

SLEEPY STATION

A stylized illustration of a city at night. In the center, a character with blonde hair, red eyes, and a black and yellow outfit is falling upside down. They have large, translucent wings. To their right, a large, segmented, yellow and black object, resembling a giant insect or a mechanical arm, is also falling. Several white birds are flying around. In the background, there are silhouettes of city buildings with lit windows. The overall color palette is dark with warm orange and yellow highlights from the city lights and the falling character.

Issue #2

OverBlood
Review

zzz/v/s
Worthwhile

**Flash
Games**

Inscription
An Opinion Piece

Serious Slav
Siberian Mayhem

**Kingdom
Hearts**
Not Just For
Fujoshits

Steam
Next Fest
Demo
Tryout
Blowout

FREE
Gondola Cards
with this issue!



Four Score and Fuck Me Sideways

Et at my ass, where all da white source files at?

Yes, that's right, we're at Issue #2, can you imagine we've been at this for... hold on, let me whip out Excel for this complex calculation here... January... carry the one... right, can you believe we've been at this for over 4 MONTHS now? 4 months of semi-hard work and poorly cropped images, 4 months of unfunny jokes and obscure references, 4 months of trying to get in bed with advertisers so we wouldn't have to come up with our own ads.

What a Journey! What a Pink Floyd! An odyssey spanning countless Worlds Apart across the information superhighway! We could have spent this time playing Mortal Kombat together, but instead we chose to bitch about irrelevant videogames of the yesteryear.

But you know what? We gamers are a proud bunch. We stick to our guns, hardware, and hard cocks.

A real gamer wears his gamer apparel with pride. When we wear our gamer headsets outside (or as some cool people say I.R.L.), we keep those mics attached for the world to see. Razer, R.O.G., and kitty ear headsets are an easily recognizable status symbol.

You kids probably don't remember this, but us old school gamers didn't have those nifty iPads and 64GB memory cards, we had to haul our tower PCs (with CRT monitors) on our backs to show off our vidya power level to the uncultured masses. I remember my trusty diesel power generator. DIESEL MASTER RACE! Those unleaded petrol cucks couldn't last a single QUAKE CTF match.

But we're living in the current year society. Where left is right, black is ginger, and we won't get a Russia vs Ukraine Call of Duty game for at least 10 years yet.

Time sure flies when you're a faggot...

Anonymous 2/23/2022, 4:43:07 PM d8f064 No.120747 ►

>>120683 (OP) (OP)

>-(You) are here

- >rinse and repeat ad nauseam for every issue

Can anyone imagine being this mad?

Table of Contents

1	Foreword
2	Table of Contents
3	OverBlood Review
7	Kingdom Hearts: Not Just For Fujoshits
15	Serious Slav: Siberian Mayhem
19	Inscription: An Opinion Piece
21	Steam Next Fest Demo Tryout Blowout
27	Airstrike 3D II Review
28	Desert Thunder Review
29	zzz/v/'s Worthwhile Flash Games
33	Resident Evil 5: The Whorror Begins
36	NetHack: Protection Racket
38	Gondola Cards!



OverBlood

R E V I E W

PROLOGUE

Not often does one get to experience the birth of a game genre, especially if said genre ends up being a top favorite for the player. Like riding the first automobile, playing a genre-defining game is an experience you never have twice. But very few genres are born perfect, there's usually a [very] clunky first game that introduces a new formula, then 3 or 4 games later the formula is perfected and given a name... Those 3 or 4 games are just as important as the first game, because they push the genre in a new direction, sometimes forward. Let me tell you about one such game, without spoilers, from the now-ubiquitous survival horror genre.

First, a little bit of history... Fans of the survival horror genre trace its beginnings back to 1996's *Resident Evil*, or even further back to 1992's *Alone in the Dark*. Both games spawned their own series and inspired other survival horror games in the 1990s, such as *Parasite Eve* (1998) and *Galerians* (1999). They all had common game elements that are now staples of the genre; tank controls, fixed camera angles, and static pre-rendered backgrounds. However said elements existed mostly out of necessity, rather than as an aesthetic or functional choice.

You see, 20th century computers and more so game consoles had limited capabilities, especially in the graphics department. Rendering a full, textured 3D environment in real time with items and enemies was difficult if not outright impossible, or at least that's what game developers thought at the time. So a reasonable workaround was devised; pre-render the game backgrounds as images seen from specific camera angles, restrict the player's view to said angles, and render only the player character along with nearby

items and enemies on top of the pre-rendered images. This workaround was accepted and remained in use well into the new millennium, as the limitations that prompted it were also accepted. But one game overcame these limitations with flying colors, and released as early as 1996, the same year as *Resident Evil*. That game is *OverBlood*.



FIRST LOOK

Upon booting up *OverBlood* you'll be greeted with a crude Full Motion Video (FMV) depicting bits and pieces from the game, but not really giving away the plot, pretty standard stuff for a PS1 game. After going through the menu and starting a new game, another FMV is played before jumping right into the gameplay. The main character (MC) wakes up in what seems to be a cryogenic chamber, he can't remember who he is or how he got here, but one thing is for certain: he's freezing his ass off. The whole place is abandoned, completely empty... Or is it?

