of a game and your immersion in it. It's no wonder then, that a number of games make music creation and manipulation a focal point. Frequency was one of the better examples of recent years, and with the sequel, developers Harmonix have done a good job refining the concept.

## TRICKY BUTTON SEQUENCE

Amplitude boasts an extensive licensed soundtrack, with the

player tackling one song at a time. Each stage sees your avatar flying along a timeline in a virtual world. The path is divided into a host of "tracks" — each representing an element of the song. Typically there'll be at least one drum track, as well as bass, vocal, synth, guitar and FX tracks. The idea is to tap out the inputs in each track. Get it right for a whole bar and that part of the song will continue to play, allowing you to move on to another. It's a cool system because you can introduce the song elements in the order you like, and build up multipliers by unlocking track after track without missing a beat. Spicing things up further are the powerups. Most you'd know already from Frequency, but there are a couple of cool new ones, such as Slo-Mo, which slows the song right down so you can easily nail a

tricky button sequence.

Progressing through all 26 songs in the main game mode is only the beginning of what's cool about Amplitude. It's the remix mode that we spend most of our time in. This lets you lay down the song elements on your own timeline, essentially letting you reconstruct, then play through, every song in the game.

The core game mechanics may not have changed much since Frequency, but the presentation is another matter. Harmonix have gone all out trying to make Amplitude feel futuristic and funky... with some degree of success. The in-game environments are certainly a technicolour feast — almost to the point of distraction. You're now travelling through tripped out day-glo virtual worlds that pulsate, spin and have FMV filmclips running on the walls. Not

that you're likely to notice while you're playing!

## DISPARATE ARRAY OF TUNES

Harmonix have also made a number of functional changes to ensure everything is clearly signposted. For one, you're no longer travelling inside an octagonal tube and rotating it to reach each track. Instead, the tracks are placed alongside one another on a plane so it's much easier to get an overall







## THE CORE GAME MECHANICS MAY NOT HAVE CHANGED MUCH SINCE FREQUENCY, BUT THE PRESENTATION IS ANOTHER MATTER

### THE STUFF WE CAN'T DO YET...

One of the coolest sounding aspects of *Amplitude* is taking it online and mixing tracks in real-time with up to three friends. We haven't been able to test this side of the game just yet, but it certainly sounds like fun, especially with several game modes, chat functions and the ranking system. The feature that has most piqued our interest, however, is the ability to submit your own remixes to Harmonix. They'll check it out and if it's good enough, offer it for other users to download and play! Even if you're not taking your PS2 online, *Amplitude* also offers up some compelling traditional multiplayer modes. It's all good, as they say.

sense of what's going on. Song elements are also colour-coded for more intuitive selection, and bonuses like powerups and potential multipliers are highlighted ensuring you can't miss 'em. The tutorials are also a much-appreciated inclusion.

Of course, the amount of enjoyment you'll get out of *Amplitude* is in almost direct proportion to how much you like the soundtrack... and that's obviously a very subjective issue. From our point of view, however, *Amplitude*'s soundtrack could have been a LOT more compelling than it is. It tries to cover way too many bases (and often the wrong bases entirely), resulting in a disparate array of tunes that work well enough, but fail to maximise the

potential of the concept. To give you an idea, the game's artists include BT, Mekon, Garbage, Weezer, Blink 182, Slipknot, The X-ecutioners, Pink, David Bowie, Dieselboy, Herbie Hancock and Papa Roach. Ummm... okay. It's a real shame that Harmonix went for such a mainstream

range again, as playing *Amplitude* with a fine-ass selection of richly layered, deeply percussive house, trance, techno, drum'n'bass and even R&B seems a much more natural fit. Hell, even booty bass would have worked better than many of the tracks on offer.

Despite the many missed opportunities in the soundtrack, *Amplitude*'s game mechanics are solid enough to win through in the end. We like. <<

!!! Amplitude lets you create your own 3D avatar to boogie in the corner as you play. Lame... or cute? You decide.



**PLUS:** Fun concept, psychedelic visuals.

**MINUS:** Music selection is not the greatest.

VISUALS SOUND GAMEPLAY

81 73 85

OVERALL

83

*Amplitude* is a fun diversion from the norm.





PS2 CATEGORY: Light gun shooter >> PLAYERS: 1-2 >> PUBLISHER: Namco >> PRICE: \$99.95 >> RATING: M15+ >> AVAILABLE: TBA >>

# Time Crisis 3

As deadline approaches, **CAM SHEA** has his own time crisis...

While many videogame genres evolve at what could best be described as a "slow and steady wins the race" pace, light gun games have the dubious honour of perhaps being even more glacial than most. Significant changes are largely confined to the arcades, where sniper rifles and motion sensors help put a new spin on the usual formula.

There is one series, however, that has steadily been moving the genre forward, both in the arcades and in the home, and that's Time Crisis.

## OUR KIND OF SHALLOW

The original game brought some much-needed strategy to the genre through colour-coded enemies and the innovation of the dodge pedal. Suddenly the gameworld felt like a real space, in which you could evade attacks and pop out from cover to

clinically dispatch anyone who stood in your way. Namco rested on their laurels somewhat for the sequel, with the main change being the simultaneous two player action — a great inclusion for the arcade but largely irrelevant for the home. The good news is that after getting our itchy trigger fingers on Time Crisis 3, we're pleased to report that Namco have not only produced a great arcade game, but have implemented enough new features to really get us excited about this series again.

The most significant change is the inclusion of multiple weapons. In addition to the ubiquitous pistol, you can now do the nasty with a machine gun, a grenade launcher and a shotgun. Needless to say, this changes the feel of the game considerably, opening up more options for the player, as well as

affording Namco the freedom to amp up the action to match your heightened firepower.

And amp it up they do. Time Crisis 3 honestly feels like Time Crisis 2 on steroids — more firepower, a faster pace, bigger explosions, better visuals and far more interesting set pieces. It's shallow, yes, but this is our kind of shallow. Right from the opening beach landing, which is framed beautifully by the waves crashing at your feet as you take cover behind rocky outcrops, you know Namco are trying to impress. The action doesn't let up either, quickly sweeping you into a frenetic chase sequence punctuated by enemy jeeps exploding at speed, sending the occupants spinning through the air in grotesque pirouettes of death. There are slower sections too, but the overall standard of level design is top

notch, and full of surprises. One moment you're watching enemies sliding past you as the cargo ship you're in lists dangerously, the next you're in a tense shootout on a derailed train that's dangling off the edge of a destroyed bridge.

Of course, the action is made all the more entertaining by the extra weapons — they really are a vital inclusion that spice up the gameplay immeasurably and give you a nicely balanced range of offensive options. The machine gun is perfect for Tony Montana style odds, and it's damn cool stepping into view and mowing down a whole cadre of approaching enemies. The shotgun is also very funky, with a great spread that can take down multiple enemies in a single shot, and a quick reload so that you can quickly pop off several shots then take cover. And as you'd expect, the





Fear my codpiece, human!

They said the "training" would be intense

That guy just spontaneously combusted!



## THE GRENADE LAUNCHER IS A WEAPON OF PURE DESTRUCTIVE JOY, TEMPERED BY LOW AMMO CAPACITY

grenade launcher is a weapon of pure destructive joy, tempered by low ammo capacity and a slow reload time. It's best saved for bosses, but we defy you to resist the temptation to send the regulation green grunts to a fiery grenade propelled death. Indeed, once you've played Time Crisis 3, you'll wonder how you ever got by with just a pistol in other games.

### THE ART OF OPTIMUM SELECTION

The pistol still plays a large role, mind you, as it's the only weapon with unlimited ammo. Ammunition for the other weapons is earned by shooting the handy yellow coloured enemies, but conservation is definitely key, as Time Crisis 3 throws a much wider variety of bad guys at you. The rocket launcher toting blue guys won't cause too

much concern, as they're still (like most of the enemies) one hit kills. It's the new breed of enemies with life bars that will keep you on your toes, however, whether they be ninjas, or thugs wielding machine guns or flame throwers. Suffice to say, the art of optimum selection and speedy weapon switches is an important skill to master.

Like the last game in the series, Time Crisis 3 has you shooting it out alongside a partner – even in the single player mode. You'll know him because he has a big "COM" above his head and barely seems intelligent enough to hold a gun, let alone take out any enemies. It's a damn shame then, that he'll be COM more often than he'll be PLAYER 2, as Time Crisis 3

!!! Those of you with spunky 100hz televisions should think twice (or probably three or more times actually) before picking up TC3, as the GunCon 2 won't work with it. Sad but true.

disappoints in its splitscreen offering. As in Time Crisis 2, playing a two player game sees each player squinting at a tiny 4:3 aspect ratio window, whilst almost two thirds of your TV screen's real estate goes to waste. It's playable, but Namco really should have put the effort in to give us a proper two-player splitscreen. The other option is to iLink two PS2s, but that's a feature barely anyone who purchases the game will be able to utilise.

To even things out a little, Namco have expanded on the Story from the arcade version, added in an extra playable character and even included some sniper sections. A very satisfying continuation for the series. <<



**PLUS:** Multiple weapons rock hard!

**MINUS:** Cutscenes look cheap, two player is lacking.

VISUALS SOUND GAMEPLAY

86 80 87

OVERALL

86

Pointing a piece of plastic at your TV has never been so much fun!





A butt that can stop traffic



Now... which pedal makes it "go"?



Attack of the clones

>>PS2 XBOX GCN PC CATEGORY: F1 Sim >> PLAYERS: 1-4 >> PUBLISHER: EA Sports >> PRICE: \$99.95 >> RATING: G8+ >> AVAILABLE: Now >>

# F1 Career Challenge

**CHRIS STEAD** brakes for nobody.

**T**he pulse of F1 is electrifying. Be it the heart rendering, high-pitched roar of the engines, the money and prestige of the event or the thick haze of petrol fumes drifting through your nostrils, fans are left dizzy with adulation, excitement and quite possibly, intoxication. Conversely, they are some of the gaming world's most anal genre-purists and they like their Sims truthful and beautiful. Luckily, they have plenty of titles to choose from and EA enters the 2003 market hoping to fulfil their desires while out-competing Formula One 2003, the fully licensed jewel in Sony's crown.

## DROPPED THE CLUTCH

F1CC is a unique twist on the F1 mythology requiring gamers to start at the bottom rung and work their way up the ladder. While

implemented well, F1CC eventually fails to top the gaming podium due to its alienation of the casual gamer due to a reduction in the accessibility of its product, but at least they still get in on the champagne.

Like a frustrated driver who loses a split-second in pit lane after running down his fuel supplier, F1CC begins as a hindered product. It does not hold the licence for the 2003 season and as such it loses some viability as a Sim. Of course, EA do have access to seasons 99 through 2002 and thus these years, in their entirety, are available for play. Being an EA game, the presentation is slick and there are, of course, the usual multitude of options, however this is not where EA faces its downhill-into-chicane battle. Rather, it is in creating a form of gameplay that will appeal to

simulation purists who can overlook the lack of current data. This conundrum is not solved through a career management Sim and EA doesn't provide the arcade backing to entice alternative gamers.

The main issue is accessibility and EA have dropped the clutch way too early, getting the gameplay bogged down as soon as you hit the tarmac. F1CC focuses on the challenges of building a reputation in the F1 arena and using that reputation to slowly nurture your path into championship contention. Initially, you must acquire a licence (always annoying) and then hope you get offered a job from a team that, at first, is less F1 and more billycart. While this method of F1 gameplay is presented and implemented with EA's usual standard of high quality, it will quickly alienate fans seeking a rapid F1 fix, relegating them to the

quick race (which, impressively, boasts any race from the last 4 seasons) or the four-way multiplayer mode.

## A LITTLE BIT STRONGER THAN RITALIN

The similarities between various F1 titles (same teams, same drivers, same tracks) means that most gamer collections only have room for one title and this fact doesn't bode well for EA and F1CC. The controls aren't nearly as fine-tuned as Sony's resulting in a difficult learning curve and a rougher gaming experience. EA have miscalculated their audience and attempted a highly-simulated style of driving for a game that, with the lack of a licence, is better suited to the arcade fraternity. This approach does make for better spins and crashes than its rivals, as the cars





See the yellow car in the mirror?



Can you guys grab me a beer too?



Damn, I left the keys at home!



## THE CARS HANDLE LOGICALLY AND THE SHARP AI ACTUALLY VIEWS ITS DUCO AS SOMETHING BETTER LEFT UNSCRATCHED

### "7.7 SECONDS, THEY'LL BE DISAPPOINTED BY THAT"

One unique element of F1 Career Challenge that does push it and the genre into a new level in the simulation stratosphere, is control of pit lane. Pit lane is not only the place where most of the funniest accidents occur, but it is also where races and championships are won and lost. In F1 Career Challenge you control when you brake, when you turn, change gears and accelerate, meaning that your reflexes and timing will directly affect how long you spend in the pits. So is this the future of the F1 genre? Definitely... and of course, some explosions.

handle logically and the sharp AI actually views its ducos as something better left unscratched. EA have come a lot closer than Sony to creating the sense that AI cars interact independently of the human component and at random intervals, however, there is still an element of predictability in the air. Unbelievably, against the grain of popular hope, there are still no explosions.

Like a well-endowed, tightly clothed, walking advertisement that's holding an umbrella (or the Pit Girls), another component of the F1 genre that purists cannot do without are sharp graphics and realistic sound. Well, EA got the sound right, with some great engine 'whines' and much needed crowd support along pit straight. Unfortunately, the graphics fail to

follow suit, looking somewhat blotchy and well below the bar raised by its peers, it never quite takes the breath away. Of special note are the pathetic animations of your crew members, who knew being a computer character could be so innately boring that a stack of tyres could show more emotion.

F1 Career Challenge tries hard to be the core simulation title for the PS2, and as such, suffers from its lack of an official licence. EA have conjured up a flexible, viable and unique F1 gameplay approach which is the only one of its kind on the market, but ultimately it fails to provide the arcade accessibility it requires to get the edge over its competition. Thus, only the full-blooded petrol-head need apply. <<<



Australia's last F1 champion was Alan Jones in 1980 - long time between drinks.

### REVIEWED ON:



**PLUS:** Good AI, control of pit lane, four seasons of races.

**MINUS:** Controls are wayward, average graphics, no licence.

VISUALS SOUND GAMEPLAY

74 88 80

OVERALL

77

The only game of its type.





"Wave your hands in the air..."



Geez, you really should consider flossing



You come here often?



CATEGORY: Action Adventure >> PLAYERS: 1 >> PUBLISHER: Interplay >> PRICE: \$99.95 >> RATING: M15+ >> AVAILABLE: Now >>

# Run Like Hell

**DANIEL STAINES** backs away slowly.

**I**t was a very silly idea of Digital Mayhem's to call their new game "Run Like Hell". Game journalists are snide, sarcastic and cruel, so a title like this is just asking for an endless stream of smarmy stand-firs, withering witticisms and biting bylines. It's not hard — all you have to do is add the words "from this game" and the moniker that sounded so catchy to the people in marketing suddenly becomes an attack so devastatingly simple that even the most dull-witted of games journalists could use it to cap off 500 words of poorly worded abuse.

