VIDEOGAMES / HARDWARE / DIGITAL CULTURE

Retromind

02

20 NOVEMBER
2026

SPECIAL / ARCHIVES AND RESTORATION



ELECTRONIC ARTS / SCUMMVM / AMIGA 500

GAMES WORTH REDISCOVERING

Tapes, code and new ports. How videogames from the past become playable again.

09 **THE EA ARCHIVE**
From tapes to PC restoration

28 **WOLF500**
Wolfenstein 3D in 512 KB

EXPERIMENTAL EDITORIAL PROJECT WITH AI AGENTS

50 PAGES / ENGLISH

WELCOME / RETROMIND IN ENGLISH

A GUIDE TO RETROMIND.

Retromind is an Italian-language website about classic videogames, older computers and consoles, and the people who keep them playable.

Retromind follows the history of videogames and the projects that keep changing how we play and study them. Its scope reaches from 8- and 16-bit home computers to the 32-bit console era and beyond. News follows new ports, community releases and preservation work. Features look at the machines, code and creative decisions behind those projects. The blog offers first-hand experiments and commentary.

Most of the site is written in Italian. This free English edition gives readers access to the same weekly selection of news, features, blog essays and material from the archive. Source links take you back to the original articles and documentation. Several of those sources already publish in English. For archive pieces, the original date is included to show when they were written.

Retromind Magazine is an experimental publication. AI agents select, translate and lay out the material following editorial criteria set by humans. Credits and captions identify sources and AI-generated illustration. The project page gives more detail about how the PDF was made. Both editions are available every Friday.

Visit Retromind for original articles, sources and the magazine archive.

INSIDE THIS ISSUE.

02 / 20 NOVEMBER 2026 / ENGLISH EDITION



Source: Video Game History Foundation

09 THE EA ARCHIVE

The discovery of Electronic Arts' archive tapes shows what it takes to reconstruct a playable release.

05 NEWS
The week across computers and consoles

09 FEATURES
New perspectives on classic videogames

25 BLOG
Tools, communities and perspectives

42 FROM THE ARCHIVE
Stories and projects worth rediscovering

48 THE PROJECT
Transparency, credits and source links

02 / Preface: a guide to Retromind.

04 / Editorial: What survives of a game?

49 / Further reading.

START / ISSUE 02

WHAT SURVIVES OF A GAME?

Playing again takes readable copies, current tools and a record of the decisions made at the time.

Among the materials Jim Vessella found in Electronic Arts' storage facilities were hundreds of tapes linked to Wing Commander. Their significance becomes clear when someone can read them, identify the masters and connect them to a published version. Our lead feature follows that process from the discovery to the work of restoration.

Public testing of Hollywood Monsters in ScummVM shows another side of the same work. To find out how an adventure game runs on current machines, you need to play it, report any problems and give others enough detail to reproduce them. Wolf500 asks a different question. How much of Wolfenstein 3D can a single floppy disk and a 512 KB Amiga 500 handle? The answer lies in the decisions behind the port.

We also look at 240p. Sending a modern signal to a period display calls for attention to timing, cabling and what happens at each stage of the video chain. Captures and practical tests add details that readers can use to repeat the experiments themselves.

In the archive we revisit a lost Psygnosis project and an essay on the trust needed to preserve files over time. A checksum helps verify a copy. A mirror makes it available elsewhere. A credit and a link take you back to the people who did the work. Sources appear alongside the articles in this PDF, and the project page explains how the issue was made. Enjoy the issue.

Retromind / editorial

This edition translates the full Italian selection. The news comes from the week ending 19 November 2026. Original publication dates and links are retained, and the preface introduces Retromind to English-speaking readers.

12–19 NOVEMBER 2026 / NEWS

8 / 16 BIT

The week's news, with links to the original sources.

Xenon 2 Megablast comes to the ZX Spectrum 128K

An unofficial port brings Xenon 2 Megablast to the ZX Spectrum 128K, more than thirty years after the original conversion was cancelled.

18.11.2026

Source: Indieretronews

Maniac Mansion Deluxe AGA reaches its final release

Tecniman has released version 2.0 of the Amiga remake of the Lucasfilm Games classic.

18.11.2026

Source: Indieretronews

Bug Blasts Back! comes to the Amstrad CPC

NovaBug debuts with a vertically scrolling shoot 'em up for Amstrad's 8-bit computer.

18.11.2026

Source: Indieretronews

Blue Max returns in a new Amiga port

LutzGrosshennig brings Blue Max to the Amiga. The game began on the Atari 400 and 800 and became a favourite on the Commodore 64.

18.11.2026

Source: Indieretronews

Unboxing The Settlers II's Amiga wooden-crate edition

AmigaGuru opens the wooden crate and takes a closer look at the Amiga edition of The Settlers II.

18.11.2026

Source: AmigaGuru - Amiga

Kung-Fu Master gets an Amiga 500 port

Modern Vintage Gamer's OCS conversion aims to recreate Irem's 1984 arcade game as closely as possible.

17.11.2026

Source: Indieretronews

The Abbey of Crime comes to the Amiga 500

Vnomis pays tribute to Paco Menéndez and Juan Delcán's 1987 Spanish classic with an Amiga 500 port.

17.11.2026

Source: Indieretronews

12–19 NOVEMBER 2026 / NEWS

8 / 16 BIT

The week's news, with links to the original sources.

Alex Kidd GX in development for the Amstrad GX4000

Overange is working on an Amstrad GX4000 version of Alex Kidd in Miracle World.

17.11.2026

Source: Indieretronews

An unofficial Super Mario Bros. port for Amiga

Agnus brings the original Super Mario Bros. to the Amiga in a fan-made conversion.

16.11.2026

Source: Indieretronews

Icy Escort brings penguin puzzling to the Commodore 64

In Donut 80's route-planning platformer, a mother penguin races against the clock to find her chicks.

16.11.2026

Source: Indieretronews

The Rescue takes the Commodore 64 into the jungle

Fernando64JJ's new C64 action game is set in a dangerous jungle in 1987.

16.11.2026

Source: Indieretronews

Tumblepop arrives on the Amiga in a fan port

Acidbottle brings the 1991 arcade platformer to the Commodore Amiga.

15.11.2026

Source: Indieretronews

Rolling Thunder gets an Amiga AGA remake

JOTD remakes the arcade classic for the Amiga, with music by no9.

15.11.2026

Source: Indieretronews

Mega Pinball Fantasies heads to the Sega Mega Drive

DavidGames reworks the 1992 Pinball Fantasies for Sega's 16-bit console.

14.11.2026

Source: Indieretronews

12–19 NOVEMBER 2026 / NEWS

32 / 64 BIT

The week's news, with links to the original sources.

Revisiting Dragon Force II on the Saturn

SEGA SATURN, SHIRO! examines what changed and what carried over in the 1998 Japan-only sequel.

18.11.2026

Source: SEGA SATURN, SHIRO!

A closer look at Decathlete on the Saturn

A look at the 1996 athletics game, including its technical details and hidden surprises.

18.11.2026

Source: SEGA SATURN, SHIRO!

Sakurai recalls early criticism of Super Smash Bros.

Masahiro Sakurai looks back at the original N64 game and complaints that it played differently from Street Fighter II and Virtua Fighter.

14.11.2026

Source: Nintendo Everything

New AI-assisted English patches for the Saturn

SEGA SATURN, SHIRO! rounds up English translation patches released in the second week of November.

13.11.2026

Source: SEGA SATURN, SHIRO!

Could Tomb Raider run at 30 fps on the Saturn?

An analysis of the Saturn port examines what the original engine could achieve at 30 frames per second.

13.11.2026

Source: SEGA SATURN, SHIRO!

12–19 NOVEMBER 2026 / NEWS

PS2 / XBOX / GAMECUBE AND BEYOND

The week's news, with links to the original sources.

Halo and the rise of the Xbox LAN party

Polygon revisits the local multi-player sessions that made Halo memorable and how Halo 2 changed the reasons for meeting in person.

16.11.2026

Source: Polygon

Why Shrek 2 Remastered happened

The developers discuss bringing Shrek 2 back on current platforms and whether other remasters could follow.

15.11.2026

Source: Nintendo Everything

Crazy Taxi: World Tour reveals its final map

IGN Italia previews the India map, the last main destination, with three areas reflecting different parts of the country.

13.11.2026

Source: IGN Italia

Mass Effect 2 was made in 18 months, says ex-BioWare developer

A former BioWare developer credits its continuity in the core team for the short production of the PS3 and Xbox 360 game.

13.11.2026

Source: PlayStation Universe

FEATURES / 19.11.2026

INSIDE THE ELECTRONIC ARTS ARCHIVE: FROM TAPES TO PC RESTORATIONS

Two storage facilities, some 20,000 items and help from modders. Jim Vessella's account shows how a corporate archive can help bring games such as Wing Commander and Road Rash back into circulation.



Conceptual illustration recomposed with AI to fit this issue.

Among the materials found in Electronic Arts' storage facilities were 650 tapes related to Wing Commander. Jim Vessella and community modders used them to trace the original masters, which helped them work on playable PC versions. This is the most revealing part of Vessella's account to the Video Game History Foundation. A copy shows what reached the public. A production archive can help explain how it was made and identify material that could be used for restoration.

Vessella, a senior producer at Electronic Arts, recounts the discovery in episode 168 of Video Game History Hour. In 2022, he uncovered two company storage facilities containing some 20,000 items. With a tight deadline, he organised the digitisation of around 6,000 tapes. The foundation reports 70 terabytes of raw footage, some dating back to 1982. The archive covers a broader period than the 1990s PC era, whose games offer a concrete example of how the material can be used.

Digitising a tape and finding the master

The numbers mark different stages of the recovery. The roughly 20,000 items show the scale of the discovery. The 6,000 tapes show the size of the digitisation effort, and the 70 terabytes quantify the footage it yielded. The team working on a particular game then faces another question. Which recording contains what they are looking for, and how does it relate to the version that reached players?

An audiovisual collection can contain production footage, edited sequences and copies prepared for different purposes. A recording is already evidence of how a game was made. Identifying why it was made can show whether it might also help with a restoration. A master in this context is the source from which copies or versions intended for distribution are made. Finding the master offers a reference closer to production and allows direct comparison with what made it into the game.

THE EA ARCHIVE / 2 OF 2

CONTINUED

Wing Commander III: Heart of the Tiger shows why such a comparison matters. Its live-action sequences are part of the structure of the game and tell the story between space missions. The released version shows where and how these scenes fit into play. Production material connects them to the footage and the editing decisions behind them. Even material that could never directly replace a sequence in the commercial release can illuminate the work that went into it.

What the community brings to restoration

The Video Game History Foundation credits the modders with helping to locate masters and produce official playable PC restorations, naming Wing Commander and Road Rash. The collaboration combines the publisher's access to the archive with the knowledge of people who still study and modify the games. Knowing how a game is put together helps guide the search. The team can start with a scene from a particular edition, compare it with the recordings and identify the relevant elements.

A playable restoration also has to account for how the material behaves in the program. In a game that alternates missions and filmed sequences, for instance, the scene must start at the right moment and return control to the player when it ends. Verifying that behaviour is a different job from checking an audiovisual copy on its own. Vessella's account connects the two tasks. The archive supplies material for the restoration, and knowledge of the game helps determine what to look for and how to assess it.

What survives after the reissue

For players, the most immediate result is an official PC version of a historic game that they can play again. For researchers, material that the reissue never uses can still be valuable. An alternative edit, for example, lets them compare a production choice with the sequence the public saw. The same recovery serves two purposes. Making the game work calls for one set of checks. Identifying records and reconstructing their context calls for another.

The two Electronic Arts facilities illustrate how much work goes into reusing a rediscovered medium. Its contents must be captured, identified and linked to the game they belong to. In the case of Wing Commander, expertise developed around the series helped make that connection. The publisher's materials open up new possibilities for work on classic games, and the community's knowledge helps explain what the archive has preserved.