Time to leg it!

You can see the MC in 3rd person and move him using tank controls. As you walk around the room, the camera automatically alternates between orbiting the MC and cutting to fixed positions in a cinematic fashion, just like in the now-classic *Silent Hill* series. This free roaming camera alone places *OverBlood* leagues ahead of its contemporaries, it wasn't until 1999's *Silent Hill* that such a camera reappeared in a survival horror game...

But wait, there's more! If you press the L1 button on your controller, you can change the camera mode; take your pick from the aforementioned "cinematic" camera, a first person camera, and a "Sonic's Ass"¹ camera that always looks at the MC's back. Talk about accommodating all players! Such flexibility was unheard of at the time, and even up until the end of the PS1 era I don't recall ever seeing another game that offered 3 different camera modes, giving players the complete freedom to examine every inch of the world without fog or camera tricks always forcefully limiting the number of polygons on-screen.



The MC controls pretty much the same as in any other game in the genre; you can walk or run in all directions, examine or interact with elements of the surrounding environment, crouch, jump, and finally punch or shoot. The tank controls may be jarring to "inexperienced" players, but you get used to them pretty quickly. Now that you got a nice introduction to *OverBlood*, let's move on to...

THE GOOD

To start off the environment design is really beautiful, more so considering that it's all rendered in real time. Desolate, futuristic spaces like something you'd expect to see on another planet. Decor is simple but effective,

in the spirit of "less is more" details are added only where needed. The overall mood is one of isolation, but also coziness, somehow... Exploration is a major aspect of the game, and so are puzzles. Backtracking is kept to a minimum, and there are no annoying fetch quests to advance the story. You find a number of interesting items with interesting uses, often unexpected ones like in a point'n'click game. What's cool is that the game doesn't stop you from misusing them if you want to, sometimes leading to hilarious deaths.



The MC is quite likable. A simple man, perhaps too simple at times, who is constantly bewildered (in a charming way). Always strikes a pose when standing idly, and his hands are permanently making finger guns, complemented by a totally relaxed face with a hint of smug. And check out that bald spot! Finally a character to represent the dads out there, all that was missing was a beer gut and a slew of corny jokes.

The plot is greatly enjoyable, and quite amusing at times too, despite its simplicity. The dialogue is cheesy but not *Resident Evil* (1996) level cheesy, and that's perfectly fine with me.

The player can save his game anywhere at any time into 4 available save slots and there's no limit on the number of saves. Unlike one other contemporary game **cough* Tomb Raider *cough** the player is given the ability



to explore the map freely and recover from mishaps without pulling his hair.

The game's not perfect though, which brings me to...



THE BAD

What truly drags this game down is the combat. It's bad, like really bad. The MC is slower than all the enemies, he can't run then aim then shoot fast enough without getting hit, and once he gets hit he takes forever to recover leaving enemies a wide window to run combos on him. To add insult to injury, the aiming system is extremely poor. Unless you're facing your enemy with perfect precision and standing close enough to steal a kiss, then you'll only be shooting and punching the air. Oh and did I mention that 100% of the combat sections in *OverBlood* are unskippable?



Thankfully, the combat sections are few and far between, so they didn't deter me from completing the game... Well, almost. I had to save-scum my way out of one fight to be able to progress. You'll know which fight I'm talking about if you play the game for yourself, it'll be painfully obvious and chances are you'll save-scum

your way out of it, too. Anyway... At first I was annoyed by the lack of combat going through the early parts of the game, but little did I know that it was a blessing in disguise. I like to think that the developers knew how bad the combat system was and consciously decided to keep it out of most of the game.

Since combat is not *OverBlood*'s forte, the game heavily relies on puzzles. This isn't inherently a bad thing, I adore puzzles, however they shift *OverBlood* away from the survival horror genre and into the adventure genre. Puzzles are not scary or unsettling, at least not in this game, so without a constant danger element any player expecting horror from *OverBlood* will be disappointed... The puzzles wildly range from easy to abstruse, sometimes getting a little too creative. I had to check a walkthrough a couple of times.

Non-key items, like health and ammo, are not visible to the player. You have to inspect elements of the environment to find items hidden underneath or within. Such items are scarce, and are often hidden in non obvious places. This makes combat sections even more tedious since you can't heal yourself frequently enough to offset all the hits you're getting, and your ammo runs out too soon, leaving you with your bare hands.

The FMVs are quite crude, I personally didn't mind that, but you can immediately tell they didn't receive their fair share of the budget. The character models in the FMVs are not detailed, their movement is rigid and their mouths don't move when they speak. Also, it's quite obvious that the MC's "clothes" are nothing more than a thin layer of paint on top of his callipygian physique. Feels like I'm wearing *nothin'* at all!... *nothin'* at all!... *nothin'* at all!...