Fortunately for Digital Mayhem, however, we at Hyper aren't crass enough to go for such an easy target. We wouldn't recommend running like hell from this game, but perhaps backing away slowly from it and finding something better to play.

## A CONFUSING SITUATION

It starts out well enough — the introductory level sets the atmosphere admirably and is quite entertaining to play — but inexplicably begins to go downhill almost immediately after the narrative proper kicks in. It sounds a bit cruel, but it seems to be the case that Digital Mayhem simply got lazy and decided that the rest of their game simply wasn't worth the effort they obviously invested in its opening sequences.

For example, almost everything you can see in the introductory chapter of Run Like Hell is interactive. You can play on the arcade machines, rifle through messy dressing cabinets and even buy a pint or two from the recreation deck. Granted, the interaction is usually limited to a small pop-up window telling you

about whatever it is you're looking at, but it's a nice example of attention to detail and is almost completely absent from later stages in the game. Ordinarily this kind of irritating flaw wouldn't go beyond the trivial, but Run Like Hell is the kind of action game that requires one to interact with the environment to solve puzzles and overcome various other obstacles. As such, players are left in a confusing situation in which everything that was interactive suddenly isn't anymore... except for the things that are because the level designers need them for puzzles. The result is some very tedious trial and error gameplay that severely detracts from the creepy atmosphere of the alien infested space station in which all the action of the game takes place.

To make matters worse, this kind

of half-arsed approach to game design is also evidenced in Run Like Hell's flawed audio/visual presentation. One the one hand you've got this great voice-acting and ambient music, but on the other there's the fact that whoever does the audio at Digital Mayhem completely failed to mix it all together properly. Half the time it is completely impossible to hear what the characters are saying to each other because their voices are







That's H! Run! Like Hell!



Dance for me varmint!



We found the liquor cabinet, whoohoo!



## ALL OF THE MONSTERS YOU'LL CONFRONT LOOK LIKE REJECTS FROM ALIENS OR SYSTEM SHOCK 2

drowned out by the ambient hums of the environment around them. Turning off the music doesn't seem to solve this problem to any significant extent, nor would you want to — the music is one of the most striking elements of the game. It's just very strange that a game can be in development for so long, and still ship with such basic audio imbalances. Of course, it's not just the audio that seems to suffer from a plethora of problems.

### ENDLESS NUMBER OF BULLETS

The graphics too are passable but suffer from peculiar irregularities that probably could've been ironed out had the developer been so inclined. The characters are stiff and — for the most part — are derived from a stockpile of uninspired sci-fi stereotypes that every gamer had grown accustomed to a long time ago. All of the monsters you'll confront look like rejects from *Aliens* or *System Shock 2* and it's worth noting that killing them is rendered almost entirely joyless thanks to the fact that your protagonist — a surly captain named Nicholas Conner — has an unlimited supply of ammo for every gun he carries. We're supposed to be scared of these vile monsters that keep showing up, but how can we do that

if they're all so boring and we've got an endless number of bullets to shoot them with?

When a game goes through an extraordinarily long development cycle, it usually means one of two things: either said game is a labour of love and promises to push the boundaries of interactive

entertainment as we know it, or it's a developmental nightmare that was finished only because its publisher wanted to recoup the money invested in it. Given that it's essentially one or two good levels tacked onto 10-15 hours of tedium, it should come as no surprise that we think *Run Like Hell* fits snugly into the latter category. It's strange to see developer Digital Mayhem go from *Giants* and *Hunter the Reckoning*, to this. <<

!!! RLH features the voice acting of Lance Henriksen, Kate Mulgrew and Brad Douriff.



**PLUS:** Voice acting's okay sometimes, nice music.

**MINUS:** Pointless combat, haphazard overall design.

VISUALS SOUND GAMEPLAY

65 70 60

OVERALL

62

Run like hell, indeed. There. We said it.







Road rage reaches new levels



A new meaning to "doing donuts"



Didn't you read the fragile warning?!

>>> **EMPIRE** CATEGORY: Action >> PLAYERS: 1-2 >> PUBLISHER: Empire Interactive >> PRICE: \$99.95 >> RATING: M15+ >> AVAILABLE: Now >>

# Starsky and Hutch

**CHRIS STEAD** found this funky title in his 'fro...

**I**f the 80's represented a time when the world let out its inner-geek, then the 70's was a period in which hip and cool oozed from pop-culture with all the freedom of tobacco advertisements. Stuck smack bang in the middle were Starsky and Hutch, the kind of undercover cops who maintained their style regardless of the high-speed shoot outs they were constantly engaged in. With Owen Wilson (so hot right now) and Ben Stiller (he can derelict his own balls) bringing these 70's guru's to the silver screen in 2004, Empire Interactive has seen fit to grace the Xbox with these icons of cool. Despite perfectly nailing the infectious attitude, atmosphere and vibe of the cult TV show, the gameplay fails to engage, providing such a one-dimensional experience that you'll be left shaking your peace-sign in disbelief.

## FUNKLOADZ OF ACTION

Starsky and Hutch (SEH) puts you, literally, into the show. From the style of the menu system to the porno soundtrack, the presentation is spot on. In fact, it is so steeped in 70's mythology even our heroes' genitalia have side-burns. The action takes place in a luscious V8 Gran Torino that you throw around Bay City trying to catch or protect escaping cars. Rather than levels, the plot follows episodes of the TV Show and the more successful your viewer rating (increased through action-packed driving and good shooting, decreased by injuring civilians) the more chance you have of getting another episode and, possibly, another season. It is an interesting method of conducting the game and it works well, giving each mission an emphasis that its gameplay doesn't deserve.

There is a storyline, but it is superfluous to the action which arrives in enjoyable but repetitive form. SEH is the bastard child of Driver and Grand Theft Auto (with a little IVF donation from Crazy Taxi), but lacks the guts of those titles with overly basic gameplay that requires nothing more than steering and shooting. Luckily, the city is awfully accepting of wild gun fights, destructive car chases and suspect moustaches, with enemy cars soaking up our heroes' unlimited ammunition like water to a sponge. Shooting is, unfortunately, the only real way of injuring your enemy, with ramming producing little effect and neither car showing any apparent damage. This is where SEH really begins to fail as a gaming experience. The drive and shoot aspect quickly loses its panache leaving gamers with nowhere to go

except roam the streets searching for icons and big jumps. Also, in a move that will have mothers and teachers up in arms, Starsky never loses his head from sticking it out the window.

## ALL FUNKED UP

What SEH lacks in gameplay depth it compensates for with an abundance of style. From the graphics (in cel-shaded glory) to the voice acting, Empire Interactive has perfectly captured the flavour of the time and the show. Exploding barrels and car crashes always occur as our heroes launch off a death-defying ramp and we get to see the whole thing in slow-motion. This never gets repetitive and Empire has done a very good job in creating a living city whose elements interact randomly with the action. Which such a wonderful core to work with,





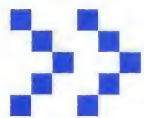
No it's MY parking space!!



Hutch, I think you got the wrong tyres...



Missed me by "that" much!



RATHER THAN LEVELS, THE PLOT FOLLOWS EPISODES OF THE TV SHOW... IT'S AN INTERESTING METHOD

it becomes even more disappointing that the gameplay is so one dimensional.

The gameplay is so simple that barely four buttons are utilised. Besides accelerate and brake, you only have hand-brake and shoot and let's just say by the end of the game, your A-button will be requesting workers-comp. The cars handle okay, but it is all too easy; and by including gears, or removing the auto-aim from the

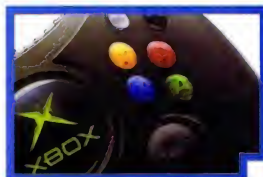
shooting mechanics this title would have had a lot more going for it. S&H also lacks the more mature element that fans of a car-chase-shoot-fest expect, defying its predilection for breaking every road law and civil duty known to man by not allowing you to run down innocents or bring about city-wide destruction.

In the end, however, what sinks S&H quicker than Warchie taking a diuretic is its lack of depth and longevity. There are 18 episodes, but these aren't too difficult and once cleared, you are left with the opportunity to cruise the city or take part in three TV Specials (like, for example, a race around the city). These are good and must be unlocked, but what is needed was a good multiplayer mode. The game is

wonderfully suited for a "bad versus good" scenario and its omission is heart wrenching. Instead gamers are stuck with one player controlling the car and the other the gun which is, to say the least, lame.

Starsky and Hutch is a missed opportunity if ever there was one. The presentation, style and concept are brilliant and could easily have reached the pinnacle of the TV-to-videogame genre, but it is let down horrendously by ridiculously linear gameplay. There is still fun to be had, especially for fans of the show, with some cool stunts, smart environment and 70's vibe, but it lacks the depth to stand up to repeated gaming. <<

!!! Both the Light Gun and the Steering Wheel are compatible with S&H.



**PLUS:** Top stunts, plenty of flair, intuitive environment.

**MINUS:** Repetitive gaming, shite multiplayer, severe thumb abuse.

VISUALS SOUND GAMEPLAY

82 95 71

OVERALL

76

Bring back the 70's.







He just spotted the falling plane



Mace cleanses his palate



Yes, target that evil vase first!

&gt;&gt;&gt; XBOX PC PS2 XBOX 360

CATEGORY: FPS &gt;&gt; PLAYERS: 1 &gt;&gt; PUBLISHER: Vivendi &gt;&gt; PRICE: \$99.95 &gt;&gt; RATING: M15+ &gt;&gt; AVAILABLE: Now &gt;&gt;

# Mace Griffin: Bounty Hunter

**ELIOT FISH** shoots first and asks questions later.

**T**here's a *Star Wars* fan or two working over at Warthog studios. It's evident in the title of the game for starters — Mace (Windu) Griffin: Bounty Hunter — and then in the character modeling and level design. There's a distinct *Star Wars* flavour to much of Mace Griffin's space adventures, not that there's anything wrong with that. In fact, some of the components of this game are extremely well realised, with a level of detail and care that isn't always lavished on console shooters. But is there enough depth to this Bounty Hunter experience to make it at all memorable?

## POINT AND SHOOT

Mace Griffin (voiced by hard rocker Henry Rollins, for what that's worth) is a tough cookie. Not only is he a crack shot with a variety of

weapons, but he's a dab hand at starfighter combat too. After wasting legions of bad guys with his chunky machine guns, he likes to clear his head with a bit of dogfighting out in space. You know, it helps to keep life interesting.

As the player, you'll find yourself regularly getting a break from the corridor clearing exercises for some *Colony Wars* style space warfare. The game's TUSK engine allows you to move seamlessly between the cockpit of your starship and the interior locations, making for a more believable experience. You can even let go of the controls of your starship whilst in flight and wander off down the rear of the ship. Sure, you'll get shot down in a blaze of laserfire, but hey, it's kinda cool that the game let's you do it. What's disappointing is that this kind of freedom has only been thrown in as novelty, and never

gets utilised as part of the gameplay. The rear of the ship consists of a few empty rooms — there's no point in being there. At least the mixture of gameplay styles works well, because not only does it help to add variety to the game, but both are essentially "point and shoot" styles of play that go together like peaches and cream. It's surprising no one has done it this way before.

As you traverse the various levels on foot, you'll appreciate some nice solid weapon models and some interesting character designs — most of whom you're out to wipe from the face of the galaxy. The guns look and feel great, and there are some especially nice touches, such as the way the machine gun starts to shake out of control if you keep firing it for too long. Ammo and health are always conveniently lying around the place (usually next to dead bodies),

and Mace also has a shield system that works much the way it does in *Halo*. Just duck behind an object, wait for it to recharge, and you'll rarely be faced with having to heal up your base health. It works well.

## RIDDLING THEM WITH BULLETS

The gunfights can prove to be quite challenging in later stages of the game, with snipers bothering you from a distance whilst you're trying to go toe-to-toe with grunts who







Be vewy vewy quiet, I'm hunting bounty

Mace stupidly blows up his only landing pad

Do do do the funky gibbon



## YOU CAN EVEN LET GO OF THE CONTROLS OF YOUR STARSHIP WHILST IN FLIGHT AND WANDER OFF

rush you up close. It can be quite tricky deciding when to utilise each specific weapon in order to survive the gauntlet of well-placed bad guys ahead of you. Unfortunately the enemy AI is awfully suspect at times, and you can be shooting one guy and then turn around to find there was an enemy standing right behind you who was simply content to watch and wait until you were finished before reacting. At other times, I was able to shoot passing

guards without them even flinching or diverting from their patrol, even though I was riddling them with bullets. On the whole, however, the shootouts are well designed and the levels are sufficiently open to prevent the game from feeling too linear. If anything, it's just that at times you feel like you're playing Red Faction, at others you're playing Jedi Knight... Mace Griffin doesn't really ever feel terribly original or captivating. It's all a bit "FPS by numbers", though the execution is a notch above average. It's also criminal that there is no multiplayer component.

The space combat is equally as generic for most of the game. There's nothing exactly wrong with it – the dogfighting can be quite intense, and it all takes place at

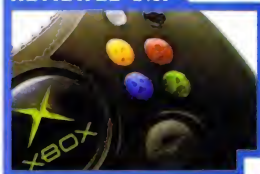
quite a pace – but it's nothing that hasn't already been done better in games such as Starfighter or Colony Wars, and there's nothing new here to set it apart. It's a nice touch,

being able to hop into your ship and zoom up into some crazy dogfighting action, but there's nothing about the space combat that really grabs your attention or tantalises the imagination.

Mace Griffin: Bounty Hunter has many impressive elements – and a smooth, good-looking 3D engine, which always helps – but in the end, the overall impression is of a fairly forgettable first person shooter. The artists on the game are probably the most talented component. As far as the gameplay goes, it's solid, but that's about the best of it. <<

!!! The official website is oddly located at [hunthemdown.com](http://hunthemdown.com)

### REVIEWED ON:



**PLUS:** Challenging firefights, good weapons, great designs.

**MINUS:** Predictable FPS gameplay. No multiplayer.

VISUALS SOUND GAMEPLAY

85 80 75

OVERALL

76

Should keep you busy until something better comes along.







**PC** CATEGORY: Action >> PLAYERS: 1-Multi >> PUBLISHER: Buena Vista Interactive >> PRICE: \$89.95 >> RATING: M15+ >> AVAILABLE: Now >> REQUIRED: PIII 500, 256MB RAM, 32MB 3D card >>

# Tron 2.0

**DANIEL WILKS** believes in the Users...

**T**wenty-one years ago the evil Master Control Program (MCP) threatened to take over the world. Only a computer genius named Flynn who had been digitised into the computer and a security program called Tron stood in his way. After a long and spectacular battle the heroes were victorious and Flynn was sent back into the real world to go about living his real life. Cut to modern day – Alan Bradley, Flynn's old business partner and the creator of Tron has finally recreated the digitising technology, storing it in the memory of an incredibly advanced AI known as Maza (Mah-three-ah), capable of reading and storing the entire genetic makeup of a human being for digitisation. Unfortunately not all is fine and dandy in the world...