Sources

The EA archive, Video Game History Hour episode 168, from the Video Game History Foundation

FEATURES / 18.11.2026

HOLLYWOOD MONSTERS IN SCUMMVM: PUBLIC TESTING FOR THE 1997 ADVENTURE

The test covers the original Italian and Spanish editions and their demos. ScummVM also adds full English subtitles, making Pendulo Studios' adventure accessible to more players.



Conceptual illustration recomposed with AI to fit this issue.

Anyone who still has the Italian edition of Hollywood Monsters can help test it in ScummVM. On 17 November 2026, the project opened public testing of Pendulo Studios' 1997 point-and-click adventure. The original Italian and Spanish editions and their demos are supported. Alongside that compatibility work, ScummVM now includes a complete set of English subtitles.

Italian players can use the files from their own edition in ScummVM. The team asks testers to use a recent daily build because the project is still at the development and verification stage. Players are invited to complete the adventure and report any issues they encounter. Those reports help the team make support more reliable.

ScummVM makes adventure games compatible by implementing their engines. It uses the original game assets and runs them on current systems. This preserves access to the images, text and other game data independently of the software environment the game was written for.

Testers still need the original Hollywood Monsters files, as the team makes clear. ScummVM provides a way to run those files. Distribution of the game data remains separate, a practical distinction for anyone reading the announcement and wondering what they need to try the game.

The game is a comedy that takes the idea of movie monsters literally. In Hollywood Monsters, Dracula, the Mummy and Frankenstein's monster are working actors honoured by their industry at an awards ceremony. The trappings of classic horror become part of everyday life in a comic detective story.

Ron Ashman and Sue Bergman, reporters for The Quill, arrive to cover the ceremony. Sue disappears while pursuing a story bigger than the awards, and Ron follows her trail. The investigation leaves the Hollywood sound stages for places including Scotland and Australia. The film setting is the starting point for an adventure that takes its characters much farther afield.

The announcement also notes the game's use of verbs for interaction, a feature familiar from classic adventure games. Players choose how to act on the world, combine inventory items to solve puzzles and talk to eccentric characters. The comedy comes through the

SCUMMVM / 2 OF 2

CONTINUED

images and the writing as well as the situations players have to solve.

That structure explains the value of public testing. Getting an adventure game to launch is one initial check. A complete playthrough exercises dialogue, scene changes and inventory states, showing how the engine handles progression. Different routes can expose different conditions, giving players a chance to catch problems a single playthrough could miss.

The team asks players to report specific problems they encounter. The announcement directs them to the project's issue tracker and reporting guidelines and explains why screenshots and saved games are useful. A save near the problem lets developers examine the game in that precise state. A description of what the player did helps establish how it happened.

English subtitles are another important part of the release. According to ScummVM, Hollywood Monsters was originally released only in Spanish and Italian. An adventure built around conversations, clues and humour depends on readers being able to follow the text. English subtitles make the story and puzzles accessible to an audience that previously faced a language barrier.

For Italian readers, the news also offers a different perspective on localisation. Italian was one of the game's original release languages. English arrives through the current ScummVM work. The two belong to different periods in the game's history, and the announcement specifies exactly what the new localisation adds: a complete set of English subtitles.

To participate, get a recent daily development build of ScummVM, add the folder containing the game data and start playing. The stated test covers both the Italian and Spanish releases and their demos. The demos are explicitly part of the test, even though they offer a shorter experience than the full game.

Compatibility, access in another language and testing by the community all come together in this project. A 1997 adventure is receiving technical attention again, with the Italian release playing a practical role in the process. Anyone who has a copy can revisit Ron and Sue's investigation and help improve support by documenting a playthrough and reporting issues others can reproduce.

Sources

ScummVM opens public testing for Hollywood Monsters, the 1997 PC adventure

FEATURES / 17.11.2026

THE OSSC AS A DOWNSCALER: FIRMWARE FOR 240P AND 480I OUTPUT

The manfredi90 project adds a new function to the original OSSC. To use it with a CRT, you need compatible hardware and an appropriate conversion chain.



Conceptual illustration generated with AI for Retromind.

The original OSSC can now reduce video signals up to 1080p and produce an output to 240p or 480i. To allow this is the alternative firmware developed by manfredi90, reported by RetroRGB: a software that can be loaded as a secondary, which expands the use of the device in connections to televisions and cathode-tube monitors. The use requires external converters and an OSSC compatible with the most recent basic firmware.

The Open Source Scan Converter is known above all for the opposite path: receive the analog video of consoles and computers and multiply the lines to facilitate their visualization on digital screens. Downscaling responds to a different need, i.e. bring a high resolution signal back to a usable format from a display with more limited capacity. It is a use that interests those who link different sources to the same CRT and want to control how the image is transformed.

In the context of PS2, Xbox and GameCube, the issue fits into the variety of links and video modes that characterize that generation. The presence of a downscaler in its configuration must be evaluated with respect to the signal actually available and the target display. A conversion to 240p, for example, is a processing of the received image: its yield depends on the source material and how the information is reduced.

The original OSSC receives analogue signals and has a digital output. If the used source is digital, then a first DAC, i.e. a digital to analog converter, is needed before entering the OSSC. To reach an analog CRT, it also needs a conversion on the output side. With an analog compatible source, however, the preliminary transition from digital to analog is not necessary.

RetroRGB indicates solutions for obtaining RGB or YPbPr component connections, with adapters chosen according to the system. The firmware, therefore, changes the signal processing within the OSSC; the

240P VIDEO / 2 OF 3

CONTINUED

electrical conversion required by the monitor remains entrusted to the external hardware. This distinguishes the availability of the function from the ability to connect immediately any device.

The compatibility of the output DAC deserves particular attention. Support for HDMI signals commonly used with modern televisions does not automatically guarantee the management of 240p and 480i. The same source refers to a component converter indicated as compatible with both. The CRT must also accept the chosen format and type of connection: the maximum resolution received from the OSSC describes its input, while the display arrives the signal resulting from the conversion.

The two output modes have different characteristics. In 240p the lines of the image are progressively presented; in 480i the image is organized in two interlaced fields, alternating over time. On a cathode tube this difference affects the visible structure of the image, the stability of the subtle details and the rendering of the movement. The choice therefore depends also on the content and effect that you want to obtain.

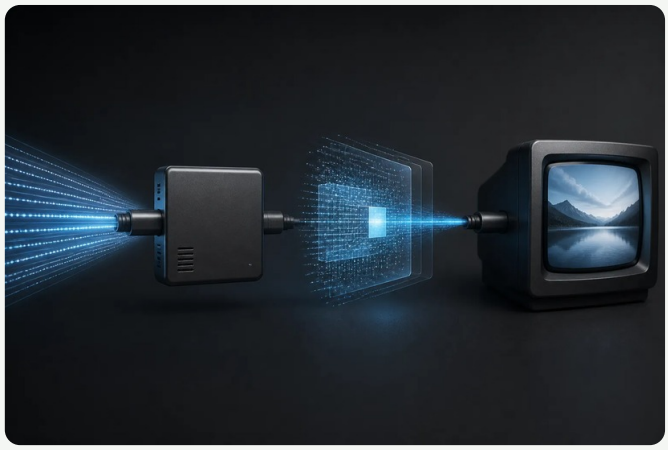
Reduce the resolution also requires you to decide which information to store. The firmware offers both the decimation of the lines and their blending. The first eliminates part of the lines during the reduction; the second combines information from different lines. In general terms, discarding lines can sacrifice minute details, while combining them can produce a softer image. Small text and graphic motifs are useful elements to observe these differences in your configuration.

Then there is the aspect ratio, i.e. the proportion of the width and height of the image. A correct conversion must take this into account to avoid deformed figures or an altered composition. In the version tested by RetroRGB, its controls are available with 720p and 1080p inputs, while they are absent with 480p signals. It is a concrete limit to be considered before choosing the resolution of the source, especially if geometry requires corrections.

The options also include different methods of combining synchronisms. These signals allow the monitor to engage correctly in scanning the image; the way in which they are presented may be relevant for some devices. RetroRGB mentions in particular the BVM professional monitors as a possible scope of use of these adjustments. Their usefulness therefore concerns the adaptation to the specific needs of the display.

The source describes the processing as "zero lag" linking it to the absence of a frame buffer in the original OSSC. The advantage concerns a treatment that does not require to accumulate an entire frame before proceeding. It is an important feature for the interaction with the games; the evaluation of the entire configuration must also include any other elaborations along the video path.

To use the secondary firmware you need an original OSSC with hardware revision 1.8 or an earlier one updated by the single wire modification indicated by the source. In both cases you need the most recent basic firmware. The project therefore concerns the original



The additional firmware acts as a level of transformation between source and cathode tube monitor. Conceptual illustration generated with AI for Retromind.

240P VIDEO / 3 OF 3

CONTINUED



Source: Alternative downscaling firmware for original OSSC - RetroRGB

OSSC in the specified configurations: the simple belonging to the same family of products is not enough to establish compatibility.

The procedure described by RetroRGB is to place the alternative firmware in the microSD card folder and install it through the OSSC menu. The loading is done as a secondary firmware, keeping the main one. The start of the downscaler mode is then carried out by the integrated display of the device; the source recommends selecting it before turning on the CRT. The coexistence of the two firmware allows to keep available different uses of the same device.

The project has already received updates with additional functions and corrections. RetroRGB reports in particular an improvement of the yield to 480i and positively judges the operation of the tested options, signaling the limit of the controls of appearance with input to 480p. They are observations related to the version examined from the header: the repository OSSC-Downscaler remains the reference to follow the evolution of the software.

The interest of this development lies in the possibility of reusing a video processor already present in many configurations for a task different from the best known one. The work on the firmware provides concrete choices on the reduction of lines, the interlacing and the synchronisms. For those who have a compatible OSSC and use a CRT, the evaluation can start from three precise elements: the format of the source, the desired output and the converters necessary to connect them.

Sources

OSSC: new firmware turns your device into a downscaler

FEATURES / 16.11.2026

MICROCITY V1.9 BRINGS A CITY FROM ARDUBOY TO THE COMMODORE 64

Jammet brings the SimCity-inspired city simulator to the Commodore computer, linking the scene around small modern handhelds with development for older systems.



Conceptual illustration generated with AI for Retromind.

The MicroCity route starts from Arduboy and arrives on Commodore 64. According to Back News, Jammet has published version 1.9 of the conversion, realized over several months. At the center of the project there is an urban planning simulation inspired by SimCity: the player assumes the role of mayor and accompanies the growth of a settlement, from the first buildings to the skyscrapers.

The origin of the game is the most interesting aspect of the news. Arduboy is an 8-bit portable console with dimensions comparable to those of a credit card. MicroCity was born therefore in the context of a compact contemporary machine, then to be adapted to a historic home computer. It is a concrete example of how the new productions can circulate between development communities with different tools and platforms.

The call to SimCity helps to frame the proposed experience. The city becomes a system to be built and observed: the player's decisions acquire meaning through the transformation of the settlement. The progression described by the source, from the single home to the tallest buildings, immediately makes this idea of growth readable. The role of the mayor offers an understandable framework also to those who meet for the first time an urban simulator.

This setting belongs to the tradition of city builders, in which the available space and the evolution of the map are part of the game. To understand MicroCity should start from here, keeping separate the inspiration from the actual scope of the project: the reference to SimCity indicates the declared model, while the available article presents above all the premise of the simulation and its arrival on C64.

The passage between the two machines deserves attention also on a technical level. The expression "8 bits" identifies a general characteristic of the systems,

MICROCITY / 2 OF 2

CONTINUED



From the first settlement to the skyscrapers: the heart of a city builder. Conceptual illustration generated with AI for Retromind.

without describing all the differences alone. A conversion must be compared with the environment of the target platform, from the representation on the screen to the reading of the commands, to the organization of the program. Keeping the rules of the game therefore requires a work of adaptation to the new hardware and software context.

