



GAME MANUAL

For
Unfinished Jaguar CD Game

Covers Revisions 18 - 23

Introduction:

In August of 1993, Atari Corp. released its latest home entertainment system, the *Jaguar* game console. Slated to be the “Nintendo Killer”, the Jag was supposed to be the hottest set top box money could buy, bleeding edge technology at an affordable price. The Jag’s life was to be short and stormy, however, hobbled by a company that knew very little about what made good games, and even less about creating and marketing them. By any measure, the Jaguar was a colossal failure, and the company went out of business in early 1996.

I worked for Atari during those chaotic two years, and with a team of talented renegade artists and programmers, had the arrogance – and perhaps naiveté – to think we could create the game that would finally make good on the promises the company had been making. That game would eventually be called *Black ICE\ White Noise*, a gritty, non-linear cyberpunk adventure. It was the first major title most of us had ever worked on, and we poured our life’s blood into it.

Unfortunately, we soon discovered precisely *why* so few games were being made for the Jaguar. Atari’s attitude towards game development, both internally and externally, was astoundingly hostile if not downright adversarial. Every step in the production chain was met with resistance, every ingredient acquired only after wading through a bureaucratic quagmire, and every cent of funding had to be battled for as if we were pulling teeth straight out of CEO Sam Tramiel’s mouth.

Before we could finish *Black ICE*, Atari Corp. decided to bail on the computer games business altogether. They terminated all games still in progress, laid us all off, and closed their doors forever.

The disc you now have is one of the last builds of *Black ICE\ White Noise*. It is perhaps 60% done, what the industry would call “first playable”, which means that the basic mechanics of the game engine are operational, and enough content is in place to begin test driving the story concepts. It is still *hugely incomplete*, rife with errors and omissions, much of the presentation is extremely rough, and large sections of the game are either missing or represented by preliminary “place holder” work.

I don’t say this to make excuses, but merely to provide some context for what you are about to see. This document will be helpful for finding your way around our stillborn game, and hopefully hint at the outlines of what it could have been.

B.J. West
January 9, 2002

How do I start the game?

The game begins on the streets of Loma Prieta, California, a fictitious city in the Santa Clara valley, in the year 2042. The player character is *Misha*, a street samurai for hire. That's who you see standing in the main viewport. There were eventually going to be three player characters to choose from, each with unique skill sets and custom gear. For now, all you have is Misha.

To the right of the viewport is your inventory stack, and across the top of the screen are your status bars. You can ignore them, the only one hooked up is your bank balance.

Using the joypad will cause Misha to walk around. Be sure to stay away from the light blue walls near that intersection. They are corrupted, and touching them will cause the game to crash!!!

EXPLORATION MODE CONTROLS

Idle = No controls pressed

Rotate = Pad Left/Right

Advance = Pad Up

Retreat = Pad Down

Side Step = B + Pad Left/Right

Crouch = B + Pad Down

Run = Pad Up + C

Standing Jump = B + Pad Up

Walking Jump = Pad Up + B

Running Jump = Pad Up + C + B

Scroll Inventory Selection = Option or Keypad Number

Pick Up/Drop Object = Stand on object + B + Pad Down + C

Draw/Stow Selected Weapon or Tool = B + C

Weapons begin targeting immediately upon being drawn.

Targeting crosshairs activate. Smart Guns' crosshairs snap to available targets.

Punch/Fire Weapon = A

Holding A continues to fire weapon

Punch/Fire Weapon Crouched = B + Pad Down + A

Kick = B + A

Jump Kick = B + Pad Up + A

Block = C + Pad Down

Where am I?

The city of Loma Prieta is *enormous*. At a dead run, it would take you more than twenty minutes to run from one side to the other. This makes it easy to get lost, so you have two tools to help you know where you are at all times. Superimposed over the top of the viewport are your current “Pointer Code”, and a compass.

Pointer Codes are the address for any given location in the game, in the form:

XXX:YYY:Z

The first three digits are your coordinate in the East/West axis, with the origin being on the West edge of the city, and climbing as you go further East. Likewise, the next three digits are your coordinate on the North/South axis, starting on the Southern edge of the city, and climbing as you move North. The last digit is what floor of the world you are currently on, ground level being designated 1. Levels below the street are designated B1 and climbing as you go down. The unit of measurement is a 12' x 12' tile [the scale at which we built our texture maps].