## BETTER THAN THE MOVIE

Alan Bradley's company is on the verge of being taken over by the sinister Future Control Industries (fCon) who wish to utilise the digitising technology to use their specially trained hackers, the DataWraiths, to take over the world's computers from the inside. Alan himself is missing and a rogue user known as Thorne has corrupted Maza with a virus transmitted by email. In her panic to survive, Maza digitises Jet Bradley, Alan's son and a computer genius in his own right. It's up to the player to save Jet's father, discover what Thorne is up to, save the company and unlock the secret that is the Tron Legacy.

Sounds good huh? It is. To put it another way, Tron 2.0 has the honour of being the first movie tie in game that is actually better than the movie upon which it is based.

Although it follows the general format of a first person shooter, Tron 2.0 has more in common with games such as Deus Ex and System Shock than it does with Unreal, Quake and that ilk. By combining elements of FPS, racing games, puzzle/exploration games, platformers and RPG, Tron 2.0 breathes some welcome life into the currently fairly stale genre.

The assortment of weapons for Tron 2.0 could best be described as eclectic, ranging from the standard FPS chestnuts like the sniper rifle (amusingly called the LOL) and grenade or shotgun analogues, to the iconic Tron Disc. Each weapon looks absolutely amazing, and are well balanced, but more often than not you'll find yourself relying on the Disc, simply because it's... cool. Aside from being able to bank it off walls, Jet can also use the Disc to

block attacks and upgrade it in new and interesting ways by installing new apps.

At the beginning of the game, Jet is a lowly v1.0.0 but by completing missions, achieving objectives and finding secrets his version number increases. Every time the first digit in the version number clicks over, Jet gets some points to spend on his statistics. By exploring and downloading programs from the bins scattered around the maps, Jet can gain access to a number of different applications that improve his abilities and add new weapons or attacks to his arsenal. Each app comes in three versions, Alpha, Beta and Gold with Alpha being the least powerful but most system intensive (taking up three slots in the inventory) and Gold being the most powerful and streamlined (taking up only one inventory slot).





Time for some fragmentation



What we'd all like to do to Spam



I'm going to install this disc in your head



## JET CAN ALSO USE THE DISC TO BLOCK ATTACKS AND UPGRADE IT IN NEW AND INTERESTING WAYS

### GEEK HUMOUR

One thing that becomes very obvious after playing *Tron 2.0* for only a short time is that the developers have put as much time and effort into the plotting and scripting of the game as they have into the unique and gorgeous look. Every one of the locations visited is filled with great characters and some wonderfully geeky gags – the villain in the first section of the game is the Kernel, a later mission sees Jet trying to overclock an old mainframe (with 16 bit processing power and full monochromatic display!) so Ma3a can hide from the virus. During a routine transport a voice over announced that in the event of packet loss, every program has been issued an emergency sub-mask. If any programs are travelling with extra apps they should install their own sub-mask before installing those of their apps. Genius.

### SUITS OF SHINY CIRCUITRY

Aside from giving the player access to new weapons, various apps can increase jump height, give the player resistant to viral attacks (which can corrupt apps necessitating that you run them through your anti-virus software before using it again) or improve your ability to download new apps. Unlike any other FPS in recent memory, *Tron 2.0* truly rewards players who fully explore the levels, as there are a number of hidden bins full of apps as well as heaps of emails/video files that further the story and give valuable background information on all of the main players.

Aside from the excellent single player experience, *Tron 2.0* features a robust multiplayer game featuring all of those favourites from the film,

namely Light Cycles and Disc matches. Light Cycle racing is outstanding, offering up a refreshing change from the usual shooting or flag capturing. Unfortunately you need an exceptionally good ping to play so don't think about jumping on an overseas server any time soon.

Without a doubt, *Tron 2.0* is the most original and attractive game to come along in some time. Everything we remember and love from the movie is there – programs dressed in suits of shiny circuitry, massive beams of light and that pervasive "Tron" glow. Eye-cast aside, the best thing about the aesthetics of *Tron 2.0* is that the new Monolith engine is brilliantly scalable, allowing players with less than optimal systems to still have it looking good at an acceptable framerate. <<

!!! There's a chance that *Tron 2.0* will become a movie sequel – if the game sells.



**PLUS:** Incredibly polished, light cycles!

**MINUS:** Jumping puzzles.

VISUALS SOUND GAMEPLAY

92 89 89

OVERALL

89

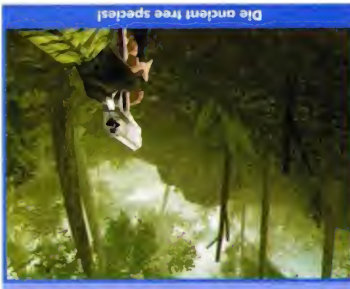
The movie was great, but this is better.



75 VISUALS  
65 SOUND  
60 GAMEPLAY  
60 OVERALL

**I**f the current and upcoming crop of Vietnam based games were movies, there'd be a definite and very obvious hierarchy: the upcoming Battlefield: Vietnam would be starting everyone's favourite washed up action hero with a neutral fur coat, Chuck Norris. From the outset you know you're in for a gun-and-razor with an opening voiceover straight out of any cheap low budget war movie talking about the horrors of war, going home and Charlie. Unfortunately things don't get too much better after that.

As the most unfit soldier in Vietnam (you can only run for about 20 seconds before being paralyzed with fatigue), it's up to you to single-handedly pick off the enemy, save your friends and take out a machinegun nest after your chopper's been shot down. Easier said than done, as enemy soldiers have the uncanny ability to spot you no matter how well you hide and are so accurate that they can hit you with an AK at sniping range. The fact that their uniforms blend perfectly in with the environment doesn't help either. You can literally be hiding on top of a cliff with a sniper rifle firing at the backs of a passing patrol's heads and they'll somehow spot you and kill you with a few well-placed rounds. We know war is hell, but honestly, gaming shouldn't be. **Daniel Wilks**



**LINE OF SIGHT: VIETNAM**  
CATEGORY: FPS >> PLAYERS: 1 >>>  
PUBLISHERS: Alion >> PRICE: \$99.95 >>>  
RATING: M15+ >>> AVAILABLE: Now >>>  
REQUIRED: PIII 550, 128MB RAM, 3D card >>>



77 VISUALS  
75 SOUND  
65 GAMEPLAY  
69 OVERALL

**I**f the process of attaching a chainsaw to one's limb and proceeding to hack zombified Americans into Meatie-bits while juggling with one-liners had a hierarchy, then *Evil Dead*'s Ash would be main father. *Evil Dead*'s first videogame outing, *Hail to the King*, was criticised for ignoring the movie's attitude, so it is with unmitigated cheer that the classic ingredients of the franchise return to the gaming fold with *Fistful of Boomstick*. The opening cut-scene looks great and reveals that the forces of ugly have been unleashed upon the citizens of small town US of A, thus Ash is required to open his favourite shop, 'Ass-Whoopings-R-US', what follows is straight off the silver screen, with the shotgun welding, spell toting, chainsawing anything with a limp into the streets hacking anything with a limp into. Literally, pieces, sadists will particularly enjoy kicking a legless corpse that's dragging itself along the pavement or the ability to remove heads quicker than a teenager with acne issues. Sadly, the gameplay never strays far from basic puzzle solving and hack'n slash shenanigans. The inclusion of an arcade mode helps, but FOD is little more than the mutant love-child of State of Emergency and Devil May Cry. Fans of the trilogy will enjoy this title, especially the humour, but they will also find the experience short lived. These chiselled good looks have seen a whole lot of ugly". **Chris Stead**



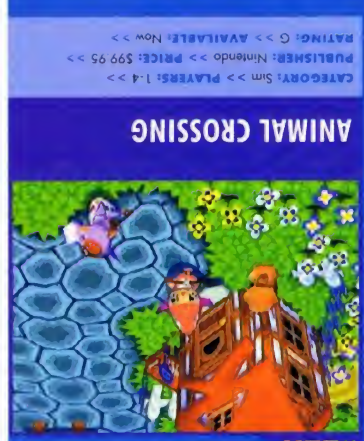
**EVIL DEAD: A FISTFUL OF BOOMSTICK**  
CATEGORY: Horror/Adventure >>> PLAYERS: 1 >>>  
PUBLISHERS: THQ >> PRICE: \$89.95 >>>  
RATING: M15+ >>> AVAILABLE: TBA >>>



**70 VISUALS  
70 SOUND  
85 GAMEPLAY  
86 OVERALL**

**Frankly Dry**  
Finding a present or a letter waiting for you, finding the other characters have been up to, or simultaneously, but part of the fun is seeing each of your flat-mates. It's not possible to play characters living in the same village — one for created. Another option is to have several character to visit villages that your friends have by the multiplayer options. You can take your community that you quickly become invested in, this time! It all adds up to a living and growing the villagers will ask you where you've been all back to, your yard will be covered by weeds and cooler, if you forget about the game then come will be decked out for yuletide festivities. Even if you play at night, it will be night time in the gameworld. Play in autumn and the trees will shed their leaves. Play on Christmas day and the village each village is unique and exists in real-time, so home, giving presents, writing letters and so on. Inhabitants, turning errands, finishing your of the day — making friends with the other home. Interaction and customisation is the order become part of the community and make it your and the 'aim' of the game is essentially to Crossing. Your character has just moved there all takes place in a village called Animal addictive as the Sims and full of possibilities. It world lies an open ended life sim that as be deceiving. Inside this unashamedly cutesy classic Nintendo titles — appearances can coated N64 game, but like so many animal Crossing may look like a candy

**ANIMAL CROSSING**  
CATEGORY: Sim >>> PLAYERS: 1-4 >>>  
PUBLISHERS: Nintendo >> PRICE: \$99.95 >>>  
RATING: G >>> AVAILABLE: Now >>>







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&gt;&gt;GBA

# Buffy: Wrath of the Darkhul King

CATEGORY: Action platformer &gt;&gt; PLAYERS: 1 &gt;&gt; PUBLISHER: THQ &gt;&gt; PRICE: \$69.95 &gt;&gt; RATING: G &gt;&gt; AVAILABLE: Now &gt;&gt;

**A**fter seven gripping seasons, Buffy the Vampire Slayer is finally done and dusted. But if you're getting the Scooby Gang withdrawals like we are, there are plenty of better ways to rekindle your Buffy love than playing this game. In fact, aside from the still images in the cutscenes, you'd be hard pressed to see any relevance to Buffy in this piece of licensed tripe.

But first, let's dispense with the formalities. Wrath of the Darkhul King is set during season 4, with the main quest being to prevent the aforementioned King from being released and raising every demon and vampire Buffy has ever killed. Not bad. Along the way, however, you'll also have to contend with season 4's big bad, Adam, as well as The Gentlemen from "Hush". Even better.

So why, then, does this feel like the single most generic game we've played since "Mr Generic in Generic land"? Probably because there's none of the snappy dialogue that characterised Buffy as a program. Even the Buffy GBC game managed

to keep us entertained in the cutscenes, but this title is utterly lacking in personality. The actual gameplay is soulless too, but not in a cool vampy or pact-with-the-devil kind of way, more like a tear-your-hair-out and curse-the-gods kind of way. Summed up – 16 levels of utter banality, wandering left to right, "solving" simplistic puzzles, struggling with the controls only to repeatedly fall down bottomless pits, and scratching your head when you discover Buffy literally has NO combos, just punch, kick and block. Even more amusing is the large selection of weapons that you can pick up that are essentially pointless. We're in mourning for all the wrong reasons...

Cam Shea

VISUALS	SOUND	GAMEPLAY	OVERALL
60	69	50	52



&gt;&gt;GBA

# Jet Set Radio

CATEGORY: Graffiti-tagging &gt;&gt; PLAYERS: 1-4 &gt;&gt; PUBLISHER: Atari &gt;&gt; PRICE: \$69.95 &gt;&gt; RATING: M15+ &gt;&gt; AVAILABLE: Now &gt;&gt;

**O**n the surface, one would assume that Jet Set Radio would be a bad choice for a GBA port. After all, so much of the appeal of the Dreamcast and Xbox games was the visual style and funky beats. Somehow, however, the move to an isometric perspective and much more confined hardware hasn't robbed the game of its charm. Jet Set Radio is certainly a slightly different beast, but if you liked the Tony Hawk GBA ports, you're probably a prime candidate for this one too.

The setting is the same as the previous games. You're a punk rollerblader (or Rudie) in Tokyo-to, and it's your mission to cover as much of the city as possible with graffiti, while avoiding the constant police presence and dealing with the rival gangs that also skate and tag the city. Hopping into the game you're given a straightforward run-down of the basic controls, then it's into the Shibuya Bus Station. This area is much as you'll remember it from the Xbox game – rails to grind galore and plenty of buses and

billboards to tag. The tagging mechanics haven't been changed – you still have to collect spraycans and follow the onscreen cues to do your piece. It's good, straightforward fun, and once you've adjusted to the isometric perspective you won't have too many problems.

The visual style has obviously been toned down considerably, with the characters in particular looking like cartoony blobs most of the time. That said, it works, and the flat colours really help give the game a comic book tone. Oh, and even the soundtrack has been recreated!

Cam Shea

VISUALS	SOUND	GAMEPLAY	OVERALL
79	85	78	78





# Simpsons Road Rage

CATEGORY: Driving >> PLAYERS: 1-2 >> PUBLISHER: THQ >> PRICE: \$69.95 >> RATING: G >> AVAILABLE: Now >>

**R**oad Rage on console was, at best, a very poor clone of Crazy Taxi. On the GBA, however, it's a slightly different story. Somewhat ironically, Crazy Taxi: Catch a Ride was so bad that it almost makes Road Rage look good! Who'da thunk it?

Have you ever sat and daydreamed about what would happen if Mario Kart was set in Springfield? No, neither have we, but now we don't have to because Road Rage takes us there! Mode 7 is very much the order of the day, and developers Hyper-Global Mega-Net, sorry, Altron Corporation have created reasonably large areas to tool around in. Unfortunately, the similarities to Springfield are hard to find... last time I checked Springfield had buildings right? Not any more it doesn't — just ugly splotchy textures on the ground and the odd billboard. Aah, the limitations of Mode 7.

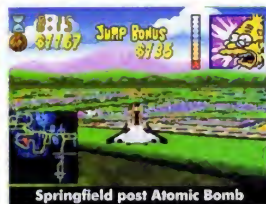
Another big thing that counts against this as a Simpsons product is the fact that there don't seem to be any character soundbites. Surely

a "doh" and "woohoo" from Homer every so often wouldn't be too much to ask? All the characters have catch-phrases, why not use them? Surely that's rule number one for generic licensed products? As it stands the only real Simpsons branding is the large selection of characters and vehicles (including "The Car that Homer Built") you can unlock, and the little semi-animated sprite that shows who you have in the car.

As you can tell, Road Rage isn't hugely compelling. While it does have a lot to unlock, it's riddled with problems that quickly take any fun away. Still, better than "Catch a Ride"... ah, the art of damning with faint praise!

**Cam Shea**

VISUALS	SOUND	GAMEPLAY	OVERALL
62	50	55	59



# Mega Man Battle Network 3: Blue

CATEGORY: Action RPG >> PLAYERS: 1-2 >> PUBLISHER: THQ >> PRICE: \$69.95 >> RATING: G8+ >> AVAILABLE: Now >>

**H**ow two Mega Man Battle Network games managed to slip by our ever vigilant radar is a little strange, but hey, we're back on board for number three, which is disappointing considering how many "number two" jokes we've missed out on. Oh well.