In the case of an urban simulation, the general problem also includes the relationship between what the program preserves and what it shows. Visible buildings represent a state of the city, which must remain consistent while the player intervenes. The interface serves to make understandable the possibilities of action and the changes produced. They are typical needs of the kind, useful to understand why transferring such a project involves more aspects than its graphic presentation.

Back News reports that Jammet has dedicated several months to conversion. The same source describes the use of artificial intelligence tools as a support to the generation of the adaptation code, alongside the developer's personal tests. It is a detail of the production process reported for MicroCity: current tools are used to create software intended for a historical platform.

For commodore 64 enthusiasts, the interest is also in the choice of the genre. An urban simulator invites you to evaluate the clarity of the information, the management of the commands and the legibility of the city's growth. They are aspects that directly affect the gaming experience and that make a conversion a work of interaction design, as well as code transfer.

MicroCity v1.9 thus offers a limited but significant case of contemporary development for C64. A project created on a small portable console is reworked for a computer with its own history and community of users. The result extends the software available for that machine and creates a link between two scenes: those who develop for modern essential devices and those who continue to produce games for home computers of the eighties.

Sources

MicroCity v1.9: Town planning simulator for Commodore 64

FEATURES / 14.11.2026

RENEGADE 2: TRACES OF AN UNRELEASED DOS SEQUEL

A playable demo and a review from 1995 provide clues in the search for Return to Jacob's Star. Whether a complete version survives remains unknown.



Conceptual illustration generated with AI for Retromind.

A review with ratings and ratings on the multiplayer accompanies the story of Renegade 2: Return to Jacob's Star, a game for DOS never arrived in the stores. It is one of the elements collected by Games That Weren't in the dossier dedicated to the follow-up of Renegade: Battle for Jacob's Star. Along with a playable demo, that testimony suggests a project that came along enough to be tested and evaluated. How close to completion remains to be ascertained.

The research presented by the site stems from the investigations of Mikael Magnano and links commercial documentation, surviving software and possible copies destined for the press. The novelty therefore concerns the reconstruction of the project: at the moment, according to Games That Weren't, the publicly available playable material of the following remains a demonstration composed of a single mission.

The first Renegade: Battle for Jacob's Star was a space combat game developed by Midnight Software and published by SSI in 1995 for PC DOS. The following would bring players back to the same universe, with a program of content and functions described in the SSI catalog of that year: fifty new missions, additional spaceships and multiplayer support.

These promises help to understand the intended scope of the operation. The missions would have expanded the playable component, while new spaceships and multiplayers could have affected the possibilities offered to the player. The catalog documents what SSI intended to propose to the public. To determine what characteristics were actually implemented they need direct testimonials on the software and, above all, reviewable versions.

The surviving demo is the most concrete reference of this research. A playable mission retains a portion of the work of the developers and allows you to observe the project in execution, within the boundaries of the distributed version. For those who study a deleted title, it is a substantial difference compared to the availability of only promotional images: there is a software object to return to, comparing what it shows with the descriptions of the epoch.

From such a limited demonstration it would still be improper to draw conclusions on the entire campaign or the final state of production. Its usefulness is also to provide a basis for comparison for any subsequent

findings. A more advanced copy would acquire documentary value through observable differences compared to this already known material.

It is here that the review reported in the dossier is interesting. Games That Weren't reports the contribution of Spalls Hurgeson, which indicates an article on PC Gamer, number 25 of June 1995, on page 77. The game, presented as Renegade II, would have achieved 71%. The report mentions appreciation for the sharpness of SVGA graphics and for the fun of the multiplayer, along with criticisms of the commands, interface and variety of missions. The site also reports that it has added a scan from Retromags.

The content of those reviews is significant because it concerns the gaming experience. Observations about the multiplayer and missions describe aspects that go beyond a simple commercial presentation. If referred correctly to below, they constitute an important indication of the availability of a version evaluable by the press. The vote, taken in isolation, instead says little about the degree of completion of the software received from the magazine.

A copy for the press can in fact represent a phase prior to the version destined for sale. Therefore the presence of a review must be kept separate from the confirmation that the game was finished. In the case of Renegade 2, the documentation collected makes concrete the question on which version is circulated and how much different from the demo known today.

According to Magnano's research, reported by Games That Weren't, there are indications that the following may have been completed before the cancellation and that anticipated copies have been sent to exponents of the European press. They are still to be verified. The available reconstruction leaves open both the actual state of the game and the fate of the distributed materials.

The journal track has a practical consequence for preservation. If those copies were actually sent, a copy could be found in the archives of an editorial staff or among the materials preserved by a journalist. The interest of research is thus extended from the company documentation to the material history of the editorial work: what was received to prepare a test can now help to rebuild a missing production.

A possible discovery would then require an accurate examination. Identifying the version, verifying the accessible contents and comparing them with the demo would allow you to describe more precisely what survived. Even an incomplete copy could clarify aspects of the campaign or announced functions, provided it was presented respecting its actual state of development.

Magnano has identified several possible interlocutors related to development and publication. The dossier quotes Chuck Kroegel, project manager SSI David A. Lucca and programmer Dan Hoecke. The research described by Games That Weren't has not yet established whether the complete game existed or what its destiny was.

A further element concerns the re-edition of the first Renegade: Battle for Jacob's Star by SNEG. Games That Weren't indicates it as a possible way to investigate the survival of original archives or materials. The availability of the predecessor does not allow to infer that the data of the following have also been preserved; however, it offers an interlocutor potentially useful for reconstruction.

The current value of this survey lies in the possibility of linking different tests, each with a precise function: the catalog documents the expected offer, the demo retains a part of the game, the review testifies to an evaluation that occurred at the time. A future copy could make verifiable aspects that we know today through descriptions and reports. Until then, Renegade 2 remains an open case of preservation, with concrete material to study and a productive history still to be completed.

Sources

Renegade 2: Return to Jacob's Star, the lost DOS sequel re-emerges

FEATURES / 13.11.2026

THE ORIGINAL XBOX ON PC REACHES 25 PLAYABLE GAMES: THE CATALOGUE AND WHAT COMPATIBILITY MEANS

VGC reports the addition of 21 titles, including both TimeSplitters games and Morrowind. Four games also gain unlockable achievements on PC and Xbox consoles.



Conceptual illustration generated with AI for Retromind.

TimeSplitters 2, TimeSplitters: Future Perfect and The Elder Scrolls III: Morrowind are part of the 21 games of the first Xbox added to the PC retrocompatibility catalog. The expansion, reported by VGC in the context of the FanFest Xbox, brings the selection to 25 titles. The extension is accompanied by the introduction of goals for four games: an intervention that connects a part of the console's historical library to the habits of current platforms.

The account distinguishes the new additions from the four titles already available. The latter are Blinx: The Time Sweeper and Conker: Live and Reloaded, along with Crimson Skies: High Road to Revenge and Fuzion Frenzy. The 25 games represent the total of the selection described by VGC; the novelties of this announcement are 21.

Among the most interesting entries are both the TimeSplitters mentioned in the announcement. Their presence allows you to find two chapters of the same series in the Xbox catalogue on PC, also offering an opportunity to compare them. For those who study a saga, the availability of multiple episodes allows you to observe continuity and changes through the direct experience of games.

Morrowind supports Star Wars: Knights of the Old Republic and its sequel, The Sith Lords. They are names that help to read this selection as a part of the history of the platform: different games, brought together by their belonging to the library of the first Xbox. The origin of the edition remains a useful element to orient itself, especially when the same title is associated with multiple systems.

The composition of the group deserves attention. Eleven of the 21 additions belong to Star Wars: over half of the update revolves around the same license. Next to the two Knights of the Old Republic appear Star Wars Battlefront and Battlefront II. The selection also includes Republic Commando, Episode III: Revenge of the Sith and The Clone Wars.

XBOX ON PC / 2 OF 2

CONTINUED

This presence is completed by Jedi Knight: Jedi Academy and Jedi Knight II: Jedi Outcast, along with Jedi Starfighter. There is also Starfighter Special Edition. This concentration makes the update particularly significant for those who want to explore Star Wars' productions associated with the Microsoft console, while maintaining the selective character of the operation.

The rest of the additions extend the picture with Armed and Dangerous, Grabbed by the Ghoulies and Disney's Chicken Little. Indiana Jones and the Emperor's Tomb, Red Faction II and Secret Weapons Over Normandy are also arriving. To these is added Thrillville. The variety of names returns a library in which they live with license productions and titles with their own identities, without claiming to summarize the entire history of the machine.

To understand the scope of the news it is useful to distinguish retrocompatibility, conversion and remaster. In general terms, the retrocompatibility allows to use software destined to a previous environment through a subsequent system. A conversion adapts a game to another platform; a remaster intervenes instead on its presentation, with changes that depend on the project. They are different paths, even when they allow everyone to return to the same title.

The news is about the Xbox retrocompatibility catalog on PC. This definition highlights the edition linked to the console and the possibility to access it through a contemporary environment. The differences between versions of the same game can relate to interface, controls or content: for this reason, in the historical observation of a production, knowing which edition you are using counts how much to know the title. The technical characteristics of this implementation however require specific feedback on the individual games.

The second intervention concerns the unlockable objectives. VGC indicates the two Knights of the Old Republic among the titles concerned; the others are Blinx: The Time Sweeper and Conker: Live and Reloaded. The distinction is important: two belong to the group of new additions, while Blinx and Conker were already present. The expansion of the catalog and the addition of the objectives therefore involve groups that coincide only in part.

According to the same source, the objectives of these four games will be unlockable even playing on Xbox console. The novelty therefore also affects those who frequent the catalog through a console, in addition to the public PC. It is a concrete example of updating a historical production through the functions of the ecosystem that today hosts it.

From the experience side, the goals introduce goals outside the original progression of the game. They can offer a reason to resume a game, try a different path or face a challenge that had previously remained a personal choice. Their value depends on the design of the individual lists: the simple presence of the system describes a new function, while the quality of its insertion must be evaluated by playing.

For conservation enthusiasts, the most immediate effect of the update is the extension of access. A selection that can be consulted and used on a contemporary platform facilitates the return to games and the comparison between works of the same period. Documentary preservation also includes different activities, such as the study of versions and the storage of materials: commercial availability contributes to the use, within a broader historical work.

These 21 entries offer different reading possibilities: follow a series through the two TimeSplitters, explore the consistent Star Wars group or find productions less present in the current talk on the first Xbox. The concrete result is a wider selection of games accessible on PC, accompanied by four titles by new functions. For those who continue to use and study that library, it means having more opportunities of direct experience on which to found memories, comparisons and analysis.

Sources

21 original games for Xbox are now available on PC via retrocompatibility

FEATURES / 15.11.2026

RAINBOW SIX VEGAS 3: THE RUMOUR AND THE TACTICAL LEGACY OF THE PS3 AND XBOX 360 ERA

A report attributed to Tom Henderson claims that Ubisoft Montréal has approved a third instalment. The rumour matters because of the distinctive balance of squad control, cover and action in the two original games.



Conceptual illustration generated with AI for Retromind.

Rainbow Six Vegas could return with a third chapter. According to Wccftech, which resumes a report by Tom Henderson for Insider Gaming, Ubisoft Montréal would have given the green light to three new projects, among which would be the recovery of this branch of the series. Indiscretion reopens an interesting issue for those who know the shooters of the generation PS3 and Xbox 360: what space could today find the tactical formula of Vegas?

The information available concerns the alleged approval of the project. There are no concrete elements on platforms, times and features of the game; also the name Rainbow Six Vegas 3 must be read in this account, waiting for an official presentation. The material to evaluate a possible follow-up comes therefore mainly from the two existing chapters, from their way of organizing the clashes and from the relationship they built between player, team and environment.