Where is everybody?

Eventually, the city was going to be bustling with random passers by, all going about their business. Most of them weren't put into the game yet. That doesn't mean the city is empty, however. Most of the major game characters are *somewhere* in the city, usually at the location they would be when a scenario started. Their locations are noted in the address listing section later on. Most of them, anyway. There are a few stray characters that have been lost to time and memory. They are still somewhere out there in the big, cold world, I just don't remember *where*. If you stumble across them in your travels, be sure to note the pointer code where you found them, and send it to me at blackice@strafe.com!

How do I get there?

I'm not cruel enough to make you trudge around the city on foot. Besides, that's highly dangerous. There are roving gangs out there – well, at least one – and running into them without the heavy duty armor and guns that were eventually going to be in the game can be hazardous to your health. (not that your health meter will illustrate its fall....) Your best bet to get from one place to another is to take a taxi. You can hail one with the electronic taxi “whistle”, the first item in your inventory.

But don't expect to see the cab. In the finished game, activating the whistle would bring a taxi, looking not unlike the other cars you see flying around you from time to time, it would land next to you, the doors would open, and you'd get in.



Once inside, you'd be presented with an interface for entering your destination's pointer code. It would have looked something like this:



Then you'd have been treated to one of a series of short pre-rendered cinematic of your cab swooping through the cityscape, pretty much the only time you'd see rooftops. This movie would be interruptible, of course, in case you'd already seen it a few times and just wanted to get there. Then you'd see the cab land, you'd get out, and the cab would take off again, leaving you to face the streets.

Only none of that was yet implemented. The basic functionality is there, in all its crude, naked glory. Activate the "taxi whistle" and a plain vanilla dialogue box comes up, asking for your destination code. You enter it. Bang. You are standing on the street at the new location. But be careful. The invisible taxi will take you to any address in the city, whether there is a *there* there or not. Blip to any place that isn't street or sidewalk and you'll find yourself standing in a black void, looking back through the clipping plane into the city, and you cannot walk anywhere. The only way to escape is to use the taxi whistle again and go to a valid address.

Once you find a door on the exterior of a building, just walk through it. Yes, eventually, they were going to open and close, and many of them were going to be locked. A big challenge of the game would have been obtaining pass cards to get into restricted areas, or hacking your way through the security system and unlocking them from C-space. As it is now, the whole world is laid out for you on a platter, and you can wander around as you please.



In larger buildings, you'll find elevator doors. If you go in them, you are presented with a variation of the taxi interface, where you can joystick up or down until you are on the floor you want, and exit the elevator.

No, really, Where is everybody?

Like I said, it's a big city, and there are only about 25 people in it, counting yourself. There is precious little in the way of furniture either, and what little furniture you *will* find looks like shit and is usually in the wrong place or facing the wrong way. In the lobbies of some buildings you'll see a small directory kiosk. Colliding with it would eventually have brought up a close view of the directory, listing the various pointer codes for offices in that building. Right now, you just walk right through it. Neat, eh?

Hey! I found somebody!

Good for you! Now go be social! Walk right into them, that's how you instigate a conversation. You'll jump to an interactive series of video clips where the character talks to you. You reply with *attitude*. The inventory stack is replaced with three pictures of your character, each depicting the face you can choose to show your companion. A is a positive, friendly attitude, answering "yes" to any question posed to you. B is a neutral or questioning attitude, either saying you don't believe something that's been said or asking for more information. C is a negative or hostile response, as well as a "no" response to questions. Whatever your response, the conversation will continue until you have reached an agreement or an impasse, then exit back out into exploration mode.



When someone hires you for a job or rewards you for a job well done, they will often hand you a small computer card containing useful information. You won't get any indicator that you've received anything other than seeing the card in the video. The text file is loaded into your personal c-space node, where you can read it at your leisure.