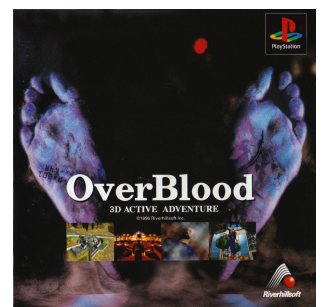
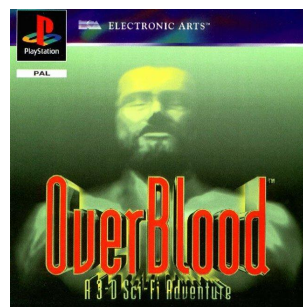
WHAT I WOULD CHANGE

For starters I would speed up the MC's movement a little, so that it matches the pace of the enemies. That would be a simple enhancement making a world of difference. Then I would implement a basic form of aim correction like most other PS1 games of the genre, adding some much needed fluidity to the combat system... I would add a few more enemies to the map, but keep the ammo/health items scarce, urging the player to choose his battles carefully and increasing tension in the gameplay. Maybe play with the lighting in some areas and give the MC a weak flashlight.



CLOSING THOUGHTS

OverBlood is fun despite its flaws, and with a little polish it could easily become a classic of the survival horror genre. Core fans of the genre and fans of adventure games will feel right at home playing *OverBlood*, but other players not so much. The game remains an obscure PS1 title, for now, and I hope it stays that way rather than become yet another piece of remaster fodder... Perhaps in the future *OverBlood* will be re-discovered and inspire a wave of new games that improve on its formula. Who knows? Until then, give the game a try and experience a bittersweet slice of survival horror history.



¹ <https://all-things-andy-gavin.com/2011/02/02/making-crash-bandicoot-part-1/>

KINGDOM HEARTS

Not Just For Fujoshits
By Anon E. Lixir

Everyone knows Kingdom Hearts. Many wish they didn't. You probably know all the jokes by now: the marathon cutscenes, Liam Neeson, the pants-shittingly hard grind for rewards that fail to live up to the hype, and the exploding ducks. But there's a reason why the series became as famous as it did, and it isn't just brand recognition. Kingdom Hearts is actually the first attempt to make a character action game (like Devil May Cry or Bayonetta) by the team normally in charge of Final Fantasy, and against all that is holy, it works. I submit that Kingdom Hearts is a fun, if flawed series that earns itself a place on any anon's PlayStation backlog. Here we'll take each game apart to see why it works, what's worth your time and where it all went wrong.

KINGDOM HEARTS

The original Kingdom Hearts is unique in several ways: it was one of the first 3D action games from Square, it was one of the earliest games of its ambition on the PS2, and most of all it was done before Tetsuya Nomura ran Square Enix into the ground.

The thing that Kingdom Hearts sells best, in my opinion, is atmosphere. You don't just play a tutorial in Kingdom Hearts, your character has an out-of-body experience that awakens his true destiny. You don't just "go to the next dungeon" when you can blast through the space between spaces while dodging asteroids and enemy ships out for blood. The "hub world" for most of



The opening FMVs and idol-pop theme music really sell that early-2000s charm

the game, Traverse Town, has a confusing layout and a 30 second background theme, but it feels like a circle of firelight at the edge of a shattered universe through well-crafted dialog and visual design. The Disney worlds all feel like natural extensions of their source material: Deep Jungle has players swinging from vines and protecting gorillas from Heartless attack, Wonderland tries to twist your ten-year-old brain with puzzles and Halloween Town transforms Donald and Goofy into a pastiche of Tim Burton's demented classic. Hollow Bastion, the "endgame" original world, stands apart as a masterpiece of audiovisual design, and the final worlds (which I won't spoil here) fully live up to the expectations set by Square's golden era. Special mention goes out to the soundtrack, an early outing from one Yoko Shimomura. If there's a JRPG made after 2000 and its soundtrack rocks, it's probably a Shimomura piece.

That's not to say it's all style and no substance. Each new ability and spell you unlock adds new tactical options for you to exploit, bringing the sense of growth found in the Square JRPG to the 3D action game. This is old hat now, but in 2002 this was still new and exciting shit, and despite its oddity (you use abilities with a FF-style command menu, meaning your skill is tied to your ability to multitask rather than mashing out combos) it still holds up. Each encounter becomes an elaborate dance of clearing mobs with magic and recovering your precious MP with Keyblade combos. Despite decades passing, there's still nothing else quite like it.



Compete with your friends to see who can build the most phallic gummi ship

Of course, it's far from perfect. The physics are rough and floaty enough to get Sora stuck on the edges of platforms if you miss a jump. Your NPC allies are effective at keeping you in the fight, but they fail pretty hard at keeping themselves alive or conserving items; AI customization can help with this, but it's a nuisance until they get big enough numbers to tank Heartless effectively and they can never be trusted to not throw Megalixirs at boo-boos. Several game mechanics are never explained properly and need to be discovered by chance: for example, maximum MP is used as a proxy for a "magic attack" stat, but Kingdom Hearts never bothers telling you this. A few equippable items claim to

increase magic damage; they really just increase your maximum MP. The plot is of course incredibly silly, but not more so than most RPGs – "Man learns What He Was Not Meant To Know, kicks reality in the dick" is a tale as old as time, and the plot holes at this stage feel more like unanswered questions than bad writing.