The first Vegas debuted in 2006 and belongs to the season that brought Rainbow Six on Xbox 360 and PlayStation 3, as well as on PC. Its identity was born from a precise combination: maintaining tactical control of a small unit and making the execution of actions more immediate. To understand the meaning of a possible return it is worth starting from this relationship, because the name of the city and the setting in the casinos tell only part of the project.

In Vegas, observing a room and choosing how to deal with it were part of the same sequence of play. The covers offered the time to read the arrangement of the opponents and evaluate a movement. The team added a second level of attention: the player had to consider his own position together with that of the comrades. The quality of a clash was thus also dependent on the order of the decisions made before exposing himself to fire.

RAINBOW SIX / 2 OF 3

CONTINUED

The cover system made this balance visible through a change of perspective. The ordinary movement used the first person; adhering to a shelter, the view passed to the third person, and then returned to the character's eyes when the position was abandoned. It was a solution with immediate practical consequences: it allowed to observe the corners and a portion of the surrounding environment while keeping the body protected.

That passage changed the relationship between information and vulnerability. The player could collect directions before deciding when to go out in the open, while the blind fire offered a further possibility from the cover. The camera thus became part of the rules of confrontation. A possible new chapter should confront this design choice: how much part of the scenario show, what advantage to give to the repairer and how to keep the movement useful.

The recovery of health and the ability to revive the comrades also helped to make the action more permissive. They were mechanical capable of absorbing some mistakes and allowing the player to continue. The result was a tactic built inside the fight, made of adjustments and new evaluations while the clash was still underway. It is here that an important part of the personality of Vegas is recognized: the organization of the team remained relevant also in a structure oriented to the continuity of the action.

The other decisive component was the use of vertical space. The roped descents along the facades, the elevator rooms and the skylights introduced entrances placed on different altitudes. The possibility of taking an inverted position during the descent also allowed to observe and face a window from a particular angle. These actions expanded the number of directions from which to read an environment and prepare a break-in.

In terms of level design, a window accessible from the top changes the function of an entire room. The main entrance becomes one of the possible accesses and the internal layout acquires meaning also compared to the façade of the building. Therefore the verticality of Vegas still deserves attention today: it binds a spectacular gesture to an understandable tactical choice. The value of the maneuver depends on what it allows to see and the position it allows to obtain.

Las Vegas provided a recognizable context to these mechanics. Casinos and large glass structures gave the series a precise visual identity, while architecture offered opportunities to alternate observation, coverage and access from above. In a possible follow-up, fidelity to that experience would depend mainly on the relationship between setting and possibility of action. Resuming familiar places would have a different weight than reconstructing situations in which it is really worth studying an alternative entrance.

The success of the first episode led to Rainbow Six Vegas 2 in 2008. Wccftech recalls a welcome follow-up, accompanied by observations on the strong similarity with the predecessor. This proximity helps to recognize Vegas as a well defined formula within Rainbow Six. With Siege, arrived in 2015, the series would then take a different direction. The possible



Ubisoft Montréal has greenlit three new projects, including a new Tom Clancy's Rainbow Six Vegas game, according to Tom Henderson. Source: Wccftech Gaming

RAINBOW SIX / 3 OF 3

CONTINUED



Coverage and change of perspective are the heart of the Vegas formula. Conceptual illustration generated with AI for Retromind.

recovery of the name recalls therefore a specific interpretation of the tactical shooter, linked to those two chapters.

Attributing all these characteristics to the project reported would be premature. The available report leaves open the fundamental choices on the type of experience that Ubisoft might propose. Covers, management of companions and rope descents belong to the original games: they are useful references for reading the indiscretion, while the characteristics of the possible follow-up remain to be known.

For fans of the PS3 and Xbox 360 era, the news offers a concrete reason to review the two Vegas as design works. Looking at when the camera changes, how much time does a shelter and how a window changes the approach to a room helps to accurately describe what distinguished them. It is this heritage of solutions, still readable through the original games, to give interest to the possible return of the series. A future announcement would allow you to understand which of those ideas Ubisoft intends to develop today.

Sources

Ubisoft Montréal works on three new projects, including the return of Rainbow Six Vegas with a third chapter

BLOG / 19.11.2026

WHAT CAN A DEVELOPMENT ARCHIVE TELL US?

A build shows what has changed. A test note can explain why. The story of a game emerges when you can connect those materials to the same stage of the work.



Conceptual illustration generated with AI for Retromind.

The comparison between two builds of a PC game can reveal that from a filmed sequence some shots have disappeared. The difference is seen on the screen; to explain it need other tracks. The cut could respond to a mounting request or to a problem in CD-ROM playback. An internal note changes the sense of the comparison, provided that you can connect it to the right version. It is in that connection that a company archive becomes useful to those who write about video games.

The recovery of the Electronic Arts archive, told by the publisher and discussed by the Video Game History Foundation, offers a concrete case. In EA's account, the recovered materials contributed to the restoration of games in the historical catalog, including Wing Commander's titles. The story allows to follow two uses of the same repository: a re-edition can draw on production materials of better quality, while a historical reconstruction can use it to understand how it came to what the audience saw on screen. The two operations require different tests.

A build makes sense when you know who it was for

A work version can have historical value simply because it retains an otherwise unvisible phase of development. Its documentary value depends on how much you can establish on the copy: who prepared it, for which recipient and for what purpose. A build intended for printing can present a sequence specially mounted for a demonstration. Treat it as a stage towards the commercial version would lead to read as creative rethinking a difference that depended on the intended audience. The editorial value arises when that distinction allows to explain something of the project, for example what idea of the game the publisher wanted to present before the release.

To date a copy, the date of the files is a clue: it can reflect a duplication or a subsequent transfer. A version identifier also found in a test card is a more solid grip. The card can clarify what configuration a problem

was observed on; a delivery note can help determine which revision arrived at the publisher. The Library of Congress recommendations for software and video games highlight the accompanying documentation and metadata. For those who study the material, this information serves to frame the copy before starting it.

Return to the hypothetical case of the shortened movie. On a PC of the nineties, a test card that records clicks while reading from CD-ROM documents a problem on a certain configuration. Alone leaves open the cause of the cut. If a request for modification quotes that test and identifies the sequence, the bond becomes more robust. If, in addition, a subsequent build contains the required assembly, you can tell how the problem emerged during the test has affected what the player would see. The decisive step is the ability to attribute the documents to the same revision or to reconstruct the sequence that connects them.

From master to disc, from disc to reissue

A master video occupies a place other than that of a build. It is a production material from which the converted and compressed movie can derive for the game. The copy on disk documents instead the form in which that sequence was distributed: which editing came to the public and how the movie was played inside the game. In the case of a production on CD-ROM, juxtaposing the two materials allows to observe how much changed in the preparation for the distribution. Attributing any difference to the limits of the support would require other evidence: a scene could be reassembled for reasons of rhythm even when there was space to preserve it whole.

EA's report on the restorations clarifies the practical usefulness of having access to the starting materials. When a reissue has a better preserved master of the film on record, it can obtain a copy more faithful to the shooting. Fidelity to the commercial edition requires a separate verification. A sequence with more visual detail can respect the epoch editing; a longer version, derived from the same master, would change instead the duration and perhaps the rhythm of the scene. To describe the reissue well it is necessary to indicate which material has been replaced and what characteristics of the distributed version have been maintained. The word "restauro" alone leaves this distinction open.

Gaps in the archive are part of the story

A company archive keeps the work according to the needs of those who produced and kept it. It can pass precisely what was delivered to the publisher and leave little trace of the evidence done inside the studio. A correspondence can document that someone proposed to cut a scene; to determine if the proposal was accepted needs a confirmation. Even the silence of the deposit has precise limits: the absence of a build in the inventory says that so far that copy is missing at the appeal. The reasons can trace back to the development, the conservation or a cataloging still partial.

The same caution applies to the way in which a fund is presented to the public. The report of



The comparison between versions shows what has changed; test notes can help to reconstruct why. Conceptual illustration generated with AI for Retromind.

INSIDE THE ARCHIVES / 3 OF 3

CONTINUED



Source: Electronic Arts From the Vault to Your Library: How Seven of EA's Classic Games were Restored

a publisher is a direct source to understand which materials it claims to have recovered and how it describes their use. The public selection, especially when accompanying a reedition, shows what the company has chosen to make visible. An article can take into account this perspective by specifying when it is based on the story of the publisher and when it has a comparison between documents or versions. Thus a proposal remained on paper retains its interest without becoming, as a result of the story, a function definitely discarded.

A very large archive can then produce an article focused on a few seconds of play. If of a sequence there are two mounts, a test card and a request for modification, the reader can follow the path from the observed problem to the adopted solution. If it remains the master, one can describe a variant and explain which passage of its history remains to be clarified. In both cases, the quality of the story depends on how precisely you can show what each document allows you to know.

BLOG / 18.11.2026

WOLF500 BRINGS WOLFENSTEIN 3D TO A 512 KB AMIGA 500

With 512 KB of RAM and a single floppy disk, Wolf500 brings Wolfenstein 3D's corridors to the Amiga 500. The conversion reopens a decades-long debate and invites a fresh look at the machine's limits in light of what software can achieve today.



A Wolf500 screen from the developer's gallery. Source: serpentchain, pitch.io. Original game and graphics: id Software. Capture documents visual rendering; performance requires separate measurement.

English version

For years, those corridors were part of the distance between the PC and the Amiga. Textured walls, doors to open, guards advancing as the player backed away. Wolfenstein 3D had made a new kind of first-person action instantly recognisable. Seeing that experience adapted to the Amiga 500 in its original configuration brings back a question long suspended between technical difficulties, memories and received wisdom. How much of what we considered impossible was actually down to the machine?

Wolf500 and the minimum configuration

Serpentchain's Wolf500, released on 12 November 2026, requires an OCS Amiga 500, 512 KB of RAM and Kickstart 1.3. It adapts the shareware episode Escape from Wolfenstein, supports PAL and NTSC, and runs from an 880 KB floppy. One megabyte is optional.

From the Commodore 64 to the Amiga question

Following this release brought me back to an idea that emerged during my work on 3Dvibe64, the project covered on Retromind. With AI assistance, I explored a polygonal engine for the Commodore 64 architecture, extending it to Gouraud shading and textures. Its more demanding modes find the processing power they need primarily in accelerated machines, including the C64 Ultimate. The VIC-II still defines the graphics constraints, while the CPU has far more computing capacity than the original machine.

Along the way, I also explored raycasting through a textured prototype and a subsequent 2.5D pipeline. Here, the objective changes. Instead of freely transforming meshes in space, the engine builds a perspective view from a map and a precise set of

geometric rules. Wolfenstein 3D belongs to the same family of approaches. The implementations remain different, as do their visual detail and the amount of work needed to produce each image.

These experiments prompted my question about the Amiga. If a stock C=64 can produce a first-person environment through raycasting, and the community can achieve playable results with a processor running at roughly one megahertz, a 68000 at around seven megahertz should offer some interesting possibilities. The architectural step forward, the available memory and the dedicated hardware suggested room for a good game with textured walls. Wolfenstein seemed a particularly credible target, with a much more tightly defined set of demands than those introduced by Doom.

Frame rates and renderer versions

Experiences such as Grey show how much raycasting can achieve even on an original C=64. Jammer64 reported a nominal speed of sixteen frames per second, with performance naturally depending on the scene, visual detail and game features. For my thinking about the Amiga, the key point was that a machine running at around one megahertz could already make a first-person environment explorable.

My raycasting experiments in 3Dvibe64 also helped me explore that balance, trying different ways of building and drawing environments. Changing the detail of the walls or the way the view is organised can have a substantial effect on speed. More than any individual figure, I wanted to understand which solutions could make a space convincing and enjoyable to move through.