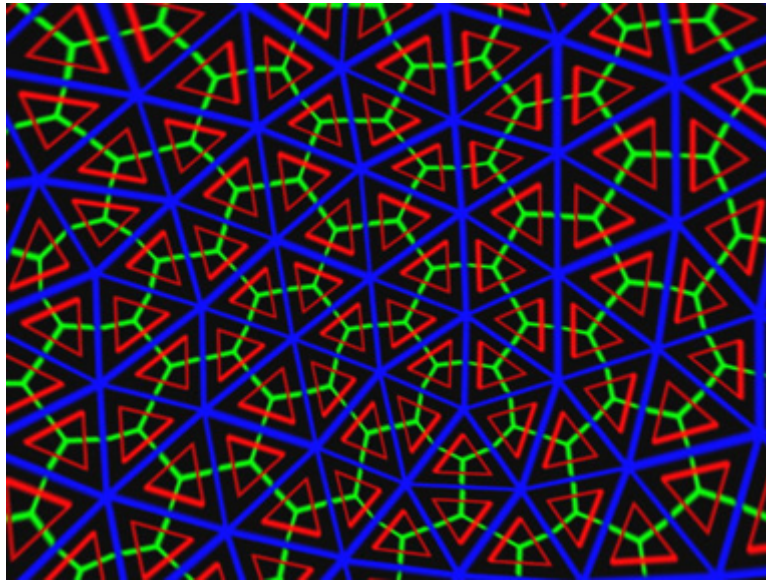
Doin' your homework...

C-Space is the virtual world, a separate realm of pure information, in the classic William Gibson tradition. Anything you want to know, you can find on the net. (This was before the web, remember.) You "jack in" to C-Space by selecting your deck in your inventory (you start with the PlaySkool model) and choose it like you would any item, hitting B+C on the controller to activate it.

Be careful where you park your meat when you jack in. Use your deck in the middle of the street and you might get run over, or just robbed. Or would have anyway. Someday. You can actually do it anywhere you feel like with impunity. No one will mess with you and all the cars fly high enough that they'll never hit you.



ZAP! You are now floating inside a big, garish geodesic sphere. This is the root node of the net, ground zero for all your virtual adventures.



Each portal to adjacent C-Space node is marked with a triangular door, with an image that indicates what should lie beyond. Only the coders biffed, and the doors are all assigned incorrectly. They do go where they are supposed to, they just say the wrong thing on them. That doesn't mean you can't find your way around C-Space. Use the enclosed map and navigate by entering door numbers on the controller instead of flying around. For example, hit 0 and enter your personal node. (This is where you were supposed to be at C-Space injection anyway.)

**C-SPACE MODE
CONTROLS:**

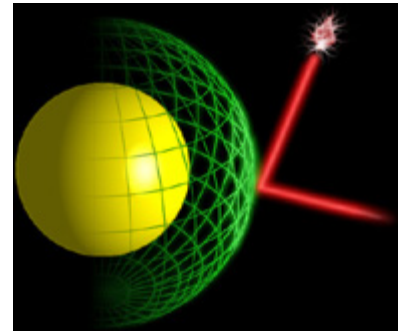
Advance = Pad Up
Retreat = Pad Down
Yaw = Pad Left/Right
Pitch = B + Pad Up/Down
Enter Destination Address = B + A
Select Software = Option or Keypad
Launch Software = A
Jack Out = C + A

In C-space you can find massive amounts of text files, including a full dictionary/encyclopedia of game and story related words, BBS files where the hacker community spreads the latest rumors, and the top secret files of big corporate CEOs. In the finished game, these files would be behind locked partitions that would require hacking or using stolen passcodes, just like the locked doors in the "real" world. And also just like the doors, the security functionality hadn't been implemented yet so you can just waltz right through them. Unlike the real world, most of the bounty *is* in place. Tons of it. See, the idea was for these files to appear and disappear, reflecting the state of the game and which scenarios were active. That too wasn't done yet, so right out of the gate you have *all* the email and text files you would receive over the life of the game. Maybe that's why your mail indicator comes on nearly immediately after booting the game! Likewise, if you go to the Gordian Net "buzz board",

instead of the few latest rumors and tips, you'll find a morass of information, all in there at once, crowded onto the screen so that you can't read the headers. You can still browse through them, but you won't have the benefit of the game filtering them by relevance to your current mission.