Mega Man Battle Network 3 is quite an engaging title. It's essentially an RPG-lite with real-time battle mechanics. You play a boy named Lan Hikari, and the game takes place in two different domains — the real world and the online world. This breaks up the RPG elements nicely, with Lan talking to NPCs and solving puzzles in the real world, and his digital avatar, Megaman.exe, kicking virus butt in the online world. The battle system is also excellent — with real-time movements and attacks, but some great strategy behind what you can do.

The basis for the combat is the idea that Lan can send Battle Chips to Mega Man to execute. There are stacks of different chips, but you can only send chips of the same name or chip code at once, opening

up a whole host of potential choices. Fortunately, there are usually a number of "turns" in which to send chips so you can experiment a bit. The battles are quite fast and frenetic but with a healthy dollop of depth to boot. Very nice. Better still is the "Navi Customiser", which lets you tool around with Mega Man's stats in a semi-puzzle environment, and is a great inclusion. Oh, and the game also comes in a "White" variety, but there's not a great deal of difference between the two, aside from some rare items, Battle Chips and final bosses.

**Hercules Rockefeller**

VISUALS	SOUND	GAMEPLAY	OVERALL
74	70	75	74





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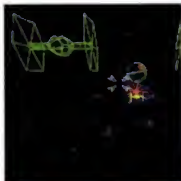
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EVOLVE TO TOK



# Arcade >>



[top] Star Wars Arcade  
[above] Gauntlet – needs coins, badly.  
[right] Tim hard at work on this issue's content... sigh.



## Top 10 Influential Arcade Games

>> Tim Levy

**1. Defender** (1980, WILLIAMS)  
One of the first truly intelligent arcade games. You needed to have nerves of steel and be able to watch two screens at once, whilst dodging a barrage of bullets and bad guys. There were so many near deaths in this game it wasn't funny. The aim was to defend the Earth from different aliens whilst saving humans from being abducted and turned into mutants. Defender shares the title of "Highest Grossing Video Game of All Time" along with Pac-Man.

**2. Street Fighter II** (1992, CAPCOM)  
Prior to SF2, Karate Champ was the fighter game of choice, but the charismatic characters and multitude of moves has kept this game alive in one guise or another to this day and spawned imitators aplenty. One of the greatest "Versus" games ever.

**3. Star Wars** (1983, ATARI)  
Wireframe (vector graphics) games were the arcade's first venture into the world of 3D. With Star Wars also being a big step in sci-fi realism, people were queuing up to fill the

shoes of Luke Skywalker in this multistage epic game. It also featured a classically tiny 4-bit rendition of the film's theme song.

**4. Gauntlet** (1985, ATARI)  
In hindsight, this game doesn't seem so stunning, yet it was a highly addictive Tolkien-inspired maze 'shooter' where you could buy (ever diminishing) health (food) by pumping in more coins – which was a first. Gauntlet was also one of the first four player co-operative video games ever. Who could forget the classic line "elf needs food... badly"?

**5. Daytona USA** (1994, SEGA)  
Whilst we're talking about memorable sound bites, "Day-tonnne-ahhhhh" has got to be one of the most classic arcade tunes ever. The game itself was HUGE for years and still holds its own rightful place in any self-respecting arcade. Released after the seminal Virtua Racer, Daytona was the first 3D racer that really put you behind the wheel of a beefy V8 racecar with a 4-speed gearbox. The game had incredible attention to detail (horses running

in a paddock etc.) and superb game physics. And you could link up to 8 cars for multiplayer heaven.

**6. Dance Dance Revolution** (1999, KONAMI)  
Whilst I can't really say I enjoyed playing this game, it was very influential in making musical games (the ones where you play drums, keyboard, guitar, turntables) fashionable in the arcade. Furthermore, it has inspired a new wave of motion-detection games that will more than likely lead us to some fantastic fight sims in days to come.

**7. Galaga** (1981, NAMCO)  
Although a not-to-distant cousin of Space Invaders, Galaga was one of the first popular arcade games to introduce the "Challenge Stage". It also had excellent distribution, which ensured that every kid had a cabinet or tabletop within range of a short BMX ride.

**8. Operation Wolf** (1987, TAITO)  
This was THE first multi-stage, kool light gun game. Armed with your Uzi (which 'juddered' when fired) you

were on a mission to attack enemy army bases and rescue hostages.

**9. Berzerk** (1980, STERN)  
Hailed as the first game to use voice synthesis ("intruder alert") you controlled a character that had to make his way through a maze (64,000 of them) destroying robots as you go. It also had the first form of rudimentary artificial intelligence in that the robots had to walk around electrified walls, yet you could 'trick' them into walking into them. Also (unfortunately) the game is the cause of the first documented arcade death, where, after obtaining a high score, 19 year-old Jeff Dailey died of a massive heart attack. A year later, another 18 year-old dude died of similar causes.

**10. Virtua Fighter 2** (1995, SEGA)  
VF2 heralded a new level of arcade realism. Everyone who played it couldn't believe a bunch of polygons could move so realistically. It was also an exceptionally good fighting game, just as Vf1 was, but VF2 just raised the bar that much higher, and the series has continued to improve.



# Classics >>



the Hyper crew's favourite  
games of the last decade!



**Name:** Eliot Fish

**Job:** Hyper Editor

**Most looking forward to:** Deus Ex: Invisible War or Half-Life 2, whichever gets released first!



Whilst playing games has become more of a job than a hobby over the past 10 years, I still find myself getting home after a long hard day at the office and playing games until ungodly hours of the morning. Is it a sickness? An addiction? Who cares... I'm having fun! The majority of my gaming probably takes place on the PC – there's something special about having your face that close to the screen – although in the early 90s, you'd more likely have found me glued to a SNES game pad with a pile of rental games beside me. Of course, it was all for research purposes.

Choosing five games from the last 10 years is very hard – especially considering that some of my all-time favourite games came out before 1993. In any case, here are five from the last decade that I'll always remember fondly.

**1. Deus Ex – PC**

Captivating. Sure Half-Life and System Shock 2 were awesome, but Deus Ex allowed for so much experimentation and replay value that it remains my favourite computer game experience of the last decade.

**2. Grand Theft Auto III – PS2**

My favourite console experience of the last decade is quite easily Rockstar's funky and flavoursome crim sim. Exploration, experimentation and engaging action. A classic.

**3. Sam & Max: Hit The Road – PC**

It came out in 1993 and it's still one of the funniest adventure games ever made. Let's hope that the new game that's being made is even half as hilarious as this is.

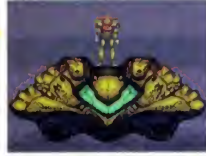
**4. Quake I & II multiplayer – PC**

Yes, I'm going to cheat and put both, because one replaced the other for me. These were some of the best times of my gaming life to date – intense, competitive and incredible. And you got to hang out with your friends at the same time.

**5. Super Metroid – SNES**

There are so many SNES games that could have made this list (sadly, my favourite doesn't qualify - Zelda: A Link to the Past was released before 1993). Super Metroid is just such an example of genius game design. Superb!

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



**Honourable Mentions:**

**Shadowrun – SNES**  
Unlike any other console game at the time, Shadowrun is a mixture of RPG and Adventure that was a forerunner for games such as Deus Ex. It was developed in Australia too. Loaded with atmosphere.

**Championship Manager series – PC**  
Whilst CM4 is still having its bugs sprayed, this is still a game that any football fan would agree is equivalent to having a real life gambling addiction.

**Fallout – PC**  
One of the coolest, funniest and craziest RPGs ever. Hilarious dialogue, and a really fun turn-based combat system. If only they'd hurry up with Fallout 3...







**Name:** Cam Shea

**Job:** Deputy Editor

**Most looking forward to:** Worms 3



**1.** **W**ow... ten years eh? To think, this time a decade ago I still had a 386, was obsessed with Streeties, and thought that photo-realistic graphics were just around the corner, what with wonder machines like the 3D0 and Ultra 64 on the horizon! Much has changed – the internet is integrated into our lives at a fundamental level, Moore's Law has continued on its merry way putting crazy computing power at our fingertips, turntables are officially the new guitar, and the structure of the video game industry has changed radically.

Even so, other shifts are taking place much more gradually. Sure, today's video games are fully 3D and visually stunning, but we're still staring at a screen, we're still interfacing with increasingly sophisticated worlds via control pads and keyboards, and in the majority of games we're still doing the same stuff we were ten years ago. It's the next ten years of Hyper and gaming that I'm most excited about, as video games continue to mature, as permanent wireless net access becomes standard and as persistent online worlds grow in scope and complexity.

## 1. Quake series – PC

Quake was so big it brought two entirely new words into the gaming lexicon – "frag" and "bootylicious"... or maybe it was "gibs". Either way, the Quake games have had a profound impact on the gaming landscape, and Hyper staffers have wasted more than a few years of their lives embroiled in ferocious deathmatches. Gawd bless it.

## 2. Street Fighter II Turbo – SNES

It may be a little on the shallow side compared to the likes of Guilty Gear X, but back in the day Street Fighter 2 was more than just a game – it was an addiction that gripped an entire generation of gamers.

## 3. Worms series - Multi

From Worms 2 onwards this series has ruled thanks to its god-like multiplayer gameplay. Great design and play-balancing gave rise to almost unlimited replayability. The life lesson of Worms? Anything is possible if you have a shotgun and ninja rope.

## 4. PaRappa The Rapper – PlayStation

PaRappa illustrates what can be done when developers are allowed to run with a novel concept. Quirky art, 'bumpin' beats and personality to spare.

## 5. Tony Hawk's Pro Skater 2 – PlayStation

What a landmark title. Tony 2 nailed so much of what I love about skateboarding – the creativity, the finesse and the style. Incredibly satisfying game mechanics and great level design. A game by skaters for skaters.

## Honourable Mentions:

### Wipeout 2097 – PlayStation

The Wipeout games offered the ultimate proof that the geeky past-time of video gaming was actually cool. 2097 may have been a very slick marketing machine for the raver generation but it was also a brilliant game with incredible depth.

### Burnout 2 – PlayStation 2

The Burnout games completely revitalised the arcade racing genre – and not a moment too soon. The formula? White knuckle speed + powerslides + traffic = fun. Damn straight.

### ICO – PlayStation 2

ICO introduced gamers to a whole new approach to gaming. Aesthetics and atmosphere came to the fore, creating an experience that verged on profound.





**Name:** Malcolm Campbell

**Job:** Art Director

**Most looking forward to:** Pro Evolution Soccer 3



I remember picking up the first issue of Hyper solely for its review of Street Fighter II. Ten years on and I'm looking forward to the release of SNK vs. Capcom Chaos on PS2 later this year, featuring many of the same Street Fighter cast. Well, if there's one thing that hasn't changed it's my unfortunate addiction to 2D fighters. And a preference for consoles. And Japanese games. And giant robots. Dammit. Okay, so I haven't changed at all.

The last ten years has provided some amazing new gaming experiences too: seeing Doom running for the first time and thinking "wow, look, it's the future", freezing up in awe as the T-Rex came out of the darkness in Tomb Raider, realising I'd actually developed an emotional attachment to Yorda while playing ICO... Ahh, the memories. Here's hoping for another ten years of little gaming moments.

### 1. Street Fighter II Turbo – Arcade/Megadrive

After years of not setting foot in an arcade, this game had me saving up coins for daily visits. Then the console versions came out and I was truly addicted. A simple concept with an amazing depth to the gameplay, topped off with memorable characters and great art.

### 2. Final Fantasy VIII – PlayStation

It was a toss up between this and FFXVII, but Squall and the SEED gang won out. The character design, art direction and more "adult" atmosphere signalled, for me at least, a big step forward for the series. It's on FFXIII's foundations that FFX was built.

### 3. Quake – Mac

Aside from the 2 million hours we put into office deathmatch and bot-blasts, I'll go out on a limb and say I actually enjoyed the single player game too. Quake's pseudo-medieval setting, cool monsters, low-tech weapons and frantic gameplay had me hooked.

### 4. Jet Set Radio – Dreamcast

I've got a real soft spot for this game, partly because of the art but mainly because I played it not long after a trip to Tokyo. It was like re-visiting the streets of Shibuya, with added cel-shading! And I don't even like roller-blading!

### 5. Pro Evolution Soccer 2 – PlayStation 2

We play this waaaaay too much. By now, regular visitors to Hyper HQ know that the crowd around the TV doesn't mean an exciting new game has arrived, just that we're playing bloody Pro Evo again. And then we go home and play it...



### Honourable Mentions:

#### Wipeout 2097 – PlayStation

The perfect example of all the elements (graphics, sound, gameplay, style) coming together nicely. Everything I've ever wanted in a racing game.

#### Metroid Prime – GameCube

After doubting Samus would make the transition to 3D with any success at all, I was blown away by how good Prime was. Consistent, inspiring art direction, level design and atmosphere.

#### Yoshi's Island – SNES

Full of Miyamoto Magic™. Once again, amazing art direction married to outstanding gameplay in a game that is, above all, fun to play.



REVIEWED IN  
HYPER #1  
OVERALL SCORE:  
92%

# Landstalker

RELEASED: 1993



YOU'RE NOT THE ONLY ONE, BUDDY



GEE, I HOPE I DON'T GET SUCKED BACK IN TIME TO SOME "LAND OF THE LOST"



THESE SHOES ARE KILLING ME



HERE SPOT, FETCH...



GREAT FOR MAKING LIFE SOUP

## In the 16-bit era,

the Mega Drive was not a console known for its role-playing games. The SNES was thumbing its nose from over the fence with the likes of *Zelda*, *Chrono Trigger*, *Final Fantasy* and so forth, and Mega Drive owners could do little but peer through the cracks and feel somewhat envious. Then along came Sega's *Landstalker*.

## YES, THERE WERE CRATES

*Landstalker* (subtitled *Treasure of King Nole*) was developed by Japan's Climax Entertainment, the home to many talented staff who also brought the world *Shining Force* and *Alundra*. Sadly, it seems none of them stuck around to make a *Landstalker 2*, even though they went on to make other RPGs with familiar themes and characters.

*Landstalker* stood out from the pack with its pseudo 3D visuals, which were remarkably lush for the 2D graphics of the time. The isometric perspective gave the world a very solid and realistic feel, which is something that lured in many RPG gamers on first inspection. There was a sense that the *Landstalker* world was something that could truly be explored, instead of simply viewed from a flat bird's eye view — as many other RPG games of the time were. It took a while to get your head around the frustrating controls — thanks to the angled perspective — but soon enough you were poking around your very first dungeon and discovering *Landstalker*'s unique blend of action and puzzling. And yes, there were crates.

Due to the 3D inspired level design, you really had to use the jump button to get yourself around. Jumping and navigating the multi-leveled environments became a large part of the puzzle factor, as opposed to the more lateral thinking puzzles in *Zelda*. Objects would sometimes be hidden behind corners, and judging the distance and timing of jumps across precarious gaps were all the

more difficult. This really was an Action RPG, with the emphasis on action. Naturally, there was also plenty of button-mashing action combat and an endless stream of villagers to talk the pointy ears off. Unfortunately you also had to put up with the fact that the lead character's name was Nigel. He also had the biggest feet of any character in any videogame ever. But as opposed to other RPGs that generally have the character start out as some useless kid who discovers their true heritage or magical abilities, Nigel is already a seasoned adventurer at the beginning of the game.