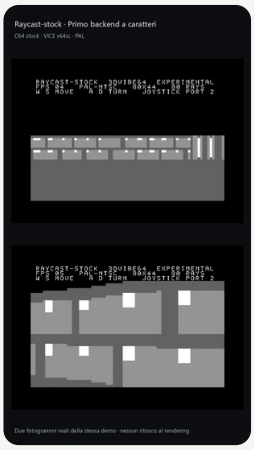
The wider picture even includes Kweepa's Wolf64, a playable adaptation of Wolfenstein itself for the C=64. In his technical account, the developer describes a 38 × 40-pixel view, reduced textures adapted to the palette, specialised routines and a selection of content designed to fit the machine's limits. It is a valuable reference precisely because it makes the trade-offs visible. The extremely low resolution reduces the rendering workload and profoundly changes the image, while preserving enough information for players to recognise their surroundings and play the game.

An empty corridor and a populated level impose different workloads. Finding the walls is joined by the work of handling enemies, collisions, animation and game logic. The time needed to draw a view also changes with the camera's position and whatever enters the frame. The C=64 experience therefore suggested a concrete possibility worth exploring on the Amiga. Demonstrating the quality of a conversion still required a program that could bring all those functions together, with consistent choices suited to the target hardware.

Raycasting: perspective and constraints

The term "fake 3D" helps place Wolfenstein in context, provided its meaning is clear. The engine produces perspective calculated in real time. Its underlying world is a two-dimensional grid, with vertical walls and very strict constraints on heights and orientations. For each direction sampled across the view, the program traverses the map until it encounters a wall. The distance determines how tall that wall should appear on screen; the point of impact determines which part of the texture to draw. Enemy images are then scaled and placed in the scene with obstacles taken into account.

This organisation avoids much of the work required by an unrestricted polygonal scene. Knowing that a wall is vertical and that the world follows a grid allows highly specialised routines to be prepared.



The first texturized 3Dvibe64 raycaster, with 8 × 8 character and texture view. The captures in VICE show two specific shots, with four and five fps counters. Source: Retromind / Librological.

“Fake” therefore describes the constraints placed on the construction of the space. The perceived depth comes from actual perspective calculations, and navigation remains interactive. The term “raycasting” also deserves precision, since in other contexts it can refer to techniques applied to fully three-dimensional geometry. Here, we are discussing the specific 2.5D model used by those early textured corridors.

In 1992, Wolfenstein 3D played a decisive role in popularising this experience on the PC. Three-dimensional graphics and first-person games already had a history; the success of id Software’s title accelerated the spread of an immediately accessible formula built around continuous movement, recognisable environments and combat. To understand its appeal, consider how little the player needed to know about the engine. A door looked like a door, a distant guard grew larger as he approached, and a corner concealed whatever lay beyond it. The geometric restrictions faded into the background during the action.

The 68000 and the cost of bitplanes

This mechanism made my reasoning about the 68000 plausible, without justifying simple multiplications between clock speeds. The Amiga’s processor belongs to a 16/32-bit architecture, with a 16-bit data bus and 32-bit registers. Comparing it with the 6510 requires consideration of instructions, memory access and data organisation. Seven megahertz versus one describes two frequencies; a renderer’s speed depends on the complete program. What matters most is the cost of the operations repeated for each column and each frame, together with the work needed to transfer the image to the video system.

This is where the bitplane issue arises. In the Amiga’s standard planar modes, the bits that form a pixel’s colour index reside in separate planes. Five bitplanes allow five bits to be combined to select one of thirty-two colours. In a chunky image, the information for each pixel is stored together, for example in a single byte. Writing a column of colours sampled from a texture suits that arrangement well. On a planar display, those bits have to be distributed into the form expected by the chipset.

The distinction concerns the graphics system, so the relevant comparison is between the Amiga and VGA. MS-DOS is the operating system. Wolfenstein also used a modified VGA mode, often called Mode Y, with chain-4 addressing disabled. There are four planes here too, each containing complete pixels interleaved with those in the other planes. Each individual pixel’s colour still occupies a byte. This arrangement therefore differs from the Amiga’s bitplanes, which separate the bits that make up that colour. Describing the original PC version as using a simple linear framebuffer would lose this distinction.

Chunky-to-planar conversion adds work. One solution is to generate an intermediate image first and then rearrange its bits; other strategies prepare data and routines to work more directly towards the output format. It is also possible to reduce the number of calculated samples, limit the colours or take advantage of repetitions in the image. The cost of bitplanes is real and influences the whole project. Its extent, however, depends on how much is drawn and the path chosen to draw it. A conversion difficulty, considered in isolation, would be insufficient grounds for declaring a game absolutely impossible.

Blitter, Copper and rendering choices

The coprocessors should likewise be assessed in terms of the operations they can perform. The Blitter accelerates copying and combining



The hardware screen of the build 0.9b published in the Wolf500 gallery shows a 68000 to 7.09 MHz and OCS chipsets. Source: serpentchain, pitch.io. Original game and graphics: id Software. It is a project screen, distinct from an independent verification of the hardware used to acquire it.

blocks of memory, as well as drawing lines and carrying out certain fill operations. The Copper changes chipset registers in synchronisation with the video scan. A programmer can use these capabilities to organise the display and reduce particular parts of the workload. Selecting texels, calculating distances and scaling in perspective still require suitable algorithms. The CPU and custom chips also share memory access, so their cooperation must be designed around the available bandwidth.

The Wolf500 devlog provides concrete evidence of this attention to detail. The 0.91b update, released on 14 November, introduces additional dithering options and a thirty-one-colour mode for expanded machines, accompanied by a small speed reduction acknowledged by the developer. It also documents an optimisation to the game view's Copper list loop. These details help explain the result as a balance between quality and rendering cost. The documentation consulted still leaves some implementation details and comprehensive numerical measurements open; a precise internal resolution or a relationship with other engines would require further confirmation.

Earlier Amiga conversions

The historical account requires the same care. Wolfenstein 3D had already received Amiga conversions. NovaCoder's OCS/ECS version of AmiWolf required a fast 68020 and eight megabytes of Fast RAM. BSzili's Wolf4Amiga targeted AGA Amigas with a 68020 running at fourteen megahertz, recommending additional Fast RAM. These precedents make Wolf500's achievement clearer. It lowers the threshold to the A500's standard 68000 and minimum memory configuration, entering a very different class of machines from accelerated Amigas.

What Carmack and Romero actually said

As for the statements attributed to id Software, the most frequently cited historical trail leads to Doom. On 4 September 1994, George Sanderson posted to Usenet an email attributed to John Carmack and dated the previous day. Carmack considered the Amiga insufficient for Doom, referring to the processing power of the 68040 and the burden of bitplane conversion. This was a reply reproduced by its recipient at the time, with the subject "amiga doom". The primary sources examined contain no equivalent statement specifically declaring Wolfenstein 3D impossible on the Amiga 500.

There is also direct testimony from John Romero, interviewed by David Craddock in 2020. Recalling the surprise caused by Doom on the Super Nintendo, Romero compared the Amiga with hardware poorly suited to the three-dimensional games of that period. The context conveys real scepticism, shared by leading figures at id Software. It remains a retrospective recollection, expressed during a conversation about Doom ports. Turning it into a 1992 declaration against Wolfenstein on the A500 would change the substance of the testimony. That distinction matters more than the satisfaction of claiming a spectacular rebuttal.

Wolfenstein, Doom and the context of 1992

Doom did require a different comparison. Its sector-based geometry allowed walls at more varied angles, floors and ceilings at different heights, textured horizontal surfaces and variable lighting. That engine also retains a structure commonly described as 2.5D, with precise limitations, while visibility processing and drawing become more involved than in Wolfenstein's grid. This is why I consider Wolfenstein a sensible target for the original Amiga configuration. That observation leaves open the possibilities of any present or future adaptation of Doom.

There is another distinction to make. Demonstrating today that a conversion is technically feasible leaves open the question of how a commercial production would have turned out in 1992. A team would have needed to establish an acceptable level of quality, finish the game to a deadline and cover the project's cost. It would also have had to develop the necessary tools with the knowledge and time available then. Hardware capabilities and the conditions of a production are separate matters. Wolf500 clarifies the first question; the precise reasons behind a historical

commercial decision would require specific testimony.

Contemporary development also benefits from an accumulated body of technical knowledge. Wolfenstein's original source code is publicly accessible, the machines have been studied in detail, and modern tools make testing cycles far more convenient. All of this helps developers search for different solutions. The achievement becomes meaningful when we look at what the target computer actually executes. For Wolf500, the stated reference remains the standard A500; for the more elaborate modes in 3Dvibe64, acceleration is an explicit condition of the project. Making that clear allows both efforts to be appreciated on their own terms.

Trying Wolf500 today

As of 18 November, the Wolf500 page still reports a save corruption issue in 0.91b. Anyone trying it should use a copy of the ADF image. The project is therefore already available, with development still in progress. Assessing performance will require tests that specify the configuration, view size and scene. A smooth video can generate enthusiasm; a repeatable comparison helps establish how consistently that behaviour holds up during play.

The conclusion I draw from Wolf500 is more interesting than a simple victory in an old computer rivalry. The structure of a game, its data format and the way its images are built can profoundly change what a machine can do. My experience with the C=64 had led me to believe that a good version of Wolfenstein on the Amiga 500 was a credible prospect. This conversion finally gives that intuition concrete form, through an adaptation designed for very limited resources. Bitplanes still require work, the 68000 retains its clock speed, and memory remains limited. Now, within those limits, there are Wolfenstein's corridors too.

Sources

serpentchain, Wolf500. Official page, requirements, download, gallery and save status, accessed on 18 November 2026.

serpentchain, Wolf500 version .91b update. Devlog dated 14 November 2026.

Retromind, 3Dvibe64: Gouraud, textures and raycasting in Commodore's 8-bit world. Project introduction and original VICE captures.

Librologica, 3Dvibe64 repository, Mode 8 documentation and 1.20.0 qualification log. Architecture, configurations and reported measurements.

jammer64, Grey development discussion on Lemon64. Engine description and nominal performance published by its co-author.

Kweepa, Tech breakdown for Wolf64. Technical description of the Commodore 64 adaptation.

George Sanderson, Id Software (Doom) responds!. Usenet post dated 4 September 1994, containing the email attributed to John Carmack from 3 September.

David L. Craddock, Apollo 11 Situations: John Romero on Porting Doom and Wolfenstein 3D. Interview with John Romero, Shacknews, 18 March 2020.

NovaCoder, AmiWolf OCS/ECS, README on Aminet.

Szilard Biro, Wolf4Amiga, README on Aminet.

id Software, original Wolfenstein 3D source code, including the ID_VL.C video module for VGA configuration.

id Software, original Doom source code. Renderer structure and sector-based geometry.

Motorola, M68000 Microprocessors User's Manual, hosted by NXP.

Commodore, Amiga Hardware Reference Manual, archived copy: Coprocessor Hardware, Playfield Hardware, Blitter Hardware.

Cover image. A Wolf500 screenshot from the developer's gallery. Source: serpentchain, itch.io. Original game and graphics: id Software. The capture documents the visual result; performance requires separate measurement.

BLOG / 17.11.2026

FROM 1080P TO 240P: TESTS AND CAPTURES WITH A VIDEO PROCESSOR

Downscaling to 240p or 480i lets you make comparisons on a CRT and capture the results separately. Useful tests require attention to wiring, scanning, aspect ratio and latency.



Conceptual illustration generated with AI for Retromind.

A video processor capable of converting a 1080p input into a 240p output allows you to alternate, on the same CRT, a PlayStation and a high-definition emulated source. The comparison becomes useful when both show the same scene with correct proportions and a known video chain. Each step adds variables: scaling, analog conversion, TV behavior.