This place seems kinda empty too.

Yup. And you can probably guess why by now. C-Space would eventually have been buzzing with activity, programs and avatars flitting about, other users challenging you to virtual battles, counter-intrusion measures blasting after you, security systems to hack into and ransack. All left undone. You'll have to settle with a network of empty, brightly colored spheres and the occasional cache of text files. Sorry.



How about some shopping?

Scattered throughout the city are two kinds of store. You can find the latest computer hardware and software at your local *NeuralShack* store, and you can stock up on guns, ammo and armor at the nearest *Big AI's Gun Shop*. Though I have to tell you, you don't have a lot of cash when you start the game, there is no money cheat (now *that* was myopic!) and you won't be able to get much for the stuff you do have. If I remember correctly, the payouts for completing missions weren't hooked up yet either. So basically, unless you get a nice surprise, all you can do is look and drool. And since the text descriptions for the items you are looking at aren't even there, drooling is mostly out too.



SHOPPING INTERFACE CONTROLS:

- Engage Shopkeeper = Collide with counter
- Respond to Prompt "Buying or Selling?"
 - Buying = B*
 - Selling = C*
- Browse Shop Items = Pad Left/Right
- Select Item from Player's Inventory = Option or Keypad Number
- Sell or Buy selected Item = A
- Return to Shopkeeper from Browser = Pad Down
- Disengage Shopkeeper = Leave Counter
(will cancel unfinished transaction)

So Now What?

That's a good question. In theory, you can run through most of the scenarios. If you go to the Public Library node in C-Space, there's a job center. They'll tell you who to go see. If you can find them, they'll give you a job. The supporting text file will be one of the many in your deck. It'll give you some clue as to what you are supposed to do. Maybe enough of the scenario has been implemented that you can finish it. Maybe not.

Along the way, you can hit or shoot pretty much anyone you run into. Any time you fire a gun, the cops will come, usually three beat cops. They'll walk to the outdoor location nearest where you fired. Then they'll keep going. They'll walk right through you if you wait for them. They won't even return fire if you attack them. You can kill them, but they are heavily armored and you have the puny gun you start the game with, so it's gonna take a while. You can hit or kick them as well, and it's just as lethal as your gun.



One of the game characters is Dr. Jeanine Harper, a scientist with PacRim Technologies. MegaSoft has "forcibly recruited" her, and she is being held in their security complex. Once you talk to her, she will follow you anywhere you go. (You'll find another kidnapped scientist in the same place, Dr. Alfred Keller. He'll talk to you, but unfortunately, he's broken and won't follow you anywhere.) The idea is to take Jeanine back to PacRim and collect the reward for rescuing her. Unfortunately, PacRim is one of the many places whose pointer code was lost. If you can find it, you'll get a touching reunion with her boss.