If nothing else, it's a product of its age, that miraculous sliver of time when high-budget media could embrace cheesy, innocent fun without any irony or malice. We may never see its ilk again.

KINGDOM HEARTS II

While Kingdom Hearts tried to pull the full Square RPG formula into the action genre, Kingdom Hearts II focuses on one thing and one thing only: combat. The core mechanic here is Drive Forms, an ersatz Devil Trigger that absorbs Donald or Goofy for a themed power boost, and the gameplay bends around it at the expense of almost everything else; basic platforming skills for example are tied to leveling up Drive, so levels don't have any room for growth or exploration in case you haven't leveled Valor Form enough to get the High Jump ability.

It's a good thing that the combat is a fair improvement over the first game. Controls are more responsive, new spells like Reflect and the screen-clearing Limit system add depth to combat and Reaction Commands reward good reflexes without falling into the quick-time-event trap made popular by God of War. Not that KHII doesn't have quick-time-events, but they're closer to how Bayonetta would use them without overstaying their welcome, instead of flat-out replacing gameplay.



Unlocking Wisdom Form lets Sora drive-by enemies with magical attacks

The other highlight is of course the new antagonist "faction" of KHII, the Nobodies. Nobodies are a perfect example of Nomura's obsessions being channeled productively. They stand wholly apart from the design philosophy of the first Kingdom Hearts: alien and mechanical where Heartless are bestial and organic, like flawless sculptures of steel and plastic where most Heartless look more like angry plush toys. They turn everything you grew accustomed to in the first game on its head and are stronger for it.

The Nobodies (and the Heartless too, now with some new members to freshen things) each have unique gimmicks and can be much more aggressive much earlier than in KHI, pushing you to abuse Drive to clear enemies and rack damage on bosses. This poses a problem: Square knew that Drive was overpowered, so they decided to punish players for overusing it with the "Anti Form" system, turning Sora into a nasty pseudo-Heartless that can't heal or use any Reaction Commands if you exceed an invisible points threshold. Given how important Reaction Commands are for interacting with bosses in this game, if you get Anti Form during a boss you will probably die. Naturally the chance of getting Anti Form is doubled or worse in most boss fights.

Kingdom Hearts II has several of these "personality quirks." Party management is more flexible, but their stats don't scale well enough to back it up anymore; it doesn't matter how much Magic crap you stack on Donald if he runs out of MP and dies in less than a minute. You don't have anything like Dodge Roll anymore outside of Final Mix or a really high Wisdom Form level, so avoiding damage without abusing Limits to ignore attacks is a crapshoot. Drive Forms are tied to your party members, so you can have a great game plan to defeat a boss only to lose it because Donald tanked a fireball with his face again. It's frustrating because the rest of the combat system is rock solid and these random niggles hold it back from greatness. Gummi missions have been completely invalidated as a subsystem due to the restructured world map; the fixed routes from the first game are now completely scripted, "on rails" shooting missions, so there's no point in playing with the gummi pieces the game still throws at you.



Summons return as a powerful "assist" - if you can figure out how to use them

As for the story, this is the game where Nomura is thought to have gained full creative control, and boy does it show. The Disney worlds get shoved onto the back burner to give the Legion of Bleach Fanchara- I mean Organization XIII the spotlight at the expense of much of the original's charm; levels "look" correct enough, but everything is railroaded into combat after combat so the game can push you to its next story beat, missing out on the fun little interactable features that made the first game's worlds feel alive. Even Sora and his friends are meaner and edgier than before to the point that Roxas, who you only really see for the game's tutorial levels, is arguably more sympathetic. The meat of the first game is still here, stronger and harder than before, but you can tell the heart is gone.

KINGDOM HEARTS CHAIN OF MEMORIES

The weird one. Chain of Memories is the leftovers from an attempt to port Kingdom Hearts to the GBA, or so the story goes. Despite this it actually works pretty well. The KH trinity of attacks, magic and items all translate fairly naturally to a card deck system; limits and upgraded skills work through a "sleight" system that evicts cards from your draw pile to pay for the stronger effect, forcing you to balance staying power with raw damage output.

Deckbuilding revolves around card "values" - only one card can be "active" at a time, so you can counter enemy attacks by playing a card with a higher value - but the better cards take up more of your valuable Card Points. Even the levels you play in are generated from special map cards as you play. It's a strange beast, but one with its own charm, since your deck constantly evolves as your enemies gain in strength.