This is the interesting use of downscaling in the work on the classic consoles: to build a location in which to assign different signals to the suitable screen and record separately what you need. Play on CRT, visual comparison and capture can thus have dedicated paths, with results easier to interpret.

240p and 480i call for different choices

The acronyms 240p and 480i describe two different organizations of the scan. In variants at about 60 Hz, the 240p has about 240 active lines at each update, keeping them in the same position. The 480i alternates two fields, each containing half the lines of the complete image. The fields arrive about sixty times per second; the complete picture consists of two fields.

On a standard-definition CRT TV, both belong to the signal family with a horizontal frequency around 15 kHz. The performance changes significantly: the 240p maintains a stable vertical structure, while the 480i can show an evident flicker on thin details. An interface with minute characters can therefore behave very differently in the two modes.

Converting 1080p to 240p requires a reduction of vertical information. Conversion from 1080p to 480i also involves the formation of interlaced fields and the management of their temporal succession. The two outputs respond to different needs. The 240p lends itself to contents designed for a low-resolution grid; 480i can retain more apparent vertical detail in static images, with a yield also dependent on movement and display.

FROM 1080P TO 240P / 2 OF 3

CONTINUED

Plan the signal chain before connecting the cables

The alternative firmware for the original OSSC described by RetroRGB lets the device convert inputs up to 1080p into 240p or 480i outputs. It is offered as a separate firmware from the main release. Check its availability and requirements for your specific setup.

Here is a hardware feature: the original OSSC receives analog video signals and has digital output. An HDMI source therefore requires a digital-analogical conversion upstream; to reach an analog CRT it can serve another conversion at the output. Each adapter must support the actually used formats. The presence of the right connector only guarantees the ability to insert the cable.

The OSSC Pro is a separate case. Its technical documentation describes downscaling from 480p, 720p and 1080p to 240p or 480i, with options for scaling and aspect ratio. Its architecture, inputs and operating modes differ from the original OSSC, so settings and results should be attributed to the model used.

At the end of the chain, however, electrical and temporal compatibility is needed. A digital-analogue converter, or DAC, must accept the low-resolution output and provide the format required by the TV. RGB and YPbPr component involve different connections. Synchronism must also be verified. A common adapter designed for computer monitors can have limits incompatible with the 240p.

One test scene, two signal paths

A useful location can be created around a PlayStation title that uses the 240p. The original console reaches the CRT through its analog path; an emulated source, configured for the same game, instead passes through the conversion from 1080p to 240p and the necessary adapters. By alternating the inputs you can observe image size, readability of characters and behavior of moving details.

However, the downscaler introduces its own processing. The result of the emulated source includes the emulator, its video settings and the next treatment. A softer border or a missing line may depend on any of these steps. To attribute a difference you need to modify one at a time, maintaining constant scenes and settings of the display.

The capture can follow a distinct path. If it is interesting to document the high definition output of the source, the derivation must be placed before the conversion from 1080p to 240p. A possible distributor must maintain a format compatible with both branches. If it is interested to study the result of the processor, the capture must instead take place downstream, with a device able to manage the output.

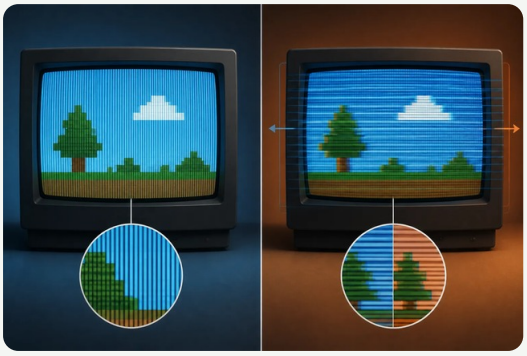
The two recordings answer different questions. The first documents what feeds the processor; the second includes its intervention. A photograph of the CRT then adds the behavior of the screen, along with the variables introduced by the camera. Specify the location of the recording makes the comparison understandable even to those who observe it at a distance.



Two paths, one same CRT: comparison between original source and converted source. Conceptual illustration generated with AI for Retromind.

FROM 1080P TO 240P / 3 OF 3

CONTINUED



240p and 480i: two scanning structures, two very different yields on the CRT. Conceptual illustration generated with AI for Retromind.

Aspect ratio and filters shape what stays visible

A conversion from 1080p to 240p can compress an image rich in details into a much smaller surface. Between 1080 and 240 lines the ratio is 4.5: there is no uniform whole correspondence. Between 720 and 240 the ratio is 3, while between 480 and 240 is 2. These numbers concern the active lines; edges already present in the source and area actually occupied by the game further complicate the transformation.

The decimation of the lines selects part of the available lines. It is a process that can eliminate subtle details and produce aliasing, i.e. spurious structures due to sampling. A scaling filter instead combines information from multiple samples, with a possible attenuation of sharpness. The most suitable choice depends on the content: two-dimensional graphics and minute text can react differently from three-dimensional graphics.

A 1080p source usually has 16:9 proportions, while many classic televisions are 4:3. Compressing the entire image alters the shapes; cutting it sacrifices the side areas; preserving the proportions requires unused space. For an emulated game, it is advisable to prepare a frame consistent with the desired format already at the source, checking also possible edges.

The reduction to 240p does not automatically reconstruct the output of the original console. It can provide a format usable on the CRT, preserving the transformations undergone along the path. Therefore filters that simulate scanlines or hose masks deserve attention when the image is destined for a true CRT: they can interfere with its physical structure.

Assessing latency and capture separately

Total latency depends on the entire chain. Line multiplication and decimation have different constraints from scaling modes that use an image buffer. The OSSC Pro quick-start guide distinguishes the operating modes. That distinction is more useful than a blanket promise of zero latency for every conversion.

To evaluate the response to the commands you need to include source, processing and screen. A capture card can add further delay in your preview: playing by looking at that window measures an experience other than the direct use of the CRT. A reliable test therefore requires a repeatable procedure and an indication of the observed path.

Signal recognition also counts. Some capture devices interpret the 240p as 480i and apply a deinterlacing, introducing blurring or artifacts. A seemingly defective recording can thus describe the behavior of the acquisition. Before using it to judge the processor, it is necessary to check how the lines and the sequence of images have been treated.

A useful documentation therefore accompanies the movie with the processor's model and firmware, input and output format, filter and proportions settings. It also indicates converters, display and capture position. It takes a few precise lines to allow another person to reconstruct the test. The concrete advantage of conversion from 1080p to 240p or 480i is here: being able to use the same bench for different observations, knowing what transformations contribute to each result.

BLOG / 13.11.2026

THE ORIGINAL XBOX ON PC: THE HISTORICAL VALUE OF A PLAYABLE CATALOGUE

Windows availability makes games from the first Xbox easier to access. Their value for preservation also depends on which games are included, what technical adaptations they require and the conditions under which players can continue to use them.



Conceptual illustration generated with AI for Retromind.

A game of the first Xbox distributed on PC brings with it two stories: that of the work published for the console and that of the interventions necessary to make it usable in a different environment. The new availability allows to study it and play it more easily. To evaluate the contribution to preservation it is necessary to observe also what accompanies the execution: adaptations, conditions of access and relationship with the starting edition.

Xbox announcements in July and November 2026 described how a selection of games from the first Xbox reached PCs and Windows handhelds through the backwards compatibility programme. The historical significance lies in the form the catalogue takes: a collection made usable again through modern infrastructure, with its own possibilities and dependencies.

The catalogue shapes what players rediscover

Commercial availability influences which games are encountered, discussed and studied. An easily affordable title can reach people who have known Xbox through successive generations. It also becomes easier to produce analysis, compare sequences and document design solutions. Accessibility thus feeds a new cultural circulation of the selected works.

The selection is subject to specific conditions. In its 2021 announcement on backwards compatibility, Microsoft cited technical, legal and licensing constraints as limits on expanding the programme. That precedent helps explain how much work can stand between a game's existence and the ability to distribute it again.

PLAYABLE CATALOGUES / 2 OF 3

CONTINUED

The rights to music or licensed elements may affect a reissue; the reasons for the absence of each title still require specific feedback. A catalogue available on PC is therefore a selection mediated by feasibility and commercial agreements. Its composition deserves attention because it can influence the current representation of the first Xbox, favoring the most accessible works and making other parts of its production less visible.

Compatibility depends on an entire environment

Running a console game on PC requires you to manage the relationship between the program and the environment for which it was written. Graphic and audio interfaces, access to memory and timings come into play. The presence of more powerful components offers margin of calculation; the behavior expected by the software must be rebuilt with precision.

There are different paths. An emulator reproduces via software the behaviour of components or services of the starting machine. A compatibility layer can translate certain calls to the interfaces available on the host system. A porting instead intervenes on the program to adapt it to the new environment. Concrete implementations can combine more techniques.

These categories help to understand the work needed. The assignment of a solution to the individual games of the Xbox program requires however specific technical documentation, which the available material leaves incomplete. The commercial name of the retrocompatibility describes the result offered to the player; to rebuild how it is obtained need further information.

The distinction has archival consequences. A package that retains much of the original software together with an execution environment poses different problems compared to a modified version. In both cases, knowing the origin of the components and the function of the interventions allows you to better interpret what appears on the screen.

Visual fidelity and game behaviour

The quality of the image is one of the most immediate aspects of modern use. Here too it is necessary to distinguish different operations: magnifying the final image maintains the resolution with which the scene has been calculated; increasing the internal resolution changes the rendering. The consequences on the legibility of the textures and the yield of the two-dimensional elements can be different.

Similar considerations apply to performance. A more stable execution can make the action more readable. The increase in frame frequency requires instead checks when the software binds parts of the simulation to the refresh rate. These are general compatibility issues, to be checked in individual titles before assigning improvements or anomalies to the PC version.

Even the controller contributes to experience. Dead areas of stick and response curves affect perceived accuracy. A possible mapping on mouse and keyboard adds another mode of use, whose effectiveness depends on the work done on the game. For a historical reading it is useful to document the settings adopted: they allow to distinguish the characteristics of the work from the effects of the contemporary configuration.

Access depends on downloading the game

The official Xbox backwards compatibility page explains that a download is required and points to the specifications for each game. That dependence on digital distribution matters alongside technical compatibility. The ability to obtain software and the ability to run it



From the original software to the new environment: the path of retrocompatibility. Conceptual illustration generated with AI for Retromind.

PLAYABLE CATALOGUES / 3 OF 3

CONTINUED



Source: Xbox: extension of the retro-compatible catalogue in November 2021

are related conditions, each with its own lifespan.

A purchase associated with an account defines an access relationship according to the conditions of the service. The ability to reinstall the game in many years also depends on the availability of the packages and the operation of the systems necessary to recover them. Where the access is through a subscription, the duration of the relationship with the service and the permanence of the title in the relevant offer are added.

The Xbox communication places the initiative in the Windows ecosystem, Play Anywhere and Game Pass. The concrete application of these possibilities should be read under the conditions of each title: purchase, subscription and shared functions may have different perimeters. Offline behavior also requires a specific verification. The successful startup on a PC already configured provides information other than a reinstallation on a machine without previous data.

For long-term preservation, therefore, the whole chain counts: obtaining files, having the required permissions and rebuilding a compatible environment. Its solidity determines how much current access can be repeated in the future. Any documented dependence makes the work still needed clearer.

The reissue itself becomes a historical record

A version distributed today testifies to the way in which a historical game is re-proposed. The addition of achievement to some titles, reported in the Xbox announcement of November 2026, offers a concrete example. The objectives introduce goals recognized by the platform and may suggest particular game paths. Their presence belongs to the history of this re-edition and should be distinguished from the characteristics of the original publication.

For an accurate study it becomes useful to keep both perspectives. The edition for the console documents a specific technical and commercial environment; the one for PC allows you to observe the adaptations chosen for a new distribution. Recording settings and differences found helps to compare them without automatically assigning to the first Xbox any behavior of the contemporary version.