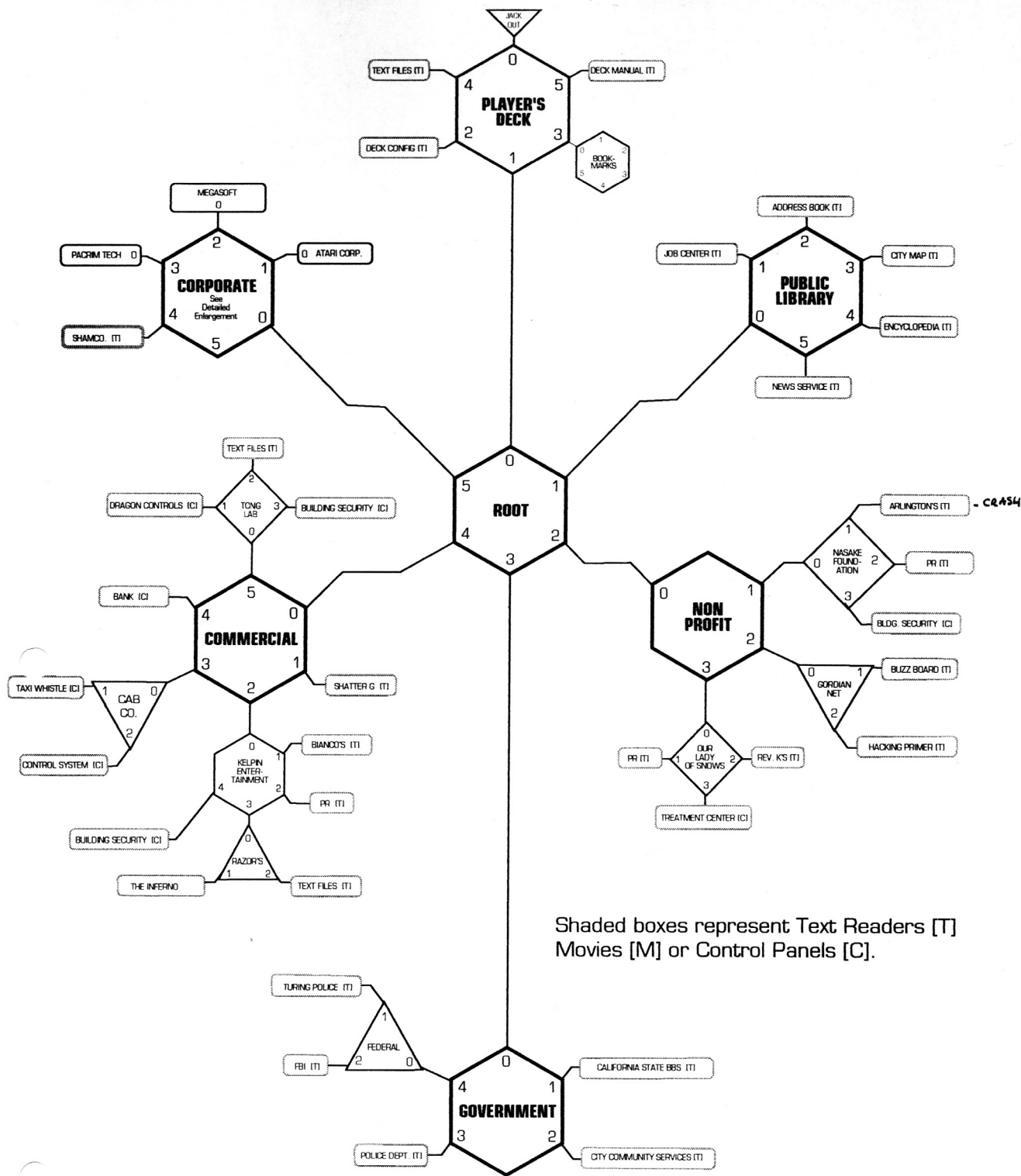
As you walk around, you can play with the camera position relative to the player. I don't know why you'd want to though. It isn't fun, and most of the moves go back to normal as soon as you release the controls.

Camera Controls:

OPT + 2 + # = Translate Down
OPT + 2 + * = Translate Up
OPT + 2 + 3 = Roll Right
OPT + 2 + 1 = Roll Left
OPT + 2 + Pad Up/Down = Tilt Up/Down

Video Dump

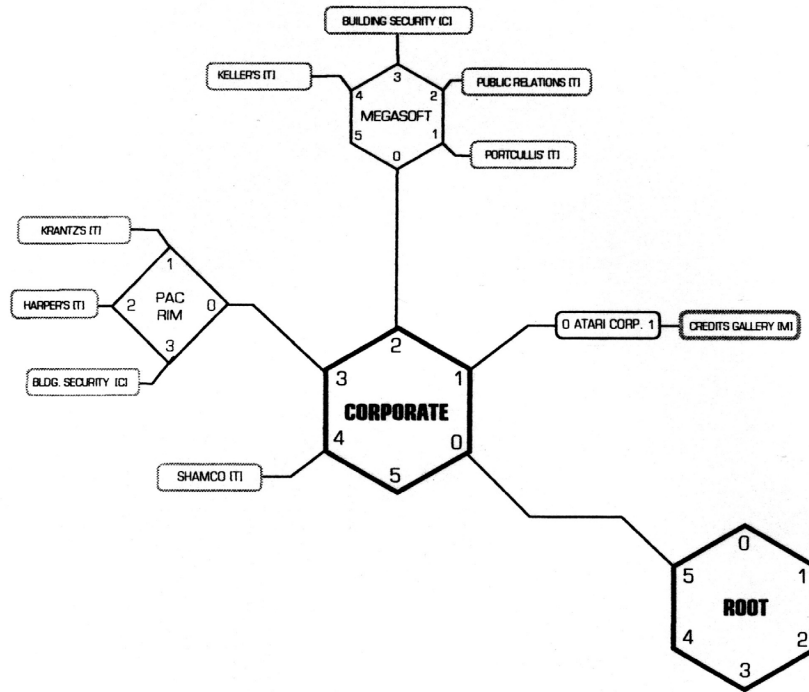
If you can find the forgotten control combination that starts it, you can activate the "video dump", which will play all the video clips in one continuous stream, in order of their shot number - There is another control to skip to the next shot, which if I remember correctly is to Pad Right (or maybe Up) while the dump is running. There is no way to stop the dump or return to the game once it is going. You'll have to power down and restart the game.