If Chain of Memories has a fatal flaw, beyond the story's ties to KHII and simply straining to fit the KH formula onto a handheld, it's those map cards: many boss doors require you to play specific sets of map cards to open them, leading to repetitive gameplay as you grind for the cards you need to move on. The 3D remake (Kingdom Hearts Re:Chain of Memories) cuts back on this in a few places, but compromises in other ways to match the style of the PS2 games. Ultimately, both versions are fine and which one you play is a matter of personal preference.



Heartless pull cards from thin air, but foes like Axel fight with decks of their own

THE REST OF THE CRAP

As you might expect, these games are a pale shadow compared to the bright sparks of the first trilogy. Ask three posters and you'll get four answers, but the general idea is that after Kingdom Hearts II, a triumphant Tetsuya Nomura was reassigned (along with the entire Final Fantasy development team) to the infamous money pit that is the Final Fantasy XIII project, where Nomura proceeded to waste years on hookers and blow while his bosses were too scared of his reputation to fire him.

But KH was still his first, misbegotten child, and so he took time out of that busy schedule to "extend the mythos" with these games developed by the Square Enix B-team. These are their stories.

Birth by Sleep: Oh BBS, what will we ever do with you. The Command Deck system makes a kind of sense; you always feel like you need more shortcuts, so a command menu of all shortcuts is great, right? Except the Command Deck is a trap, a black hole that sucks the fun out of every mechanic around it.

EVERYTHING other than basic attacks takes up a command slot, so taking fun or defense-oriented abilities (even basic items, like Potions) means you're taking away from your ability to kill. You start with THREE command slots, and only get the maximum of eight just before the final boss. And since each route has separate progression, you have to do this THREE times. This would be tolerable if commands were spammable, so you could at least machine-gun down ~~Heartless Nobodies~~ Unversed, but every ability has cooldowns of up to 30 seconds, leaving you with a Keyblade that acts more like a nerf bat while you painfully

wait to be effective again.

Even abilities are subject to the tyranny of the Command Deck through the Command Meld system. You get abilities through fusing two commands together with an item, and you have no idea what ability goes with which meld recipe unless you buy the strategy guide. Mirage Arena got you down? Need Once More for that extra edge? Fuck you, buy the guide or spend hours on trial and error finding the magic combo. This isn't even including the lag, or the broken combo system, or the uneven quality of each route, or the plot. Some boss fights are nifty but they just end up making you want to fight them in a better video game.

Dream Drop Distance: Much like BBS, Kingdom Hearts 3D has a few good ideas surrounded by garbage. To be precise it has one good idea – Flowmotion – and then taints it with the Command Deck system, and the commands are themselves gated behind a Pokemon knockoff complete with minigames to unlock basic abilities. Unlike BBS, KH3D was hyped as a "preview" of Kingdom Hearts III, meaning Nomura's "deep" and "meaningful" story "ideas" are also much harder to ignore. Pass.

358/2 Days: Don't make me laugh.

WHAT VERSION TO PLAY

Kingdom Hearts is famous for its Final Mix rereleases, mostly done because KH fanatics in Japan are dumb enough to buy the same game twice but also to fix bugs, rebalance abilities and add additional content. It also adds the cutscene skips that were somehow missing from the original games, so the only reasons to play the first pressings are nostalgia or a burning desire to hear Donald Duck speak Japanese.

The HD ports ("HD ReMIX") are the only official and relatively painless way to play Final Mix in English. (There's a complete-ish translation patch for KH1IFM, but the KH1 patch was never finished and has bugs that make it impossible to 100% the game without cheating.) Despite being a ported game from Square Enix, they actually aren't totally butchered: the soundtrack is fully orchestral, major characters have high-poly models based on later games in the series, the control scheme is normalized between games and you of course get the benefit of HD resolution making all that text much more readable.

Censored things are still censored, load times tend to be longer than the original Final Mix releases on PS3, some minor visual effects are missing and both the next-gen and PC versions have physics bugs due to 60FPS, but overall you're still coming out ahead. Unless you care enough about load times to try getting the first game's HDD install feature to work on a fat PS2, want to stare at Kairi's panties in KHII or use the link bonuses from Re:CoM, I would recommend playing on PS3.



COOL, BUT WHERE'S THE SOURCE FILE

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A FAGGOT

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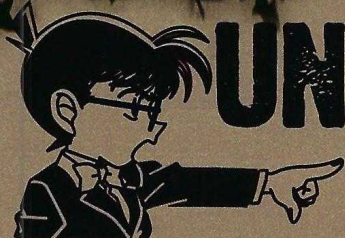
Aids

CASE CLOSED™

The name Conan was already taken™

Don't read the wiki or look up anything about the series.