The *Landstalker* world was quite large, although gamers with any kind of RPG experience found they could cruise through it in roughly 20 hours. In any case, there seemed to be an endless supply of dungeons, and some very amusing monsters. Yes, the classic trembling blob makes its appearance as the game's first combat fodder. Where do these vile jellies breed? Is there an evil bubble factory somewhere? Sadly these questions remain a mystery.

*Landstalker* probably goes down as the best Mega Drive Action RPG ever released, even though the last 10 years hasn't done the game any huge favours. It would even bring a small tear to the eye were Sega to resurrect the license for a next-generation revamp, so let's keep our blistered fingers crossed. <<

ELIOT FISH

megadrive



TOM SELLECK STROLLS THROUGH TOWN





SIR, THERE'S SOMEONE AT THE DOOR



DAMN THESE HOME INTRUDER SYSTEMS



# Sub-Terrania

RELEASED: 1993

**"Miners are trapped! Equipment needs retrieving!** Evil aliens are threatening to take over the colony! And you don't even know the missile launcher from the windscreen wipers! Let HYPER show you how it's done..." Yes, many years ago, those were the words that introduced my lengthy Sub-Terrania playguide in issue #10. Back in those days, Stuart and Andy had yours truly slaving over the most menial tasks. I still have nightmares to this day of that stupid little rotating ship.

## RESCUING LITTLE HUMANS

Of course, this was a brilliant game. I won't let the horrid experience of writing a playguide for its many challenging levels colour my memories of this cool shoot 'em up. Your little ship was controlled much like the ship in Asteroids — you would need to use a thruster to propel yourself in a certain direction. However, there was deadly gravity in this game that would bring your ship down unless you kept thrusting upwards gently as you maneuvered your way through the craggy mines. Your weapons function much like any good shoot-em-up, as they start out kind of piddly and become devastatingly powerful with the discovery of the various upgrades that were hidden throughout the mines. A great blend of gameplay styles.

Developed by little-known studio, Zyrinx, and published by Sega, the game was not only an intense shooter, but had how-the-hell-do-I-get-to-that-powerup puzzle elements, and required an incredible amount of concentration. Not only were you surviving hordes of enemies, but your fuel was running out the whole time (a bit like Scramble), requiring you to find fuel canisters that were scattered about the level to be able to get to

where you needed to go. Rescuing tiny human miners was also a priority (thanks for that, Choplifter) and you'd

regularly shoot them to bits by accident and fail your mission. There was also the cool effect when you got blown to bits — small hunks of your ship scattering and bouncing all over the joint. The graphics were quite clever, though simplistic, with some very inventive looking bosses and a variety of funky little enemy vehicles, such as tanks and mechas.

As the Hyper review in issue 8 stated, "the tactical aspects and planning required to complete each mission owe something to Desert Strike/Jungle Strike... also, and this is important, there's no princess to save, a fantastic innovation. I've always hated the royal family and would much rather spend my time saving honest, working class, interstellar ditch diggers. Sure miners have screwed the environment, but at least they don't wander around children's wards pretending to be interested when they'd rather be out fox hunting." <<<

megadrive



BUG OFF

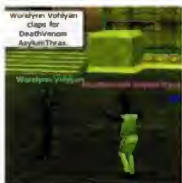


WHAT A NICE SPOT FOR A PICNIC

ELIOT FISH



# Net Trawlin' >>



## Star Wars Galaxies: An Empire Divided

//starwarsgalaxies.station.sony.com

>> March Stepnik

**A**nd the Massively Multiplayer Online RolePlaying Game experiment rolls on. Star Wars Galaxies — the game where players get to eke out an existence in the Star Wars universe — finally went live at the end of June but not without a hitch: the large influx of players attempting to get some George Lucas action foo-barred the registration and logon servers, resulting in most being unable to log on. Few were actually able to play the game on launch day. (Incidentally, Sony Online Entertainment (SOE) refunded a day's play to compensate).

But don't go looking for the box in your local games store: Star Wars Galaxies was launched in the US, and the US alone, and a local release date here in Oz doesn't currently exist on any schedule (although rumours suggest it will be 2004, possibly even late 2004). Still, there's nothing stopping the determined non-US-based gamer from ordering the game and joining one of the two-dozen or so virtual SWGs (or servers) — indeed, logged-in players will come across others

from all over the world. This can be important; since the majority of SWG's population is from the US, and sleep when we Aussies are ready to settle down for some mid-week evening sessions. And if SWG is anything, it's not a lot of fun for long without many people around.

### THE BARREN DESERTS

So let's get the first question out of the way: yes, with a cable Internet connection (in our case, using BigPond Cable), SWG should run a treat from here in Aus — although we wouldn't recommend playing it with anything less than a broadband Internet connection. More than likely, the most annoying lag you'll encounter will come from your own system. SWG is one very sweet looking game, one that'll prove stubborn on anything but the most recent high-end hardware configs.

Is it worth importing, then? Well, the answer to that isn't so cut and dry, and depends on what level of service you expect from SOE. One thing's obvious — Star Wars Galaxies shipped an unfinished game. The resulting problems go beyond the usual issues surrounding the

formation of new online communities (the learning of game systems, forming bonds, for example) and represent bugs and incompleteness on many levels of the game. These range from client stability issues (SWG crashed on several occasions during our month of play) to macro game balance problems, such as the effectiveness and even function of some of the game's skills and professions.

One of the more annoying "broken" aspects of the game proved to be NPC quests in SWG's debut month. It was far too common to return to a quest giver to find that they hadn't recognised that you'd completed their objectives. What makes this less acceptable is that most quest objectives are located kilometres away from the giver, and this distance must be covered on foot (player vehicles such as swoop bikes and land speeders, and player mounts will be introduced in a free update "in the coming months"). Yawn. And no matter the novelty of being in Mos Espa or Mos Eisley, it's an absolute drag to go running through the barren deserts of Tatooine. Oh look... sand... and a rock!

### SECRETS TO DISCOVER

But for all the problems encountered, the underlying structure to SWG seems rock-solid. SWG is full of Star Wars goodness: there's no doubting the novelty of visiting places like Jabba's Palace, or the Pit of Carkoon (where the Sarlacc resides), even watching the twin suns set over the horizon — and that's just Tatooine. To SOE's credit, huge worlds have been created with plenty of secrets to discover. And should more be required — SOE can add them as needed.

SOE, at the very least, are diligently working at removing bugs as well as fine-tuning (and in some cases, completely changing) certain aspects of the game, but for many, they can't seem to do this fast enough. What it comes down to is this: are you willing to fork out the subscription fee (starting at US\$5 a month) to be a beta tester?

At least by the time Star Wars Galaxies officially comes to our shores, SOE should have the beta licked. We recommend giving this game at least another six months to "coalesce".





[top] March's sick and twisted mind brings a fat Mon Calamari entertainer to life. No respect!



[above] The classic sterile grey environment of something rather Imperial, obviously. Looks like our Calamari friend's dancing days are over.



## SWG dossier

- 8 playable races: Wookiee, Bothan, Human, Zabrak, Mon Calamari, Twi'lek, Rodian, Trandoshan.
- 6 starting professions: Artisan, Brawler, Entertainer, Marksman, Medic and Scout.
- 25+ elite and hybrid professions, including Jedi, Chef, Bounty Hunter and Smuggler.
- 10 planets to visit, including Alderaan, Tatooine, Naboo and Endor.
- PvP-designated "zones", cities and surrounding areas are free of PvP.

## Journal Entry, Day 1

Okay, I'll admit it. I was a just a wee bit sceptical that my preferred Star Wars Galaxies profession would be – against all reasonable indications – a whole lot of fun. One of the six professions available at the start of the game, the entertainer is supposed to be a valued member of the SWG community: battle and mental fatigue can only be removed by watching, or listening to, what is in other RPGs known as a bard. So after choosing an overweight Mon Calamarian as my merry-maker (and making a mental note to avoid getting a gig for Jabba the Hut!), I logged on to go make a useful contribution to the Star Wars galaxy. The only trouble is that an entertainer needs a crowd, and the city I logged into was empty. Never one to be discouraged, I started performing a "rhythmic" dance anyway, right there in the street, just to warm up. What you can't see in the screenshots is the quality of the animation – and let me tell you, the cycle for "rhythmic" dancing is a real gas. It wasn't long before another player wandered by, and stopped to watch me dance. He seemed impressed, and offered what every entertainer covets more than anything else – yes, even more than money – applause. The spectacle provoked the interest of another player, and soon enough there was a neat little shin-dig happening on the streets of Restuss on the planet of Rori. Woo-hoo! Welcome to Star Wars Galaxies – where the magic happens!



## Back of the Net



**JACKSON  
GOTHE-  
SNAPE**

On a flight to London recently (thanking you, Rockstar), I was

struck initially by the limitations, but eventually the potential for in-flight internet-style communication and competition. Presently, Singapore Airlines' in-flight entertainment system (KrisWorld) includes only limited multiplayer game functionality. For example, one can tackle 'Pilot' from seat 36D in multiplayer chess, attempt Mahjong, or choose the pick of the bunch: Inflight Challenge, a multiplayer quiz game.

It is the example of Pat, the Canberra man approaching retirement age seated next to me, that can truly reveal the beauty and possibilities of in-flight 'online' gaming. As Pat and I discussed professions, Pat displayed the ignorance I have come to expect from those of an age above around 35 when it comes to the internet and games – as well as, most importantly, the hesitance towards technology in general.

Yet, this didn't stop me introducing the Inflight Challenge to him. Anyone can join, and at one point we had as many as 10 punters in there. I, however, witnessed something magical when it came to Pat. Initially downright dismissive of the potential for enjoyment the Challenge could provide, Pat slowly began to grasp the controls, mechanics, and even advanced strategies of the game. So great was his enjoyment, that even as I switched onto an episode of Jamie's Kitchen, he was still happily hammering away at his control piece without my involvement.

When installing their next entertainment setup, Singapore Airlines must establish a link to the internet, also including voice capabilities. Add an accessible system, and you have the ability to not only make 20 hour flights desirable, but also open up a new world for those whose regular lifestyles don't allow.

## LINKS

>> Kosta Andreadis



### Snoop Dogg: The Shizzolator

[www.asksnoop.com](http://www.asksnoop.com)

>> A site that takes Snoop Dogg's core vocabulary and Shizzolators any website you desire. Here's an excerpt from CNN: "LOS ANGELES, California (Reuters) — Microshizzle sold me 'Xbox video game consoles in da June-ended quarter than that shiznit had first expected, though a price cut midway through da quarter played only a small part, an executive be like this week." Funnily enough the translator is officially sponsored by the Snoop D O' Double Gizzle himself. Fo' shizzle my nizzle.



### Tony Danza: The Official Site

[www.tonydanza.com](http://www.tonydanza.com)

>> During the course of the countless hours many would spend searching the internet for news, opinions, dissertations, expositions and free hardcore nudity – the chances one would stumble across this little ditty are one in a million. From the flash animation showing the various "highlights" of Tony's career, to the news that the man actually released a CD – I want out, and now.

Three words and a question mark – Who's The Boss? A non-stop laugh riot of cultural clash hilarity as a struggling ethnic minority becomes a cleaner for some uppity corporate slag. The sitcoms of today should look to Who's The Boss for inspiration, or at the very least try and incorporate the theme music in some form or another. "walks away whistling the theme music"



**NATURE'S HARMONIC  
SIMULTANEOUS 4-DAY  
TIME CUBE**

**Hey stupid - are you too dumb to know there are 4 different simultaneous 24 hour days within a single rotation of Earth?**

### Nature's Harmonic Simultaneous 4-day Time Cube

[www.timecube.com](http://www.timecube.com)

>> Most people go through their day without a second thought to the validity of the Greenwich Mean Time (GMT) and the 24-hour clock cycle – and the nature of linear time. The author of this site believes that the standard sunrise-sunset GMT cycle is a lie and that his 4-day Time Cube represents the true passing of time and that it renders all math, religion, word and science obsolete. If you wade through hundreds of pages of hilarious verbal abuse his theory is actually pretty interesting.



### How to Swear in Armenian and Other Languages

[www.insults.net/html/swear/index.html](http://www.insults.net/html/swear/index.html)

>> To be fluent in many languages is the dream of many world travellers... and beings from outer space. The next best thing of course is the ability to swear in a different language. People swear in another language for various reasons but most notably to avoid people turning their noses at the proficiency and efficiency that one can dispense expletives. Some mother f#\$%ers just can't recognise a gift when they see it. So a site like this goes a long way for a guy like me. Sure I may not know what crazy country they speak Surinam in, but I do know how to give the general populace there a piece of my mind in words they can understand.



## LINKS



### Hero Machine

[www.ugo.com/channels/freestyle/heroMachine/heromachine.asp](http://www.ugo.com/channels/freestyle/heroMachine/heromachine.asp)

>> Here's a site that is certain to pique your interest as you're given the opportunity to fine tune and create your very own super hero from various body types, attributes, weapons, capes and colours. For someone with no real drawing talent this comes as a treat, so witness my creation in all its glory - Swashbuckles Mc Blue! A lean mean swashbuckling machine that much like the ocean he travels, wears a coat of blue. If you're wondering about the green and orange sneakers, they're equal parts diversion and fashion accessory.



PLAYER 1

CPU



### Mario Dragon

[www.i-mockery.com/romhacks/MarioDragon/default.asp](http://www.i-mockery.com/romhacks/MarioDragon/default.asp)

>> With NES emulation being readily available for PC users for many years now, we're sure most readers out there have used them on occasion. The advent of emulation meant people could access and manipulate the code found in old consoles as well as the ability to change or alter them as they see fit. This site offers a detailed look at Mario Dragon - a hacked NES ROM that inserts the inhabitants of the Mushroom Kingdom into the world of Double Dragon.

