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something to be said for good storytelling and well-thought-out characters, when the genre is technically tested only a few innovations have emerged that have gained a lot in the way of mainstream acceptance. A review although the game is in many ways flawed. Orphen: Scion's interesting core game system of witchcraft often manages to transcend the game's poor production and random design. It is not often that console RPG tries to challenge the established conventions of the genre. Indeed the lure of wrapping a corny narrative around a turn-based combat system and a set of brilliant CG films often seems too much for most developers to resist, as a slew of me-too console RPGs makes clear. True, there's something to be said for a good story and well-thought-out characters, but when the genre is technically scrutinized, only a few innovations have emerged that have gained much in the way of mainstream acceptance. Enter Orphen: Scion of Witchcraft, a game with a completely different game system. In many ways, the game plays just like a platform adventure, though there is a definite sense of character development, however effective its processes. The game puts you in the role of Orpen, a young ne'er-do-good of sorts who wields formidable magical powers. Along with two apprentices and a strange spouse or two, you explore a detailed 3D world, complete with all kinds of dangers. Elements of platform gameplay are common, as well as a slight load of research, which is given by a set of maps in real time. The most endearing aspect of the game is its battle system. Drawing clear inspiration from the Panzer Dragoon saga, among other games, Orphen's Battle is the kind of real-time hybrid/turn-based system that the most exhausted console RPG gamers need to find most refreshing. The usual decorations of the RPG battle - magic dots governing the use of whispers and such - are shed in favor of a more dynamic, liberating system. For use in combat, any spell in your arsenal can be mapped to one of three face buttons in the controller, with the fourth button reserved for a standard protective spell. All the humidity has different effects. Some are aiming for a scuffle fight, while others are aiming for a scuffle battle Bullet attacks directly up. And you can charge most of them by holding down their respective button to maximize their impact. A scuffle that mimics a sword, for example, will make the blade it summons bigger when charged, while one of the game's bullet spells will shoot at a larger number of screws, depending on how long you load it. There are a large number of spells available, and their effects are varied, making the assembly of your Arsenal a fun task. The enemies you encounter move at a kind of pace on the battlefield, making exercise focus in memory and coordination. True, most effect spells in the area can effectively cover the battlefield with destruction, but it's rarely that simple. The act of targeting is handled interestingly: each battlefield will have its own predefined target points, which your enemies often move around. The key to victory is to figure out when your enemies will land where and decide which spell will most effectively exploit the situation. Often other targets are more attractive than the enemy itself - such as swinging heceens or flaming braziers, which hit your enemies indirectly and often more effectively. In short, the beauty of Orpen's fighting system is the way it is less akin to what has become a console-RPG tradition; So, it's active and engaging. In terms of overall production, Orpen: Scion of Witchcraft is a bit weak. The game looks graphically decent, and the fully rotatable camera present in most areas works like a charm. The graphics are clean, sharp and acceptable. The quality effects of the game are wildly different - in some areas and encounters, a splash of water looks funny, while in others, a subtle flare of lens and motion blur are used for an almost artistic effect. To say that Orphen has some of the most creative bosses' battles would be just a slight exaggeration - incredibly scripted and nothing more, the sessions keep you in check, and the action rarely softens. Outside the fight, the game is often a series of different plot sequences, which unfortunately highlight the game's loathing translation. Too often the action breaks, and you will be drawn into cutscene - all of which include spoken dialogue - that is probably filled with excessive vocal work, hyperbolic gesturing, or an unpleasant mixture of both. These frequent intrusions into the heart of the game actually break through the seams of the overall experience and do much to undermine the impact of the game as a whole. The inability to skip the cuts makes them even more irritated. The decomposed nature of Orpen is unfortunate, because it is easy to imagine great gaming experiences being the product of its game system. Let's hope Activision decides to make use of Orpen's high points in future products, despite the game A lukewarm reception. --Miguel Lopez - Copyright © 2000 GameSpot Inc. All rights reserved to reproduction in whole or in part in any form or medium without the express written permission of GameSpot is prohibited. -- GameSpot Review

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