WATCH
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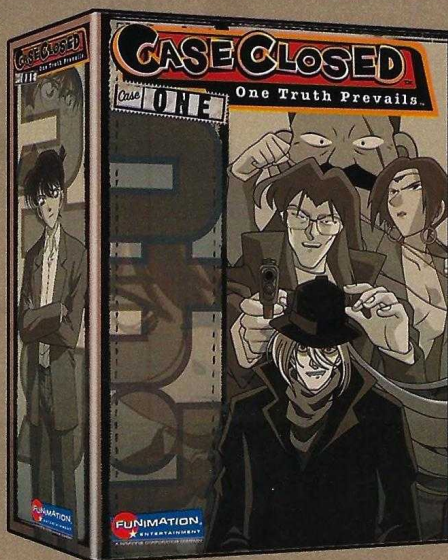


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FUNIMATION
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SERIOUS SAM

SIBERIAN MAYHEM

Serious Slav

Serious Sam: Siberian Mayhem is a stand-alone expansion for Serious Sam 4, a middle-of-the-road entry into the "S+LMB" series of Croatian horde shooters.



The series clearly peaked back in 2004 when they released Serious Sam on GBA and ever since then it's been a never-ending

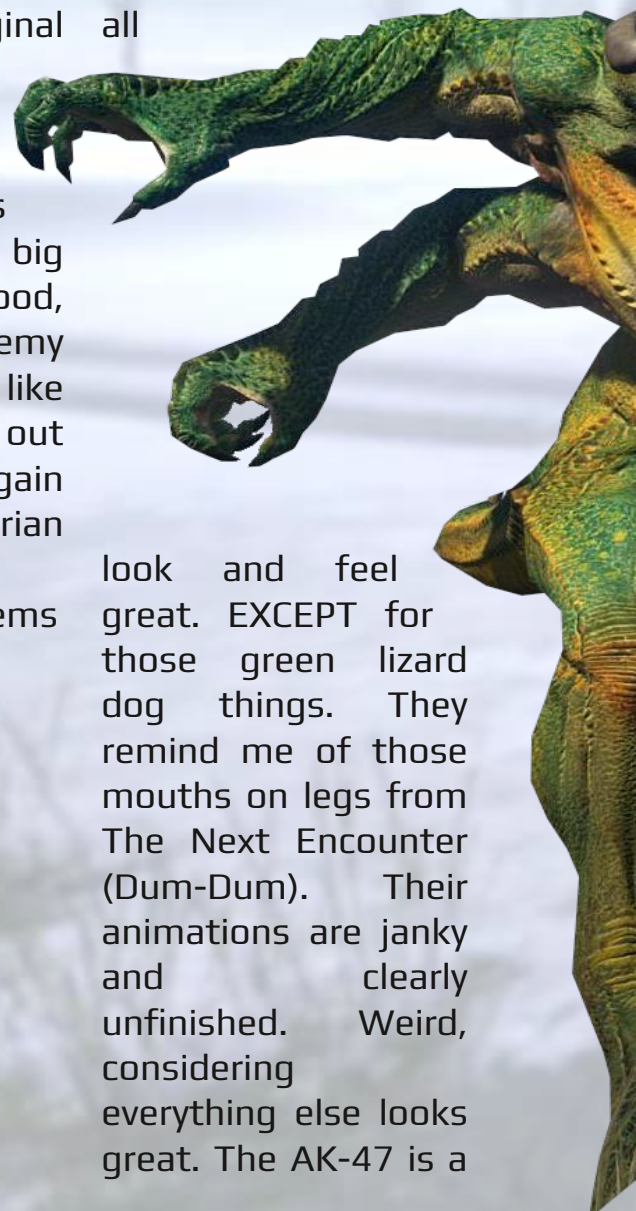
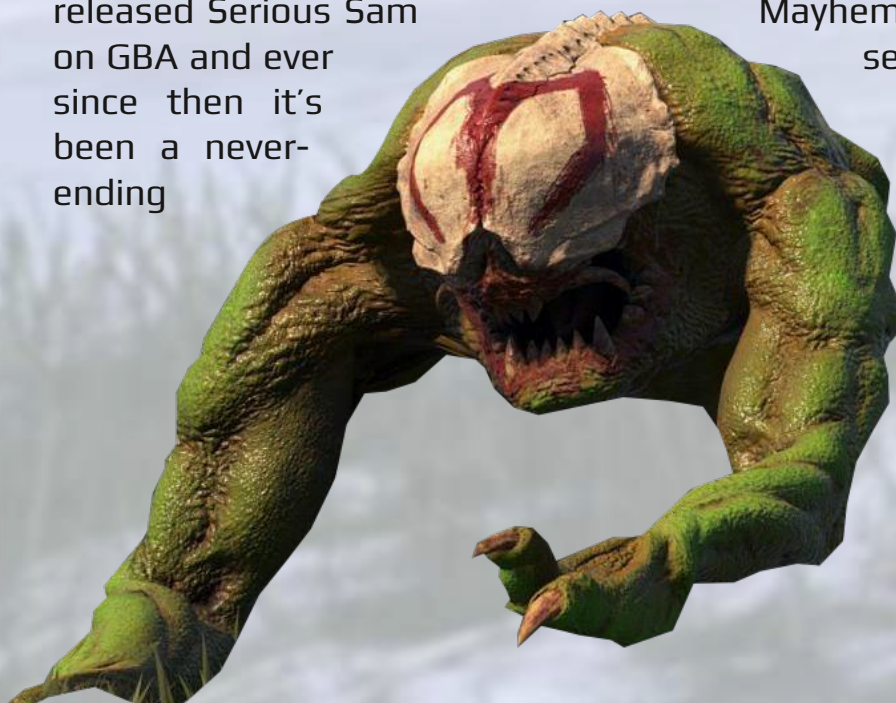
pursuit of those glory days. Like a balding jock still wearing his letterman jacket to high-school reunions, it is a sad and pathetic sight.