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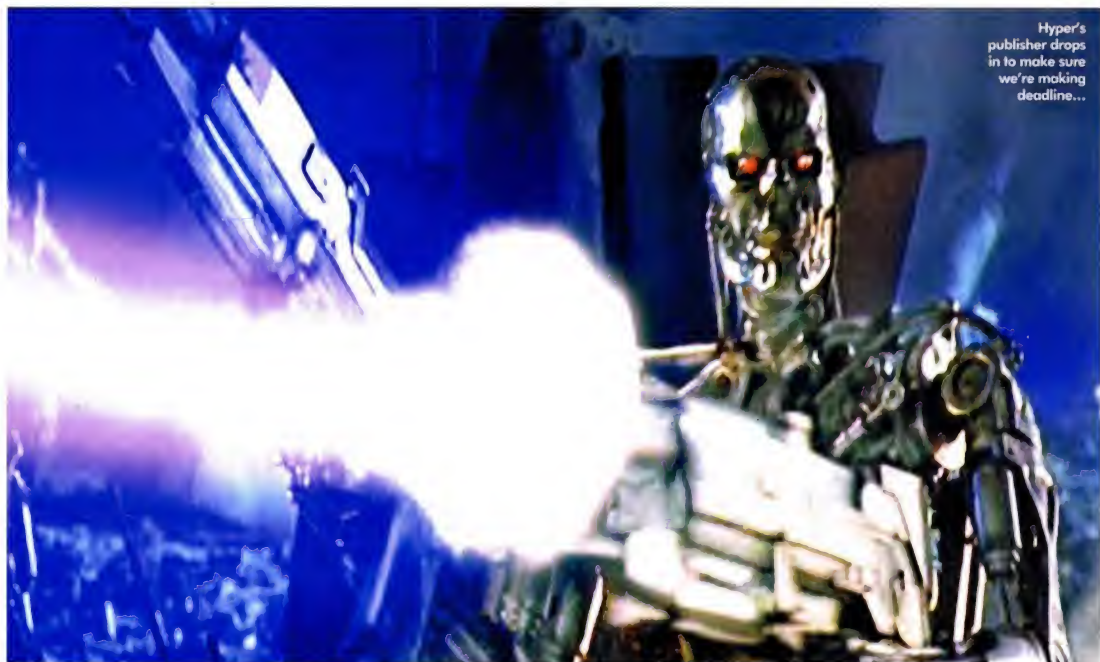


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# DVDs >>



Hyper's publisher drops in to make sure we're making deadline...



## Terminator 2: JUDGMENT DAY SPECIAL EDITION

UNIVERSAL, MA15+

**F**or many, the *Terminator* series ended with this 1991 sequel to the original *Terminator*. Whilst the recently released *T3: Rise of the Machines* is a big fun action ride, it doesn't have the Cameron touch that makes *Terminator 2: Judgment Day* such an amazingly believable big budget action film. This release of *Judgment Day* is a 2-disc set with a f\*\*kload of special features.

### BLAU FACTOR

What James Cameron brings to the franchise is a gritty realism that makes the *Terminator* concept all the more frightening... because you buy it 100%. There's nothing too cheesy here to take the edge off. The excellent special features take us through some featurettes on the making of this blockbuster, from the make-up to the incredible special effects that still look great today — an amazing feat considering they were made over 10 years ago! There is incredible audio commentary

from the entire cast, a bucketload of storyboards and even the full screenplay. It's even quite interesting to see how they made the Universal Studio theme park *T2* ride — something that this very reviewer has experienced in the flesh.

And let's not forget the film. *Terminator 2* is the kind of film that grabs you by the goolies no matter how many times you've seen it. Great performances from Linda Hamilton, Edward Furlong, and of course, Arnie make you really believe the outlandish sci-fi premise. Best of all is Robert Patrick as the deadly new Terminator that is sent back to kill the lot of them. Patrick is astoundingly sinister, and the perfect villain — something that the *Terminatrix* in *Rise of the Machines* simply had no hope of matching up to. *T2* is still a hair-raising action adventure with amazing stunts, car chases and serious blau factor from the two Terminators. A classic.

**Frank Dry**

**MOVIE: 9 / EXTRAS: 9**





# Solaris

FOX HOME ENTERTAINMENT, M 15+

**A**lthough usually seen to be a masterpiece of modern cinema, Andrei Tarkovsky's original version of *Solaris*, lensed back in 1972, is something of a chore to sit through for many modern audiences, filled as it is with weighty silences and meaningful looks. Steven Soderbergh hasn't so much remade the Russian science fiction classic as he has rendered it down to its most important elements and replaced the Russian stoicism with a cast of charismatic actors, headed up by a wonderful George Clooney. More concerned with mood and atmosphere than plot, *Solaris* tells the story of a research crew investigating the possibilities of

using the titular planet, Solaris, as either a mining commodity or source of power. Things become strange when the characters begin to realise that Solaris is reacting to their scrutiny and slowly each of the crew members begin seeing figments of their past and imagination. If the synopsis makes *Solaris* sound like a science fiction/horror, nothing could be further from the truth — it's a slow and deliberate meditation on the nature of loss, life, death and memory. Supporting features include audio Commentary by Steven Soderbergh and James Cameron, and two so-so documentaries.

**Daniel Wilks**

**MOVIE: 8 / EXTRAS: 4**



Speak up George, we can't hear you



"It's my specialty: Poodle in Ginger sauce"

Mom, what's this?

# Eat Drink Man Woman

FOX HOME ENTERTAINMENT, PG

**E**at *Drink Man Woman* is Ang Lee's 1994 native Taiwanese hit after the successful *The Wedding Banquet*, where his reflective and humorous style wafted into Hollywood like a fragrant Drunken Chicken dish lovingly cooked with ginger and star anise. If that sentence made you hungry, then make sure you watch *EDMW* on a full stomach, otherwise the images of food will have you eating MSG straight from the packet.

Lee tells a gentle tale of Chu, an accomplished Chinese chef, who uses a ritual Sunday banquet to communicate with his three beautiful daughters. When the Sundays draw closer, the daughters take turns either looking forward to airing their

grievances or dreading everyone's company. The gastronomic tie that binds the family together slowly unravels as their lives move in different, and oftentimes selfish, directions. But there is still hope, and it becomes clear that the thoughtfully prepared food by Chu and his youngest daughter expresses sentiment more meaningful than words shouted across a table.

The DVD features an interview with Lee, biographies and photo gallery of the cast and crew, and theatrical trailers. It didn't offer English voice-over alternatives for the subtitled, so if you are vision impaired, get a troupe of voice actors to read out the lines.

**Dina Oh**

**MOVIE: 9 / EXTRAS: 5**



IMPORT REVIEW

Jerry launches Microsoft's new Project Gotham Comedy game

# Comedian

MIRAMAX, MA15+

**A**fter a successful stand-up career and international TV stardom, Jerry Seinfeld decided to go back to his roots, on the road, performing in smoke-filled comedy clubs with all new material. Out with the old, in with the new. *Comedian*, a documentary from Christian Charles, follows Seinfeld as he struggles to find his feet with new material. In direct contrast to Seinfeld's almost soul-searching stance on comedy (he's obviously not doing it for the money), is the much younger Orny Adams — a cocky, energetic comedian who's single minded quest for stardom is matched only by his arrogance. It seems as if Orny sees comedy as a means to an

end, whilst Seinfeld has seen the end and is embracing the means. As such, *Comedian* is an infinitely interesting insight into the world of standup-comedy, but it's also an unflinching one, as we get to see Seinfeld bomb on stage and begin to question his ability to succeed — a side of his character that didn't really come across in the television series. Available only in Region 1 on import at this point in time, this shot-on-the-fly documentary is presented with numerous features and commentaries and is definitely a must see for fans of Jerry or standup-comedy in general.

**Kosta Andreadis**

**MOVIE: 7 / EXTRAS: 6**





Sorry Martin, you're too intelligent to be a believable President.

## The West Wing: SEASON 2

WARNER HOME VIDEO, RATING TBA

**W**hile in days of old, superheroes fought to save the world with their red, white and blue lycra togs, today under the same united colours they spend their time performing the walk and talk through the corridors of the Oval Office.

While patriotic flags fly high and the all-inspiring theme tune grows louder, to call *The West Wing* a political drama is to strip the show of its brilliant comedy writing.

Fast paced, this drama takes the time to be human, as the ensemble cast flitters between controlled chaos, and its rapid-fire dialogue. Season Two deals with the physical recovery of Josh and mental

recovery of the White House staffers after an assassination attempt on the President, followed by the disclosure that the President suffers from multiple sclerosis. While the depiction isn't an accurate portrayal of White House events, President Bartlet is an honourable and intelligent man (the best President the US never had), the instincts of Aaron Sorkin into the inner working of people under stress is affecting and poignant. Can we have President Bartlet instead of that Bush guy?

Vanessa Morgan

**MOVIE: 9 / EXTRAS: 0**



Honey, stop wearing by special butt support

## Just Married

FOX HOME ENTERTAINMENT, M15+

**J**ust Married is a bit like fungus... you may not notice it but it grows on you. Brittany Murphy (*8 Mile, Girl Interrupted*) and Ashton Kutcher (*Dude, Where's my Car?*) star in this romantic comedy that tells the story of young lovers and their honeymoon from hell. This is one you could easily bypass on the shelf, and for good reason — there's little in *Just Married* that will have you laughing out loud thanks to utterly contrived gags and Murphy's oddball facial expressions. That said, I was chuckling every ten minutes or so, and the physical comedy of Kutcher manages to maintain interest until the end. There will be no tears and there will probably be few

memorable laughs, but it's a nice way to spend an afternoon watching Kutcher and Murphy in a mindless comedy that demands little intellect from its audience. It's also entertaining knowing that Kutcher and Murphy got it on during the shoot (young love) before Kutcher moved on to dating 40+ Demi Moore (old love). Eewwww. The extras include a brief featurette, commentary and a veritable feast of four deleted scenes (they really do spoil us don't they...).

Rebecca Izzard

**MOVIE: 5 / EXTRAS: 3**



Don't worry — we'll find that tie thief

## Citizen Kane: SPECIAL EDITION

WARNER HOME VIDEO, PG

**O**ften considered one of the greatest films of all time by critics, *Citizen Kane* has stood the test of time and still delivers up an intriguing mix of excellent acting and innovative (for the time) camera techniques. Telling the rise and fall of newspaper mogul and political aspirant, Charles Foster Kane, *Citizen Kane* was released amongst a storm of controversy due to some marked similarities between the fictional Kane and William Randolph Hearst, the publisher of the San Francisco Examiner and New York Journal, culminating with Hearst using bullying tactics to try to stop theatre chains from showing the film and threatening legal

action. Plot wise, *Citizen Kane* is little more than a well written melodrama but due to its innovative camera work, lighting and editing has become one of the more influential films of all time. Only 25 at the time he directed the film, Orson Wells wowed audiences with his dynamic pans and POV camera work, overlapping dialogue and innovative use of light and shadow to name but a few techniques. Excellent special features including two audio commentaries, a full length documentary detailing the release of *Citizen Kane* and the controversy surrounding it, archival footage and the original theatrical trailer compliment the set.

Daniel Wilks

**MOVIE: 8 / EXTRAS: 10**



# Anime >>

## Ai Yori Aoshi

CATEGORY: DRAMA

PRODUCTION COMPANY: AIAO PROJECT

**E**ased on the Hakusensha comics by Kou Fumizuki, *Ai Yori Aoshi* is a subdued take on the romantic comedy antics of recent favourites like *Love Hina* and *Chobits*. Rather than focussing on the immediate situation comedy of a young university geek who's suddenly presented with a smorgasbord of attractive, large-breasted women, *Ai Yori Aoshi* gives the protagonists of this contemporary drama a substantial back-story. While this deepens the story somewhat, it also draws attention to the sad state of scriptwriters who are reduced to appealing to the lowest common denominator with outrageous cosplay fantasies.

### HAVE HIS BABIES

Imagine Kaoru Hanabishi, if you will, a young boy who's eking out his university life eating cup noodles and bread crusts every day, and who's never had a girlfriend in his life. Then one day, a beautiful

kimono-clad girl claiming to be an early childhood friend mysteriously appears his life, and she wants to cook, clean and dote on him. Oh, she also wants to be his wife... and probably have his babies, too. Trouble is, she's the heiress to one of Japan's most prestigious corporate empires, and he was exiled from the family she was betrothed to. Her mother takes pity on their situation, though, and they are permitted to build their relationship under the supervision of various family minders. Of course, with Kaoru's university buddies lurking about, trouble is almost certain to occur.

A soppy, slower-paced take on *Love Hina*, but lacks the sophistication to come anywhere close to *His & Hers Circumstances*.

**ANIMATION: 7 / PLOT: 6**  
**OVERALL: 7**



This new babysitter rules



## The Five Star Stories

CATEGORY: SCI-FI/DRAMA

PRODUCTION COMPANY: SUNRISE

**F**legend in the annals of mech-inspired anime, *The Five Star Stories* stands shoulder to shoulder with the genre's epic juggernaut franchises like *Gundam* and *Macross*. The only reason *Five Star Stories* isn't as well known to the West is because the voluminous backstory would've been a nightmare to translate. But if you've ever wondered where Kawamori Shoji took inspiration for the near biblical grandeur of *Vision of Escaflowne*, you needn't look any further than this.

### MIND CONTROL PROCEDURES

*The Five Star Stories* Movie canvasses the opening few chapters of the manga, detailing the origins of Lachesis, Clotho and Atropos, three mech pilots who'd later become the pre-eminent forces in a war between four solar systems in the *Five Star Stories* manga. These mechs, or Mortar Headds, are jointly piloted by human Headd Liners and android

Fatimas. Lachesis, Clotho and Atropos are three unique Fatimas because they never underwent the standard mind control procedures during their creation. This alone causes a great stir between the royal dignitaries and Headliners vying for ownership of these Fatimas, attracting the attention of the military and even the feared Mirage Knights.

Originally released in 1989, *Five Star Stories* comes from the same school of animation (and sound effects) as *Macross: DYRL*. It's a saumptuous feature of traditional animation, but with a plot that's close to impossible to follow, it's also one of the worst adaptations of an original manga ever produced. The truly satisfying action doesn't even occur until the last ten minutes of the hour-long movie. Still, die-hard connoisseurs of the mecha genre will find value in it irrespective.

**ANIMATION: 7 / PLOT: 5**  
**OVERALL: 6**



Star Wars? Never heard of it



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# Forum >>

## Q. WHAT IS YOUR FAVOURITE GAMECUBE GAME TO DATE, AND WHY?

It's time to Cube it up. We've had your favourite PS2 and Xbox games, so now it's Nintendo's five minutes in the Hyper Forum spotlight. Amazingly, we didn't get one single letter voting for Super Mario Sunshine. It's a game that shouldn't be forgotten under the weight of classics such as Metroid Prime and The Legend of Zelda: The Wind Waker. Go on, get it out and slap it in the Cube and get that Mario goodness back in your life. It'll do everyone some good.



## HYPER FORUM

We all have a different opinion and the Hyper Forum is where you can get your thoughts out of your head and onto the page for all to see. Don't forget that we have a new topic every issue! The next topic of discussion...

**?** "What is your favourite PC game to date, and why?"

Responses will be printed in Hyper 122

E-mail: [FREAKSCENE@NEXT.COM.AU](mailto:FREAKSCENE@NEXT.COM.AU) with Hyper Forum in the subject line, and the topic of discussion at the top of your response. Please note that very long contributions may be edited.

### METALLIC HEAD

Ahhhhh, the good old GameCube. Despite its poor sales, I still firmly believe it's by far the best next-gen console. Game-wise, I didn't enjoy Metroid quite as much as I thought I would, and Smash Bros gave me a year of fun before I finally tired of it, so right now, I'd have to say Zelda: The Wind Waker is the best GameCube game, and on a grander scale, the best game I've ever played.

There's nothing greater than sinking back into a comfortable chair, Wavebird (best. controller. ever.) in hand, and slashing my way through a group of enemies, or watching Link get reunited with his sister before taking on a massive bird with a metallic head, or solving a complex puzzle involving one light source and a large group of mirrors. The graphics are perfect and the storyline is epic, with everything coming together to form an amazingly enjoyable gaming experience.