It remains a part of the story that goes beyond the execution of the program. Manuals, promotional materials and documentation of the network functions explain how the game was presented and used. When a mode depends on services become unavailable, keep screened, instructions and testimonies allows at least to study its operation and role in the work.

The most concrete contribution of the PC backcompatibility is to make a part of the Xbox catalog workable again: playable, observable and accessible to new readers of its history. Its archival value grows with transparency on changes and dependencies. A well documented reissue thus offers two objects to study: the game that makes available and the work done to bring it into the present.

BLOG / 15.11.2026

PS3 AND XBOX 360 SERIES: IDENTITY LIES IN THE DECISIONS

When a series returns after years away, mission pacing, squad control and co-operative play tell us more about its continuity than familiar settings do.



Conceptual illustration generated with AI for Retromind.

In a tactical shooter, automating an order to the team can change an entire room. The player advances first, looks less long, entrusts to the system a part of the preparation. The environment can preserve the same plant and the same furnishings, while the action requires a different reasoning. It is at this scale that it becomes interesting to evaluate the return of a series of the PS3 and Xbox 360 era.

After a long break, reconstructing the identity of a game also means finding the distribution of responsibilities: what information did the player interpret, how long he had to decide, what consequences he had to make a mistake. Graphic engine and contemporary services intervene on these relationships. Their effect deserves an analysis that arrives up to the gestures of a single mission.

Vegas and the value of moving together

Rainbow Six Vegas offers a useful reference, with a historical clarification: Rainbow Six was already a well-established series; Vegas is the thread born during that generation. The first episode was released in 2006 on Xbox 360 and PC, arriving later on PS3. Talking series and subseries allows you to distinguish the general legacy of a brand from the solutions adopted in its specific phase.

In Vegas, the relationship between covers, orders to comrades and advancement gives a recognizable form to the action. The position of the protagonist counts together with that of the team. The transition to the view in third person during the use of the covers changes the available information and the way of reading the space. These elements collaborate: changing the behavior of the comrades can alter the value of a position, even leaving intact the geometry of the level.

A possible new episode would therefore offer a concrete comparison of the responsibilities assigned to the player. A more autonomous team would reduce the management load; faster orders could increase the

frequency of the clashes. They are design possibilities, each capable of producing its own interpretation of the formula. Continuity should be sought in the relationship between these choices.

How the engine shapes what players do

Technical continuity includes aspects that are not visible in the promotional images. Between the pressure of a button and the result on the screen, input reading, game logic and animations are involved. The camera transitions contribute to the perception of the response. A new implementation can make a movement more readable or introduce an interval during which the player waits for the action to complete.

For this reason the name of the engine says relatively little about the fidelity of behavior. Two chapters built with different instruments can share times and rules; a technically related production with the original can adopt a very different character management. To evaluate the result you need precise observations: the time needed to expose yourself from a cover, the possibility of interrupting a movement, the duration of the engagement required by a command.

Even a seemingly neutral improvement can propagate through the project. If the character crosses an uncovered space more quickly, the duration of exposure to fire decreases. Increasing the accuracy of the enemies to compensate can make a short hesitation more risky. Taking action then on the resistance of the protagonist produces a further balance. Keeping a familiar feeling requires recalibrate this chain of relationships.

The constraints of the original machines are part of the reconstruction, with due caution. Memory and processing capacity conditioned development, while the form of each level also depended on creative intentions and production organization. Attributing a narrow corridor to the available RAM automatically impoverishes reading. That space could serve to concentrate attention, to regulate meetings or to make the team manageable.

Convenience changes the work a player has to do

In late return, many transformations are presented through the language of comfort. A clearer interface helps to understand an order; an automatism can perform it directly. They are interventions of different scope. The first makes a decision more accessible, the second transfers part of the task to the software.

Consider a hypothetical mission in which you need to observe an environment before entering. Constantly showing the position of your opponents would make reconnaissance less necessary. Allowing your comrades to choose the moment of the break-in would change the management of synchronization. The scene would maintain a similar aspect, with a different amount of mental work required of the player.

This distinction also helps to discuss accessibility with greater precision. Remapping commands, text size and adjustable audiovisual signals can facilitate access to information and actions. Automation of a choice intervenes on another level of the project. Both roads can have a function, to be explained



Automation of an order changes the way you face the same room. Conceptual illustration generated with AI for Retromind.



Source: Rainbow Six Vegas - official Ubisoft page

when describing the experience proposed by the new chapter.

The same applies to the moments of waiting. Some depend on laborious interfaces or repetitive passages; others allow to evaluate a situation. A careful revision recognizes the function of each interval. Shortening each pause according to a single criterion risks to make uniform a mission that drew variety precisely from the alternation between preparation and execution.

Co-op begins with the mission design

The online influences these decisions from the design stage. A stable group can agree roles and remember together a failed attempt. A team composed through matchmaking needs tools to understand each other quickly. The two situations suggest different needs for communication and for the amount of sustainable preparation before a clash.

In a contemporary return, allowing entry to the started mission would involve further choices. The newcomer should understand the goal and reach the group; the game should determine which resources to assign him. Checkpoint and distribution of equipment thus participate in the identity of the cooperative as the number of participants.

The presence of Rainbow Six Siege in the same brand makes it clear how wide the distance between different formulas can be. Its competitive team confrontation organizes tactics around human opponents and repeated matches. To resume the Vegas line would require a specific choice on the relationship between campaign and cooperative, also within the online experience gained by the brand.

It also counts the availability of historical functions used for comparison. When an online component becomes inaccessible, it remains more difficult to reconstruct the role of communication or the cost of a shared failure. Videos and documentation retain useful information; a playable session allows you to observe direct coordination, hesitations and adaptations. The loss of service also restricts the tools with which to judge a return.

Recognising a mission by how it plays

A significant comparison could start from an ordinary situation: a group must go through a monitored environment. In the historical chapter we observe where the players stop, what information they seek and when they decide to move. In the new episode we follow the same sequence of intentions, taking into account the possibilities introduced in the meantime.

If similar hesitations, comparable responsibilities and understandable consequences emerge, a part of the identity is still readable. Deep differences can reveal a deliberate reinterpretation, to be evaluated for the experience it proposes. This level of observation allows to describe with precision also a seemingly vague sensation as it still looks like that game.

The series of the PS3 and Xbox 360 era have left concrete habits in the hands of the players. A return puts them to the test again. The rebuilt room acquires meaning when it forces you to choose where to stay, who to trust and when to expose yourself.

FROM THE ARCHIVE / 10.10.2026

TRICKS 'N' TREASURES: A LOST PSYGNOSIS PROJECT RETURNS FROM THE ARCHIVE

Games That Weren't reconstructs the tracks of a colorful action platform developed by Hammerhead between 1999 and 2000, when the first generation of PlayStation came to an end.



Conceptual illustration generated with AI for Retromind.

Between 1999 and 2000, Hammerhead worked for Psygnosis on a three-dimensional action platform called Tricks 'N' Treasures. The game did not reach the market and was entrusted to the tracks left by the press at the time. A new board of Games That Weren't brings together these fragments and returns visibility to a project located in the last years of the first generation PlayStation.

The information available describes a colorful production, with a view in third person and a structure based on the alternation between action and platform sections. Instead, it remains to be clarified essential aspects such as the planned platforms, the level actually reached by the development and the reasons for the failure to publish. The absence of a playable version made public also requires an important distinction: the recovery for now concerns the documentation of the project, not the output of a usable prototype.

An identity still taking shape

One of the most interesting elements of the reconstruction concerns the name. The magazines would have used variants such as TnT: Tricks and Treasures and TNT: Tricks and Treasures, changing capitals, punctuation and even the grammatical number of "treasures." The form adopted today, Tricks 'N' Treasures, is therefore one of the different identities associated with the game during processing.

These fluctuations may seem marginal, but have a concrete value for research. A temporary title often changes between internal documents, commercial presentations and journalistic previews. After decades, each variant can end up in a separate archive and prevent you from recognizing that images or short quotations refer to the same production. Recording all known denominations allows you to connect scans of magazines, catalogs and other materials that may be stored.

The instability of the name also suggests that the project was still in a fluid publishing phase when it was shown to the press. It does not allow, alone, to determine how complete the game was: temporary titles can accompany both initial experiments as well as already advanced productions. However, it offers a clue as to how Tricks 'N' Treasures was prepared for a possible presentation to the public.

Placing a game from 1999-2000

The time window indicated by Games That Weren't coincides with a particular phase of the industry. The first PlayStation now had mature development tools and an audience accustomed to polygonal environments. Meanwhile, the upcoming transition to the next generation modified the priorities of publishers and studios. Each production started in that period had to face a crowded market and rapidly changing technical expectations.

An action platform in third person belonged to a genre now recognizable, built around the exploration of three-dimensional spaces, the precision of movements and a camera capable of making readable jumps and fights. These elements required a delicate balance on the machines of the time. The graphic rendering was only a part of the work: controls, collisions and behavior of the view could determine the usability of the entire experience.

The summary description of Tricks 'N' Treasures does not allow specific solutions to be attributed to them in these areas. However, its general approach allows to place it in the productive language of the late 1990s. The lively tone and the combination of action and platforms show the interest for games immediately recognizable through characters, colorful and mechanical scenarios readable also in promotional images.

The chronology also invites caution in automatically associating the project to a single machine. The proximity to the PlayStation era is the main context of the discovery, while the available extract does not precisely define all the systems considered during the development. Projects of that period could change destination or be evaluated for multiple platforms. Any confirmation will require technical materials, editorial documents or direct testimonials.

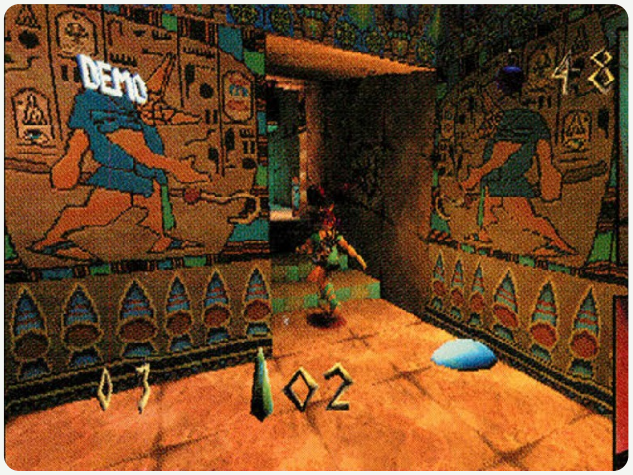
What it means to recover an unreleased game

For a cancelled game, a ‘discovery’ can mean very different things. Sometimes a complete build turns up. In other cases only a few screenshots, a promotional video or a mention in a magazine survives. The evidence determines what can be reconstructed. Images and previews help identify the project and show what it looked like, while an executable build would allow direct study of its structure, controls and state of development.

For Tricks 'N' Treasures, the immediate contribution is to gather information that was likely to remain scattered. The magazines often represent the first public testimony of the missing games, but reflect materials provided during development and may contain temporary names or later changed features. The archival research must therefore distinguish between



A provisional title may leave different traces in the archives and magazines. Conceptual illustration generated with AI for Retromind.



Source: Games That Weren't

what had been announced, what was actually implemented and what can be verified through preserved finds.

Cataloging also creates conditions for later discoveries. A former developer can recognize the title or a screenshot; a collector can identify a promotional videotape; a different handwriting can lead back to a forgotten entry in a list. The publication of an ordered tab makes these connections more likely and offers a common basis on which to integrate new testimonies.

Cancelled projects as development history

The games arrived in the shops tell a selected part of the work done by the studios. The interrupted productions document ideas evaluated by publishers, genres considered promising and difficulties encountered during the transformation of a prototype into a commercial product. Even when the surviving materials are limited, their analysis helps to reconstruct the operation of the industry beyond the official catalog.