All jokes aside, Serious Sam 4 was alright, not as good as the original Encounters, but not as bad as Serious Sam BFE. Still quite plagued by story beats and environments too big for their own good, making enemy encounters feel like they're too spaced out and slow to gain momentum.

Siberian Mayhem seems

to mend some of these shortcomings, by giving us a tighter (ooh) and hotter (ahh) romp (that one was also sexual). Completely new levels and biomes, enemy reskins, new vehicles and weapons all

look and feel great. EXCEPT for those green lizard dog things. They remind me of those mouths on legs from The Next Encounter (Dum-Dum). Their animations are janky and clearly unfinished. Weird, considering everything else looks great. The AK-47 is a



reskin of your regular assault rifle, which I still wish was a drum-mag Tommy Gun with infinite ammo, reloading is so fucking useless. The Crossbow is basically a reskin of a sniper rifle, but feels more satisfying to use AND you don't need to reload it. The Heat Laser Gun is basically the Death Ray upgrade for XL2 Laser from SS4, but it makes your targets explode and the model looks like it came straight out of nuDoom. Some of



helping my casual ass out by attaching itself to big baddies I couldn't handle at a moment's notice on my own. In their stead you get the aforementioned

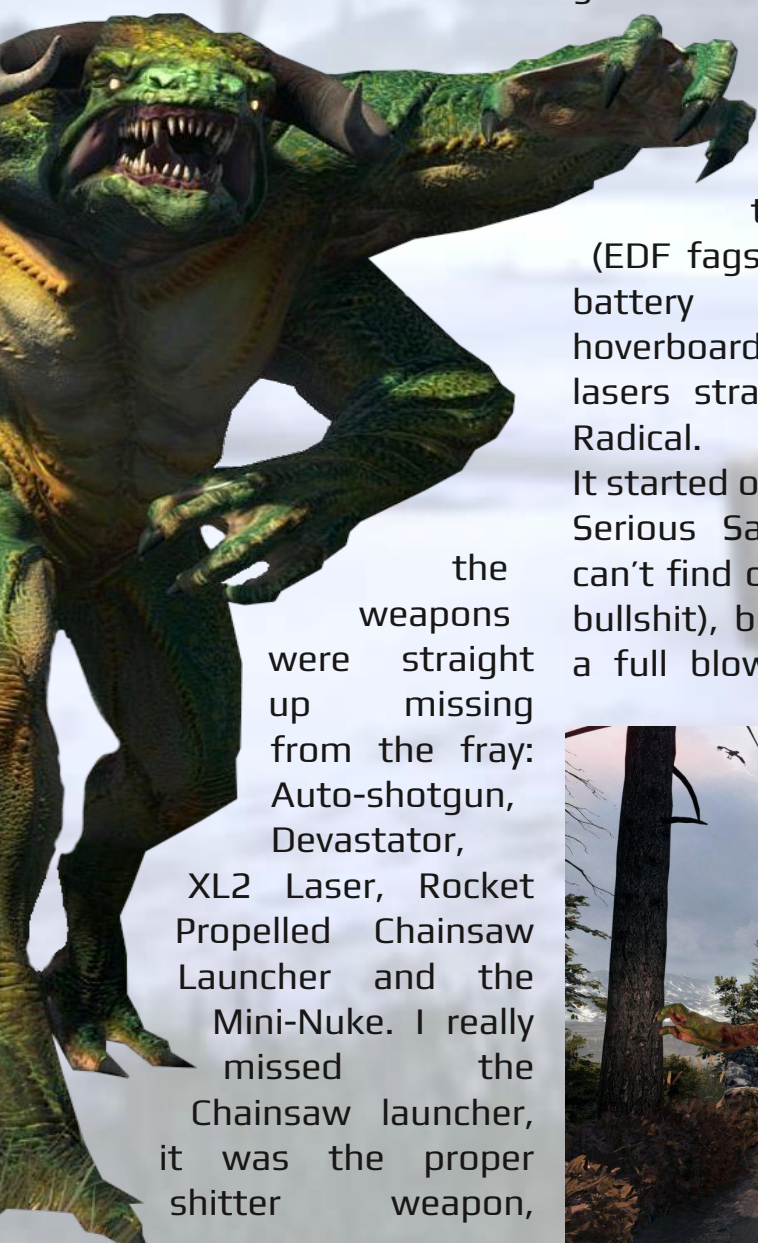
reskins alongside a tactical bombing laser target painter

(EDF fags rejoice) and a battery powered hoverboard with twin lasers strapped in front. Radical.