**jickle**

### MELEE NUTS

The best game on the Cube. This question has some major contenders. Metroid, with its cool graphics and gameplay? Wind Waker with its Cel-Shading and intriguing story? No. While these games are excellent, they don't have much replay value other than in a harder mode or with different costumes. Then I realised that I had just lost to Marth due to thinking too much about this question. Super Smash Bros. Melee is it! This game has given me and my friends some

very good gaming times. The 25 characters (Ice Climbers, Mr. Game and Watch) the 31 items, the many different modes, the 251 trophies, of which I still need to get one more. The different rules such as coin, stamina and mini games such as break the targets, Home run Contest and the 51 event modes. This game is the best, even allowing me to find fellow Melee nuts at Smash World forums, and meet some new people to verse and see that there are hundreds of people who love this game. Now if you excuse me, I need to go and practice with Captain Falcon for an upcoming tourney. Seeyal

**Mic\_128**

### SPOOKY BLAU

Now I know there are other great FPS that have great atmosphere (Medal of Honor AA), but for me, Metroid Prime has both atmosphere AND pace. Without the incredible speed you can cross the planet using various paths, backtracking could have destroyed this game. But it didn't because you savour the journey, the environment, and the artistic work. It's not frustrating at all; it's a pleasure.

And even though MP is the next great game I've played, it doesn't evade my most heartbreaking gripe as a fan of the series: the actual 'metroid' creatures, which should have been scary, are just plain annoying. But I guess the redeeming feature to this bitching are the frightening space pirates! I mean, holy shit, they jump down from nowhere and if you don't have the

right visor on, you'll be beaten into a corner with the crap kicked outta you before you can ask the great Lord what the hell is going on!

Spooky blau. And when you blast these buggers away, they land like lifeless drunks hanging off the gutter. Indeed, if the sequel is going to improve on this game, Retro Studios has got to send Samus up against a whole army of these guys. Give her a jetpack to replace the missing screw-attack move so she can fight against a flying squadron of pirates. The targeting system, after all, is bloody awesome.

Thank you for reading. Hyper rocks. Peace out.

**Dan S**

### BOSS BATTLES

The best GameCube game to date for me is Metroid Prime followed closely by The Legend of Zelda and Eternal Darkness. The first time you play Metroid Prime you realise why you had to wait so long for this masterpiece. Some people have been put off buying Metroid Prime firstly because it had a western developer, secondly it was in first person, thirdly it was in 3D. Who cares? What we have here is gold. Want to know the reasons? Sublime visual backgrounds. The amount of care put into every creature. The boss battles that last up to 30 minutes. And that's just for starters. Look how big the game is, 20 hours, even for the most experienced player. Look at the variety of creatures. Where else would you find a creature called a Sheegoth? What about the comparisons to



## MAIL THE HYPER FORUM:

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Halo? Halo is left way way behind compared to Metroid Prime. This is an FPS/adventure/platformer at its best.

Don't use cheats for MP either it spoils the experience.

**Jarrad Nebel**

### REPLAY VALUE

The game I have enjoyed the most on GameCube so far has actually been Sonic Adventure 2: Battle. I'm not exactly sure why, there are better games available for GameCube, and it has numerous problems, but where Sonic Adventure 2 succeeds is so far unparalleled on the GameCube. To start with, it has much more replay value than any other GameCube game so far, the game runs at a completely consistent frame rate (and never slows down at all), the characters are very well designed and thought out (especially with Shadow) and I have found that the story is very deep and thought provoking, underneath a very cheery appearance. In fact, I enjoyed Sonic Adventure 2: Battle so much, I was going to get Sonic Adventure DX, until I found out about its shocking frame rate, that on occasion, SKIPS frames! Quite lazy when it's a port of a Dreamcast launch title, one and a half years into a console's life that happens to be 2-3 times as powerful.

**Corey Marshall**

### ROIVAS IS HOT

Hyper,

The best GameCube game, hands down, is Eternal Darkness. This is because the sanity/insanity system rocks, leaving you in a heap of confusion in most parts of the game. The soundtrack is incredibly eerie, and the magic system tops the entire thing off, being the coolest casting animation I've seen for quite some time. Not to mention the bosses and Ancients looks awesome and the graphics are schmick, and a wide range of characters to boot!

By the way, Alexandra Roivas is hot! :P

Eternal Darkness = #1  
**Sinwah!**

### THE SPELL WAS CAST

Hyper,

You should have seen me when I saw this topic. I shouted so loud my dad looked surprised and my dog

barked; I shouted because I love the little Cube. Anyway, enough about that (though you might like to hear it) on to the real answer. Out of all the 7 games I own, I could just pick two: Metroid Prime and Smash Brothers Melee (sure I play all 7, but I love those 2 most). To sum it up, Metroid was a great single player adventure experience and Smash Brothers had so many options that multiplayer battles became amazing and frantic. But in the end I chose Metroid Prime, and for two reasons...

One: sometimes it's hard for me to find at least a friend to play the terrific Smash Brothers (sad, eh?), which I sometimes play on my own for adventure mode and trophies. But Metroid Prime is good for people who are on their own with a GameCube and like adventure games. Two: Metroid had ideas that never ceased to amaze me. When I saw some reviews which told me what was included, I thought, "This is the sort of adventure game I've been looking for". And voila (that's French) it was. Even though the controls were awkward, they suited the mood well, I thought. Like for example, how you used the D-pad and C-stick to switch visors and weapons.

And imagine if the lock-on system hadn't been included. And the bosses were absolutely frightening, terrific and the way each of them could be destroyed was creative, like the Flaagra in Chozo Ruins (I haven't beaten the game yet, but I like the bosses thus far). The moment you got through the first force field learning the controls, the spell was cast. I was hooked and still am as I write this. It's rewarding and compelling, now I think I've taken up a lot of space, so one last sentence:

Thanks for listening and happy Gamecubing.

**Samus' brother**

### SHEER SATISFACTION

Hey Hyper,

In my mind there have only been a handful of GameCube games that will go down in the annals of gaming history, but the cream of this pick would have to be the sublime Super Smash Bros. Melee.

In-between the riotous fun that is to be had in multiplayer bouts, there are moments of pure magic that remind me why I got into gaming in the first place. It's these neat touches

that elevate SSBM into the inky stratosphere of classic gaming, where you can lose yourself in this fantasy realm of odd characters and strange locales. To be sure, this is an all-encompassing celebration of Nintendo's achievements to date, and it does this while still being an absolute blast to play.

And even if naysayers dismiss it as a self-congratulatory, fanboy's wet-dream, I doubt they would deny the sheer satisfaction in launching Pikachu a thousand miles into the horizon.

Who wouldn't?

**Matt, WA.**

### HEY HYPER PEOPLE,

Ok, my favourite GameCube game to date. Hmmm... I would have to say Metroid Prime. I know that you will probably get about a gazillion letters saying this, but anyway, I'll tell you why I love Metroid so much.

The first Metroid game I ever played was Super Metroid. I was a bit younger that I am now so I never ended up beating it. But the time I did spend playing it was pure heaven. I came back to it and almost beat it and this furthered my love for the series. Then Metroid Prime. The day I got it, I didn't have my GCN. I had sent it to Nintendo to get it fixed. As soon as I got the GameCube again, I swiftly placed the disc into the GC and booted it up. What I was treated to then was an amazing show of graphics, sound and classic stellar gameplay. The enemies (especially Sheegoths) were just so cool (for lack of a better word) and the attention to detail was amazing. After playing this game I felt absolutely sure that my decision to buy a GC was not purely about the cost. And there you have it, my best experience on a home console in a nutshell. Oh well, gotta go and finish Metroid "again". Cya.

**Yoystevo**

### ALL THE LITTLE SECRETS

That's a tough question guys, there are so many good games! I'd have to choose two, my first one being the Legend of Zelda: Wind Waker. I'd start playing this game, and five hours later wonder why I felt so hungry. This game is incredible, and fully deserves the high score you guys gave it. The graphics are amazing, but the most important factor, the gameplay, is even better. Some may complain that the game is too short, but I'm still playing it after 60+ hours of gameplay, still looking for all the little secrets Miyamoto put in. That leads me to my next best GameCube game: Eternal Darkness. It is unfortunate that this gem came out at the same time as Mario Sunshine and Resident Evil, and it was probably largely ignored by the Aussie public. It is very obvious that Silicon Knights put a lot of time into this game, and it shows. The best factor in this game is the control. I own Resident Evil as well, but I find Eternal Darkness much more fun to play due to the far superior control.

Anyway, there's my two cents, Adios Hyperettes!

**Dan 'GO THE F\*\*KIN WARRIORS' Lark**





# Mail >>

## HAPPY BIRTHDAY TO US!

Hyper blokes,

You can label this a cringingly sycophantic, crawly bum-lick letter if you like (and I don't usually write those) but congratulations on reaching the milestone of ten years of Hyper.

I'm sure I'm not the only person who will wish you at least another decade on the gaming scene. Will we all be playing the PlayStation X or Xbox V by then? Will Nintendo still exist or Virtual Reality helmets actually be any good? I'm sure you'll be the first to tell us.

HAPPY BIRTHDAY, HYPER!!!

Andrew Harris

Dear Andrew,

How cringingly sycophantic. You crawly bum-lick!

## HIP HIP HOORAY, EVEN!

Happy Anniversary HYPER!

Wow, time really flies doesn't it? Issue 120 now means everyone's favourite gaming magazine is 10 whole years old! That's a long time considering Hyper is an unofficial magazine, most 'official console mags' don't even last half that long. We can thank the quality management and editorial staff for that. Hyper has some of the best writers and gamers in the world, I'm

surprised your mag is not sold outside Oceania, like in Europe or America (or is it?).

I remember the first time I saw an issue of the magazine, it was a couple of years back in school, I can't remember the issue, but Tooseman was the editor back then. The magazine was... "attractive" in some way. From that day on, I was hooked. I went out and bought my first issue a couple of months (or probably a year) later, issue 67. At that time Eliot was deputy editor, and now-gone Brooke was the new "art guy". The issue is still around, but without a cover!

To celebrate this special occasion, I have listed 10 things I like about Hyper (in no particular order):

1. The Hyper crew altogether! Its obvious that the writers themselves love games, and are experienced and professional gamers, this is determined by the quality of the magazine and the gaming knowledge displayed in their comments.
2. The Professionalism of the mag layout. Hyper is very attractive and draws its readers attention really well.
3. The Honest Reviews. I always wait for Hyper's opinion on a game before purchasing the title.
4. Hyper's sense of humour. This is a

major part of the magic that is Hyper, witty humour.

5. The captions. Probably one of Hyper's trademarks, freaky!
6. The game pictures on every page. Game pics give a lot of info on a game, and Hyper makes good use of this with pictures all over the pages (credit to Malcolm!).
7. Hyper's loyalty and sympathy to its readers. I have never seen a 'mail' section as huge as Hyper's, the monthly Forum encourages the readers to contribute. "Caption This!", and you even had a Hyper Reader Review section!
8. Hyperactive.com. Although the website is not updated frequently, the Online Forum is brilliant, it has a very respected community! (All hail Film Guru!)
9. The price tag!! \$6.95 is a bargain considering you get 100 pages of pure gaming bliss.
10. And nothing beats the sweet "smell" of a fresh new issue... ahem no, really, Hyper has this really pleasant scent in between its pages!

Well, I've probably taken up a huge amount of space in the Mail section already, so I'll sign off here and leave some space for other readers' praises to the Gaming Lords. Keep those mags rolling dudes! Happy 10th Anniversary!!

Anthony "DZ" Palmer

Dear Anthony,

Yes, you have taken up a lot of space you verbose freak! Thanks!

## INQUISITIVE BASTARD!

Yo Hyper,

As we should all know by now, your mag is the shiznit. Now to more serious matters. I was reading an article on your website about the Government and the Ri8+ category.

The way that I see it is that with an introduction of the i8+ category it would give game developers room to do more mature artwork and themes (not like BMX XXX but more along the lines of Silent Hill, but on steroids). I guess they will think games like that will turn us into maniacs... we'll have to wait and see. Anyway just a few questions that would be great if you could answer them.

1. With Cam's adventures in L.A. he looked pretty sick, did he get some sleep when he got back?
2. Do have any idea what the architect at the end of *The Matrix Reloaded* was talking about?



3. Do you think the Government will ever bring in an i8+ rating for games?

4. Are they still releasing Steel Battalion here? I've heard they're not going to.

That's all thanks, I also have to say thank you for the articles on "Video Game Addiction" and "The Importance Of Stories in Games", seeing how no one else will.

Thanks from,

Adam "Red" Thornton

Dear Adam,

1. Sick? Drunk maybe.

2. I think he was trying to distract us from figuring out how bad the movie really was.

3. Eventually, yes. When gamers become old enough to have jobs at the OFLC.

4. At the moment, there are no plans to release it here. Waah!

## GET OFF THE HORSE

Hey guys,

I email you every now and then but I guess you are too busy to get off of your high horses to reply or put me in the letters section. I deserve a little credit for my ramblings.

Anyway, have you seen the Half-Life 2 trailer? Bugger me for an Uncle Buck. That game looks mighty awesome. I am going to get a job so I can afford to buy a new PC to play the damn thing. Oh yeah... I have also figured out which is the best of the consoles. Xbox! I am not a fan personally but you can play any game from any system ever on it. My friend has it hooked up to his computer through a network and I was playing the original Kung Fu on

## CAPTION THIS!

PART 45 WINNER

Our winning captioner this month is Hyper reader, **Pete Barker**, who submitted this chucklesome entry via email. Good on ya Pete.



...back up, left a bit, the pliers have to be in one of these drawers... damn braces!



## CONTACT US:

78 Renwick St. Redfern,  
NSW 2016 Australia  
E-mail: freakscene@next.com.au



Anthony McKeown mechs us a great illustration

NES. I love that game. You can do anything with that huge Box of Hacking. It nearly makes me wanna buy one of the huge monstrosities for myself.

Anyway, I love the magazine and your captioning is the best ever. Knights in white saturn was a classic. My two cents is up.

**R Pattison**

*Dear R Pattison,*

*You know, the Xbox ain't bad for playing Halo on either...*

## DO THE MATH

Dear Hyper.

I just realised that the next issue will be numbered 120, which I think means you've been going now for 10 years. If I'm right in saying that, then Happy Birthday to everyone at Hyper! Keep on making the best gaming mag (even better than the import mags!) for another 10 years.

**Rude Boy**

*Dear Rude Boy,*

*How did such a polite and generous young man get such a nasty nickname?*

## SANDY

Dear Hyper,

First, congrats on a great mag. I am a first time writer, long time subscriber. I wanted to write on many occasions before, but didn't. Anyway, I thought I'd bring up something that probably needs revisiting. In issue 118, page 84, you had the top ten Mega Drive games, as voted by the Hyper Crew. Will you

put in your magazine a reader survey that will decide which was the best 16-bit game of all time? Although some of the games on that page were awesome (Sonic 2!!), you forgot Dune II.