9/6/96

C-Space Map

8.2



Shaded boxes represent Text Readers [T]
 Movies [M] or Control Panels [C].

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C-Space Corporate Sector

8.3

LOMA PRIETA ADDRESSES

Addresses with question marks represent places that do exist somewhere in the city, but the exact location has been lost.

CORPORATIONS

Kelpin Entertainment

Main Building: 364:261
Jon Bianco's Office: 336:262:2

MegaSoft Inc.

Headquarters: 095:553
Phillip Portcullis' Office: 109:539:30
Security Complex: 071:661
Holding Cells (Where Keller and Harper are) 095:669:B5
Computation Center: 159:558
Temporary Switch for Gordian Net scenario: 179:579:2 (Broken in Rev. 23)

PacRim Technologies

Main Building: 547:217
Back Entrance: 559:186
Paul Krantz's Office: 549:212:2
Golems:
 546:192
 542:212:1
Hamlin Kid: 541:207:2

GOVERNMENT

State of California

Main Entrance: 205:459
Governor Dupree's Office: 213:454:7

Police Stations (Non Functional)

829:419
829:388

NON-PROFIT ORGANIZATIONS

Gordian Net Foundation:

Headquarters: ???:???

Nasake Foundation:

Main Entrance: 574:434
Back Entrance: 605:434
Fletcher Arlington's Office: 576:427.3
Laboratory: ???:???

Our Lady of Snows
Clinic: 715:384
Back Entrance: 694:385
Rev. Shalini Kahanamoku's Office: 712:383.1

RETAIL

Neural Shack Computing Centers:

223:597
244:612
244:582
264:597
298:386
330:540
332:579
352:558

Big Al's Guns and Armor:

095:508
156:508
248:385
311:627
312:514
331:533
332:642
352:347
352:385
352:514
352:627
355:551
399:558
415:571
421:588
423:587
439:601
456:385
457:588

SERVICES

City Cab: [Non Functional]

095:476
157:476
159:476
219:476
267:627
288:612
288:643
309:627

AutoDoc: (Non Functional)

067:292
067:368
087:330
087:385
105:367
105:291
288:495
300:514

Shatter G Bar: 380 418

Rent-N-Stor:

Main Entrance: 176:114
172:115
Bianco's Cube: 177:132

Zebra Hooker: 380:414 (Broken in Rev. 18)

Bum: 323:387

Dragon's Claw Gang: ???:???

CITY BOUNDS

SouthWest corner (Origin): 032:032
NorthWest corner: 032:719
NorthEast corner: 852: 719
South end of Eastern edge: 852:086
Inside corner: 793:086
East end of Southern edge: 793:032

MISC.

Character Test Elevator: 203:662 (Strut City?)