The involvement of Hammerhead and Psygnosis makes Tricks 'N' Treasures useful to study the relationship between developer and publisher in a phase of technological transition. The current information does not allow to reconstruct the decisions made by the two companies, nor to attribute the cancellation to a precise cause. Precisely these gaps define the questions on which the research could focus: who conceived the project, what productive objectives had, how much material was realized and at what time the work stopped.

It remains also to be understood whether some ideas have been abandoned together with the title or re-used elsewhere. The transfer of technologies, graphic resources and experiences matured during deleted productions was a concrete possibility, but they serve documented comparisons before establishing any continuity. Credits, portfolio of artists and testimonies of members of the group could offer in the future more solid elements.

A discovery with questions still open

At present, Tricks 'N' Treasures remains a project known through fragmentary information. Its reappearance in the archives does not equal the full recovery of the game, but gives it a searchable identity: a name with its variants, a study, a publisher, a period of development and a first description of the genre.

It is already a significant result for preservation. The history of video games also depends on the ability to keep unfinished processes and production paths excluded from commercial timelines. Games That Weren't card transforms scattered references into a verifiable track and leaves open the possibility that other materials emerge. If this happens, there will finally be a context in which to recognize and interpret them.

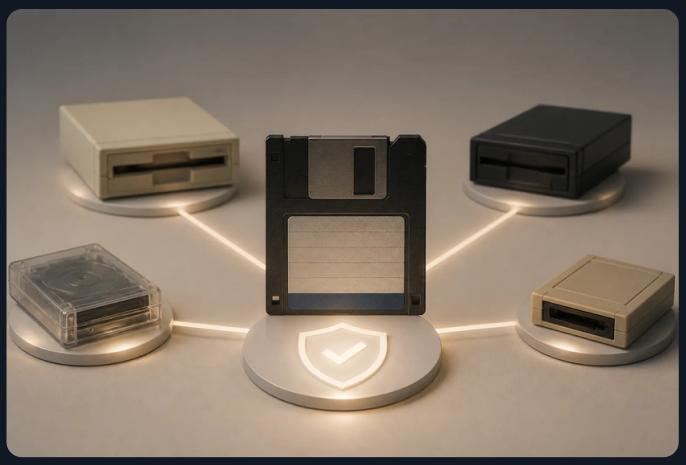
Sources

Tricks 'N' Treasures: Psygnosis's lost project for the PlayStation era re-emerges

FROM THE ARCHIVE / 12.09.2026

VIDEOGAME PRESERVATION TAKES TRUST: MIRRORS, CHECKSUMS AND CONTINUITY

A file remains recoverable over time when independent copies, integrity checks, metadata and shared procedures continue to describe and verify it.



Conceptual illustration generated with AI for Retromind.

An archive can disappear after the closure of an account, the expiration of a domain or the failure of a server. At that moment, yesterday's availability shows all its fragility. The preservation of video games becomes resilient when each content has a verifiable identity, circulates through independent copies and remains accompanied by the information necessary to recognize it after years.

ROMs, disk images, sources, patches and scans live in an infrastructure composed of storage, catalogs, people and procedures. The value of this infrastructure emerges during an accident: it allows to determine which copy is intact, which version is to be recovered and which passages have produced the stored file.

Availability is about now. Preservation makes recovery possible.

A working download confirms that a file can be reached at that precise time. To keep it in the long run you need additional information levels. You need to know what it contains, where it comes from, what revision it represents and if the sequence of bits remained unchanged. This information transforms an isolated object into an identifiable resource.

Two disk images may have the same name and contain different revisions. A dump may include read errors, changes introduced during transfer or data added by a tool. Even the most detailed names depend on conventions that change between groups and catalogues. The reliable identity therefore arises from the union between content, mathematical imprint and metadata of origin.

The distinction becomes decisive when an archive is rebuilt by multiple collections. An anonymous file can be technically readable and retain a reduced historical value. The same image, accompanied by platform, region, revision, date of acquisition and tool used, instead enters a documented chain. Conservation also

concerns the ability to correctly interpret what has survived.

Checksums and fixity: recording a file's state

A checksum obtained with a hash function produces a string associated with the file content. A variation, even minimal, probably generates a different result when using an appropriate encryption algorithm. The recorded value thus becomes a reference for subsequent controls.

MD5 and SHA-1 often appear in historical catalogues and retain usefulness in comparison with previous collections. Their encryption weaknesses make it prudent to add SHA-256 in new inventories. Keeping previous prints also helps to connect catalogs produced in different eras, while the most recent digest strengthens future checks.

The checksum gains effectiveness through fixity, i.e. periodic control of data stability. Calculate it once documents the initial state. Repeating the operation at regular intervals allows you to discover silent corruptions, incomplete transfers and accidental alterations. A log should record date, algorithm, tool used and control outcome. In the presence of an anomaly, these tracks help to limit the accident and choose a healthy copy.

A manifest connects each path to its hash. It becomes the verifiable inventory of a directory, release or entire collection. Packaging formats such as BagIt apply this principle by organizing the contents in a defined structure, with manifest files and descriptive information. The package can cross different systems by maintaining a common procedure to verify the payload.

The practices indicated by the Library of Congress place checksum, inventories and integrity checks within continuous management. The UK National Archives guidelines also deal with verification during selection, transfer and custody. The technical data thus assumes an operational meaning: it makes the history of the file observable.

A useful mirror is genuinely independent

The multiplication of copies reduces the risk when each replica lives in a different domain of failure. Three copies administered by the same cloud account share credentials, policies and possible management errors. Independence grows by distributing content among different managers, providers and geographical locations.

A mirror intended for preservation requires complete inventories, tracked synchronizations and local checks. Automatic replication of each change can quickly propagate a corrupted deletion or file. Unchangeable snapshots and storage windows introduce the time needed to locate the problem and return to an earlier state.

LOCKSS formalizes the principle of numerous copies through nodes that compare content and can repair a damaged replica using those considered valid by the network. A community of retrogaming enthusiasts can apply the same logic on a smaller scale: multiple custodians maintain comparable collections, perform audits and document restoration.

Software Heritage offers another useful model through complete and independent mirrors of the code archive. Its persistent identifiers, based on content, allow you to refer accurately to stored software objects. For the preservation of historical software, this setting suggests a concrete rule: the identity of a source or release should survive the site hosting it.

Versions and metadata make copies easier to understand

Redundancy preserves bits. Versioning and metadata preserve relationships. A folder full of files



The availability can disappear, while independent copies help to keep the memory recoverable. Conceptual illustration generated with AI for Retromind.

called ‘final’, ‘fixed’ or ‘latest’ offers little certainty once the people who managed it have moved on. Immutable releases, version numbers and dates make it possible to reconstruct the sequence of materials without relying on individual memory.

In the case of a patch, a solid record connects the hash of the original base, the version of the modification and the hash of the expected output. For a physical support dump, the used machine, the acquisition tool and any detected errors become relevant. A scan requires information about the source, the order of pages and the relationship between master files and derivatives intended for consultation.

Source also helps to resolve conflicts between archives. If two files differ, metadata allows you to assess whether they represent authentic revisions, defective acquisitions or subsequent transformations. The checksum detects the difference; the documentation explains the nature. Technical reliability and historical understanding proceed together.

Community maintenance is part of archiving

Each preservation system depends on repeated tasks: checking logs, replacing media, updating manifests and verifying restorations. Automation performs calculations and signals anomalies; the community interprets outcomes, assigns responsibilities and decides how to intervene. Even a well-built script loses effectiveness when no one observes its reports.

A sustainable procedure can start from a shared inventory and a stable convention for names and versions. Each transfer generates or checks the checksums. The main copies are checked on a stated rate and the results are stored separately. A periodic test to restore the cycle completes, because the ability to recover the data deserves a practical verification.

The distribution of skills counts as much as that of files. Documenting tools, service credentials, formats and procedures reduces the dependence on a single person. Public custody and distribution remain distinct levels: restricted materials can receive inventories, integrity checks and authorized copies while maintaining access policies consistent with their status.

Trust grows from checks people can repeat

An authoritative archive retains value as long as its reliability can be examined and transferred. Curated interfaces and large amounts of data offer access; public manifests, replication policies and audit procedures show how that collection can overcome failures and management steps.

For communities that store games and vintage systems, resilience comes from the combination of relatively simple elements. Mirrors separate the heritage from the risks of a single service. Checksums make alterations visible. Metadata and versioning keep the meaning of the content. Logs and procedures allow new custodians to continue the work.

When a homepage disappears, a well-organized network still retains comparable copies, readable inventories and a trace of the checks carried out. From these elements a new archive can be created without losing the identity of the materials. The preservation of the gaming heritage thus reaches its most robust form: a distributed memory able to demonstrate what it holds.

THE PROJECT AND SOURCES.

Retromind Magazine is an experimental editorial project. AI agents select, translate and lay out the material according to editorial criteria set by humans. Sources and credits are documented in the issue. Human involvement defines the editorial and production rules. Any human intervention in the content or layout of an individual issue is disclosed when it has taken place.

The two editions share original artwork created for this issue. Captions identify AI illustrations and any AI recomposition for the page. Screenshots and documents retain their original credits. Each editorial image appears once per edition.

09 **Inside the Electronic Arts archive: from tapes to PC restorations**
19.11.2026

11 **Hollywood Monsters in ScummVM: public testing for the 1997 adventure**
18.11.2026

13 **The OSSC as a downscaler: firmware for 240p and 480i output**
17.11.2026

16 **MicroCity v1.9 brings a city from Arduboy to the Commodore 64**
16.11.2026

18 **Renegade 2: traces of an unreleased DOS sequel**
14.11.2026

20 **The original Xbox on PC reaches 25 playable games: the catalogue and what compatibility means**
13.11.2026

22 **Rainbow Six Vegas 3: the rumour and the tactical legacy of the PS3 and Xbox 360 era**
15.11.2026

25 **What can a development archive tell us?**
19.11.2026

28 **Wolf500 brings Wolfenstein 3D to a 512 KB Amiga 500**
18.11.2026

33 **From 1080p to 240p: tests and captures with a video processor**
17.11.2026

36 **The original Xbox on PC: the historical value of a playable catalogue**
13.11.2026

39 **PS3 and Xbox 360 series: identity lies in the decisions**
15.11.2026

42 **Tricks 'N' Treasures: a lost Psygnosis project returns from the archive**
ARCHIVE / 10.10.2026

45 **Videogame preservation takes trust: mirrors, checksums and continuity**
ARCHIVE / 12.09.2026

ISSUE 02 / ENGLISH EDITION

Issue date: 20 November 2026. New issues every Friday.

B.03 layout: Barlow Condensed, Atkinson Hyperlegible Next and Chakra Petch. A4, 50 pages, embedded fonts and English hyphenation.

Complete translations. Original publication dates and source links retained.

Original articles, documentation and full credits: www.retromind.it.

FOLLOW THE SOURCES

Start with the documents, tools and projects discussed in this issue.

The Electronic Arts archive

Jim Vessella speaks to the Video Game History Foundation about the discovery and digitisation of the tapes.

Hollywood Monsters in ScummVM

ScummVM's announcement explains how to test the 1997 adventure and report problems.

OSSC downscaler firmware

RetroRGB documents the open-source scan converter's 240p and 480i output modes.

Retromind Magazine in English

Find the current issue and previous editions in the free PDF archive. New issues every Friday.

20 NOVEMBER 2026

KEEPING MEMORY ALIVE.

A copy, a machine and someone who still knows how to get them talking.



Original back-cover illustration generated with AI for this issue.

Retromind

WWW.RETROMIND.IT

EXPERIMENTAL EDITORIAL PROJECT WITH AI AGENTS