I am sure that SOMEONE out there would remember this gem. The game was simply awesome. I played it for countless hours, more than I've played any other game, quite possibly. It had it all, for strategy, that is. The graphics, sound and story were top notch, and the gameplay was so far ahead of its time, based on the technology, that it really made me wonder if everyone has forgotten the game responsible for RTS as we (mostly) know it. There would not be very much in the way of tech-based RTS, if it weren't for this game...

**Martin Schiemer**

*Dear Martin,*

*Dune II: The Battle for Arrakis actually came out first on PC and was named strategy game of the year in 1993 - so we would be more inclined to include it in a PC top 10!*

## PIRATES AND COWBOYS?

Howdy all Hyper-ians. Rad magazine you got goin' here. A few questions then I'm off...

1. Is Counter-Strike: Condition Zero a sequel or is it like one of those things GTA: Vice City was?
2. I missed a couple of issues coz I was poor and I would like to know if you reviewed SOCOM: Navy Seals (with the little head set thing)? If so, what did it get?

## LETTER OF THE MONTH

### GO THE GAMECUBE

Hi all,

I have an issue that keeps me up at night and I need to get it off my chest. I'm a 23 year-old casual gamer, meaning I play my games to relax when I get a chance, usually when I'm not working, drinking, chasing women, and playing football (soccer) which basically runs my life - meaning games usually get played with mates and occasionally by myself in my spare time. But what really concerns me is that people are bad-mouthing and belittling the GameCube.

I own each console and I'm very happy with them all: the Xbox's brute power, PS2's variety of games and how 8 player Pro Evo 2 starts off each Sat night before we move on to find another venue with drinks and ladies. But overall, I keep finding myself back on the GCN, and for this I get harassed for playing a kids machine. I'm even being harassed by my grade 6 students (who quickly find themselves sitting in the corner).

It's easy to see that Nintendo have dug themselves this hole, but instead of climbing out I hear (from my only mate who also owns a GCN) that they may be throwing in the towel. What's the go with that? I've already seen this in stores, as many of my GCN games and accessories were bought from half price clearance sales.

Why are Nintendo throwing in the towel? Why do people think the GCN is for kids? Is it the "no DVD" factor? Is it the games? What about Metroid Prime, Zelda, Rogue Leader, the RE series, and the great Mario franchise? These games are some of the best, if not THE best so far within this era of consoles.

Now I've wasted 5 mins of your life, people can harass the GCN and people who play it, but they need to remember, "we are not the ones missing out".

Oh yeah, what system is the best to get Soul Calibur II on with the different control layouts?

Keep up the great work and thanks,

**Mr. Potts**

*Dear Mr. Potts,*

*Whilst GameCube sales may be struggling, just be content that you have one and you're playing the awesome games you mentioned. There are many factors as to why Nintendo have fallen behind the PS2 and Xbox in market share and developer support, but at least there's absolutely nothing wrong with the games currently on the system - there really are some absolute classics. You know that, and we know that, so let's just keep supporting Nintendo and hope they can turn things around.*

*As for Soul Calibur II - it plays great on all platforms.*

## You've won a Microsoft® IntelliMouse® Explorer for PC!

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- Will there ever be a music section?
- Which do you believe is better? Pirates, Ninjas, Cowboys or Samurai? Well thanks for answering my questions and see ya next time.

"Fat" Nathan

Dear Fat,

- It's not a true sequel, but more of stand-alone expansion with a single-player mode for players who are new to Counter-Strike or want to keep playing offline.
- Nice excuse. We gave it 78%.
- There was a music section in Hyper when it launched in 1993, but it got killed off. Then we reintroduced it a year or so ago, and... it got killed off.
- I say Ninjas, Cam says Samurai, Malcolm says Samurai.

## GIRL GAMER

Following up from your feature on girl gamers, here are a few things I have to add:

I can remember going around to a shared house where a group of



blokes lived and one of their girlfriends consistently kicked their arses at Tony Hawk's Pro Skater 2 (it was a couple of years ago now.) My sister also used to be a crack shot in Time Crisis 2 on the PS2 and gets annoyed if you have to play a game a certain way saying it is for "nerds".

I have also been going to a major games retailer in the center of Melbourne every week for the past year and have noticed an increase in the amount of women coming through (not counting the woman sales rep for Xbox.) You should also note that the Mary-Kate & Ashley games are staying on the shelves WHERE THEY BELONG!

Thanks,

Tim Chmielewski

Dear Tim,

Why do you keep looking at the Mary-Kate & Ashley games?

## SEPARATED AT BIRTH

Have you ever noticed the remarkable similarity between Mario and Boonie?

Russell Clark

Dear Russell,

We have now.

## THE BLUES DON'T LAST

Dear Hyper,

(Insert butt kissing here). I am writing this letter after finishing reading the letter (Got dem blues



issue 119). And a message to the 4th dimension, hang in there! Video game blues doesn't last forever. I had the dreaded illness once. It seemed I had stopped enjoyed video games. But the enjoyment came back. Try not to think about it too much.

The more you think about not enjoying games the more you'll not enjoy them. Just go into games for entertainment nothing else. Find a game you really like and just enjoy it and the thrill will come back.

Anyhoo some questions.

- When is the PSX coming out and how much? My PS2 recently just gave up the ghost.
- Are you as excited as I am about the announcement of MGS3? MGS2 was so cool!

- Can you guys recommend any good books?
- Whatever happened to the freak-o-meter?

Ok that's all from me, please publish this letter,  
Sheriff Lobo

Dear Sherrif,

Thanks for those encouraging words. 1. There is no release date or pricing on the PSX yet - chances are it will not be until 2004.

- Definitely. Kojima is one game designer who really cares about his product, and we're sure that MGS3 will have plenty of crazy cool ideas in it.
- How about Umberto Eco's Foucault's Pendulum.
- It was just too freaky in the end.

the game engine.

# Happy 10th Birthday Hyper!

THQ



# The Official Australian Games Chart

Compiled by Inform in association with IEAA

**TOP 10**

## PlayStation 2 Games Over \$50

W/E 27 JULY 2003  
RETAIL SALES

1	▲	Eyetoj: Play	Compilation
2	▼	SOCOM: US Navy Seals	Action
3	◆	Tomb Raider: Angel Darkness	Adventure
4	○	Treasure Planet	Adventure
5	○	Sly Raccoon	Adventure
6	▼	GTA: Vice City	Adventure
7	○	Grand Theft Auto 3 Ptm	Adventure
8	○	Ape Escape 2	Adventure
9	▼	The Hulk	Adventure
10	▼	Enter The Matrix	Adventure

**TOP 10**

## PlayStation Games Over \$40

W/E 27 JULY 2003  
RETAIL SALES

1	▲	YuGiOh Forbidden Memories	Strategy
2	○	Action Triple Pack	Action
3	◆	Dragonball Z: Ult Battle 22	Action
4	▲	Stuart Little 2	Adventure
5	◆	Harry Potter Chamber Scrts	Adventure
6	▼	Disney Triple Pack	Adventure
7	▼	Grand Theft Auto Collectrs Ed	Adventure
8	▼	Bond: TWINE Pack	Action
9	▼	Simpson's Wrestling	Sports
10	▼	Medal Of Honor 2 Pack	Action

**TOP 10**

## Game Cube Games Over \$40

W/E 27 JULY 2003  
RETAIL SALES

1	▲	Legend Of Zelda: Wind Waker	RPG
2	▲	Mario Party 4	Family
3	◆	Wario World	Adventure
4	▼	Metroid Prime	Adventure
5	▲	The Hulk	Adventure
6	▼	Enter The Matrix	Adventure
7	▲	Resident Evil	Adventure
8	▼	Sonic Adventure DX	Adventure
9	▲	Tom Clancy's Splinter Cell	Adventure
10	○	Need For Speed Hot Pursuit 2	Racing

**TOP 10**

## Xbox Games Over \$40

W/E 27 JULY 2003  
RETAIL SALES

1	◆	The Hulk	Adventure
2	○	O2 Pro Pack	Compilation
3	▼	Enter The Matrix	Adventure
4	◆	V8 Supercars	Racing
5	▲	Soldier Fortune 2: Dble Helix	Action
6	○	Halo - Combat Evolved	Action
7	▼	Midnight Club 2	Racing
8	▼	Hot Box	Compilation
9	▼	Rtn Castle Wilfrstein Tide War	Action
10	▼	Brute Force	Action

**TOP 10**

## PC Games Over \$30

W/E 27 JULY 2003  
RETAIL SALES

1	○	Saddle Club Stables	Adventure
2	▼	WarCraft 3 Frozen Throne Ex	Strategy
3	▼	The Sims Superstar	Strategy
4	▼	The Sims Deluxe	Strategy
5	▼	GTA: Vice City	Adventure
6	▼	The Sims Collectors Edition 2	Strategy
7	▼	The Sims Unleashed	Strategy
8	▼	WarCraft 3	Strategy
9	○	Find Nemo Underwater Fun	Adventure
10	○	Buzz Lightyear Action Game	Action

**TOP 10**

## Game Boy Advance Games Over \$40

W/E 27 JULY 2003  
RETAIL SALES

1	◆	Pokemon Ruby	RPG
2	◆	Pokemon Sapphire	RPG
3	○	Dragonball Z: Legacy Goku	Action
4	▲	Donkey Kong Country	Adventure
5	▼	Dragonball Z: Legacy Goku 2	Action
6	▼	YuGiOh World Wide	Strategy
7	○	Bratz Dolls All	Other
8	○	Wariorware Inc Mini Mania	Family
9	○	Disney Princesses	Adventure
10	◆	The Hulk	Adventure

**TOP 10**

## All Full Priced Games

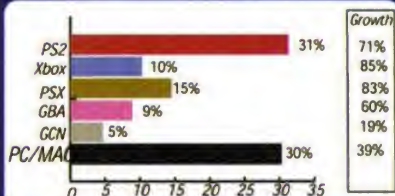
W/E 27 JULY 2003  
RETAIL SALES

1	▲	Eyetoj: Play	PlayStation 2
2	▼	SOCOM: US Navy Seals	PlayStation 2
3	▲	Pokemon Ruby	Game Boy Adv
4	○	Pokemon Sapphire	Game Boy Adv
5	○	Dragonball Z: LegacyGoku	Game Boy Adv
6	○	Saddle Club-Willowbrk Stables	PC/MAC
7	▼	The Hulk	Xbox
8	○	O2 Pro Pack	Xbox
9	○	Donkey Kong Country	Game Boy Adv
10	○	Dragonball Z: Goku 2	Game Boy Adv

## MARKET WATCH

### All Games by Platform

July 03 vs June 03  
RETAIL SALES



- ★ New Entry
- ◆ Non Mover
- ▲ Up from last week
- ▼ Down from last week

**Inform**

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**Next Issue:**

From the makers of Grand Theft Auto III...



# MANHUNT

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### TOP TEN

- In Da Club | 50 Cent..... 5771
- Rock Your Body | Justin Timberlake. 5806
- Bring Me 2 Life | Evanesence..... 5802
- No Flow | Big Brovaz..... 5742
- Sex & the City | Theme..... 5507
- Feva 4 the Flava | Hot Action Cop. 5808
- Blister in the Sun | V. Femmes. 5867
- Bump Bump Bump | B2K..... 5772
- Mesmerize | Ja Rule ft Ashanti..... 5742
- She Hates Me | Puddle of Mudd. 5769

### ROCK/ALTERNATIVE

- Got Free | The Vines..... 5721
- No Reason | Grinspoon..... 5725
- Chop Suey | System of a Down..... 5315
- Under the Bridge | RHCP..... 5266
- Skiber Boi | Avril Lavigne..... 5650
- Enter Sandman | Metallica..... 5260
- Smooth Criminal | A&P..... 5332
- Pussy Tows | MGF..... 5728
- Here She Comes | The Androids..... 5759
- Cochise | Audioslave..... 5738
- Tobacco | Tenacious D..... 5561
- Rollercoaster | MGF..... 5727
- Alive | POD..... 5433
- How You Remind Me | Nickelback..... 5591
- Lithium | Nirvana..... 5593
- London Stbl | The Walls..... 5722
- No One Knows | QOTSA..... 5720
- The Wreckening | Boomkat..... 5780
- Somewhere I Belong | Linkin Park. 5773

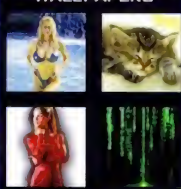
### TV/FILM THEMES

- Marsicans | The Muppets..... 5583
- James Bond 007 | Theme..... 5017
- Smurfs | Theme..... 5270
- Muppets | Theme..... 5180
- The Simpsons | Theme..... 5184
- Pink Panther | Theme..... 5029
- Inspector Gadget | Theme..... 5078
- Mission Impossible | Theme..... 5018
- Flintstones | Theme..... 5178
- Neighbours | Theme..... 5082
- Good, Bad & Ugly | Theme..... 5307
- Hawaii Five-O | Theme..... 5074

### RAP/HIP-HOP/RNB

- Symphony in X-Major | Xzibit..... 5783
- Bump Bump Bump | B2K..... 5772
- No Flow | Big Brovaz..... 5742
- Stole | Kelly Rowland..... 5702
- Work It | Missy Elliot..... 5332
- Thug Lovin' | Ja Rule ft Bobby..... 5703
- What's Your Flavor? | Craig David..... 5659
- Cleanin out my Closet | Eminem..... 5633
- Foolish | Ashanti..... 5540
- Always on Time | Ja Rule..... 5451
- Hot in Here | Neely..... 5559
- Because I Got High | Afroman..... 5289
- So Fresh, So Clean | Outkast..... 5241
- Work It | Nelly ft. Justin Timberlake. 5747
- Rich Girl | Selwyn..... 5620
- Hidden Agenda | Craig David..... 5754
- Karma | 1200 Techniques..... 5723
- Without Me | Eminem..... 5538
- My Neck, My Back | K'naan..... 5631
- Real Slim Shady | Eminem..... 5233
- Get Ur Freak On | Missy Elliott..... 5288
- Dilemma | Nelly ft Kelly Rowland..... 5571
- In Da Club | 50 Cent..... 5771
- Beautiful | Snoop Dogg..... 5785

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- In Da Club - 50 Cent..... 5011
- Without Me - Eminem..... 5019
- Bonnie and Clyde - Jay-Z & Beyonce..... 5024
- Lose Yourself - Eminem..... 5012
- Ice Ice Baby - Vanilla Ice..... 5102
- California Love - 2Pac..... 5043
- 8 Mile Road - Eminem..... 5035
- Dilemma - Nelly ft. Kelly Rowland..... 5084
- Sing for the Moment - Eminem..... 5067

### ROCK/ALTERNATIVE

- No One Knows - QOTSA..... 5138
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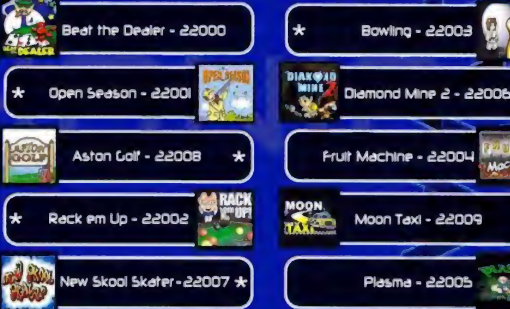
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