Floors:

0: Gov. DuPree	6: Spike (Computer Store Guy
1: Nunzio Fratelli	7: Jon Bianco
2: Bartender	8: Fletcher Arlington
3: Paul Krantz	9: Golem Renegade (No Dialogue)
4: Phillip Portcullis	10 - 15: Empty
5: Stephen Razor	

CAST

Misha: Michiko Nishiwaki
Crash: Chris Hudak
Tyro: Michael Long

LX&R: Darrin Jacques
Phillip Portcullis: Charles Howerton
Alfred Keller: Peter Husmann
Saint Jude/DEVI: Jan Bryant
Jon Bianco: Michael Russo
Stefan Razor: Scott Shelfer
Rev. Shalini Kahanamoku: Kathy Chang
Fletcher Arlington: Daniel Nesmath
Gov. Samantha DuPree: Linda Bisesti
Golem Renegade: Gary Kasper
Paul Krantz: Clay Storseth
Dr. Jeanine Harper: Karah Michaels
Nunzio Fratelli: Tony Spinoza
Jing-Lee Hsu: Cynthia Yamashiro
Bartender: Mike Bauer
Computer Dealer: Spike Steingasser
Weapons Dealer: Bob Noble
Hooker: Francine Lapensee
Street Crazy: Luke LaFontaine

Corporate Golem: Gary Kasper
Armored Security Guard: Gary Clayton
Cop: Gary Clayton
Metermaid: Kate McIntyre
Lab Technician: Ted Gooman
Screaming Fist Gang 1: Dan Speaker
Screaming Fist Gang 2: Zack Lee
Screaming Fist Gang 3: Isabelle Chaney
Dragon Claw Gang 1: Roger Yuan
Dragon Claw Gang 2: Ron Yuan
Dragon Claw Gang 3: June Castro
Ajagbe Dia: Eric Betts
Dia's Gang 2: Michael Blanks
Dia's Gang 3: Francine Morris

DEVELOPMENT STAFF - ART

Producer: **B.J. West**
Lead Artist:
Initial Game Concept:
Dialogue and Text:
Cinematics:

Art: **Keoni Littlemouse**
Character Design:
Scenario Design

Dialogue and Text: **Chris Hudak**
Scenario Design:

Producer: **Faran Thomason**
Character Design:
Scenario Design:

Video Digitizing and Processing: **Verle Yoder**
Compositing:
Cinematics:

Sprite Processing: **Ford Minton**

City Layout: **James Hagedorn**
Cinematics:

Costumes: **Kate Bachus**

Wardrobe: **Rebecca Purdin**

Weapons Consultant: **Sean Patten**
Prop Design:/Construction:

Music: **Andy Armer**

Sound Effects: **M Stevens**

Additional Art: **Chris "Chicago" Thompson**
Bryce Nakagawa
Mira Soriano-Gillet

Additional Sprite Processing: **Shoshanah Almloff**
Alexis Van Hurkman
Rob Adams

DEVELOPMENT STAFF - PROGRAMMING

Lead Programmer: **Ken Rose**

Game Programmers: **Pradip Fatepuria
Scott Chandler**

Additional Programming: **Mike Pooler
Rob Zdybel
Eric Smith**

Encryption: **Michael Hill**

SOFTWARE TESTING

Lead Tester: **Lance Lewis**

Tester: **Nichole Tatum**

PRELIMINARY STORY TESTING

**Joe Pambianco
Carlos Delapina
Steve Sabram
Donna Whitaker
Steve Gimperle
Michelle Manning**

ATARI CORP. - MARKETING

Kristine Chambers

VIDEO PRODUCTION INTERACTIVE ALLIANCE CORP.

Producer: **Mackenzie Waggaman**
Director of Photography:

Director: **David Frost**

Line Producer: **David Speaker**
Stunt Coordinator:

First Assistant Director: **Steven Strachen**

Script Supervisor: **Ethile Ann Vare**
Michelle Manning

Ultimatte Operator: **Ron Ungarman**

Video Technician: **Chris White**

Sound Mixer: **Dave Yaffe**

Gaffer: **Mark Whitney**

Key Grip: **Kurt Wolfe**

Driver/Swing: **Charlie Dalrymple**

Makeup and Hair: **Valerie Touhy**

Asst. Makeup: **Kathy Miller**

Prop Master: **Peter Mark**

Production Assistants: **T.J. Rotolo**
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Raffaele Marraffa
Eric Reiner

Craft Service: **Lori Anne Gardner**

SPECIAL THANKS TO:

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