It started out as a mod for Serious Sam 4 (which I can't find online anymore, bullshit), but evolved into a full blown stand-alone

expansion, overseen and blessed by Croteam. Five massive stages of good level design with plenty of secrets and jokes. Not even bad jokes, puns and all.

A few vehicle sections, with the tank being my favorite, were short, but sweet. Skill point system, which was introduced in SS4, is present here, but you are given skillpoints at much shorter intervals, letting you try out a different skill route you might have taken on your original SS4 playthrough. Or don't use any skillpoints at all and play it old-school. You



the weapons were straight up missing from the fray: Auto-shotgun, Devastator,

XL2 Laser, Rocket Propelled Chainsaw Launcher and the Mini-Nuke. I really missed the Chainsaw launcher, it was the proper shitter weapon,



even get a 'cheevo for it on the Steam version. But I couldn't give up the dual double-barrel shotguns, they're just too much fun. Some of the voice acting was a tad too much, I couldn't understand what some of the characters were saying through their thicc Russian accents. So much so that I had to turn on subtitles in order to understand what they were saying. Not that it was really all that important to begin with, it's a Serious Sam game after all. And a fine one at that.

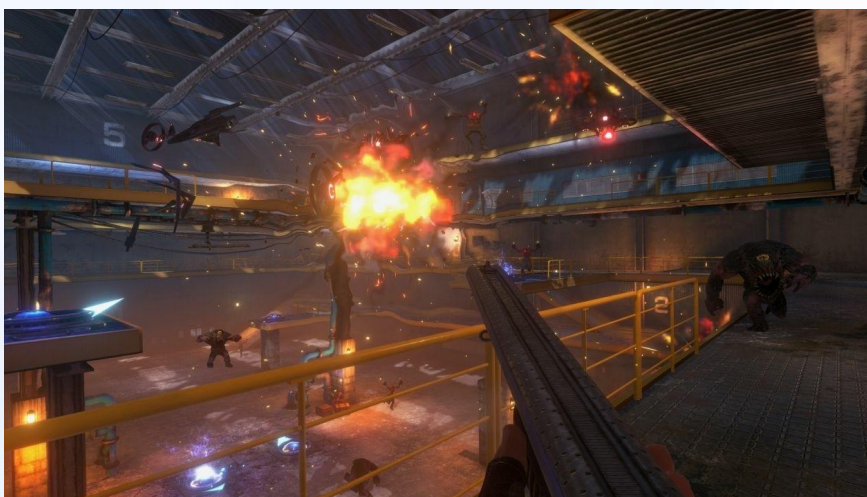
If anything, it's a shorter, more pleasant version of SS4, which improves upon the original with better pacing and fun new additions (except for the greendogs). I wish more levels were set in urban soviet bloc areas, I didn't run into a single squatting slav in an Adidas track suit. Maybe I missed a secret. There's so many secrets.

Good expansion.
Well done.

SHOTGUN RATING



Double
double-barrel shotgun =
4 barrels out of 5.



ELONA



**IT'S ROGUE LIKE
YOU'VE NEVER SEEN
IT BEFORE**

Critical Hit! You shoot Nibeth the town child and (3) transform her into several pieces of meat. "Mom....."



Cutting-edge Japanese technology and oriental oddity give the Rogue you know and love a new lease on life.

Go fishing, mow down menacing monsters with a machine gun, butcher town children (entirely unpunished), all in the time between your dives into an array of punishing dungeons!

You can play ELONA on any graphically enabled processor for no charge but your dignity and many hours of your time.

If you're feeling really roguish, ask about upgrading to ELONA PLUS today!

Elona Developed by Noa now starring **SHENA'S ASS**



INSCRIPTION

Wasted Potential, and Reflecting on the Horror of the Roguelite “Genre” *An Opinion Piece*

Daniel Mullins’ 2021 card-collecting horror game, *Inscription*, is the most disappointing thing to come out that year, bar none.

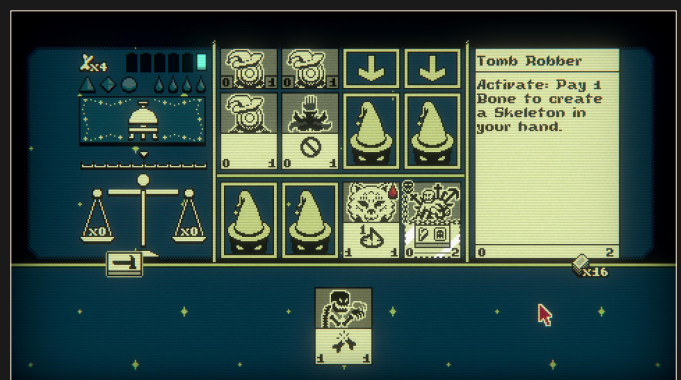


A self-described “inky black card-based odyssey”, *Inscription* is a game that I would have otherwise played once and forgot about. Divided into three “Acts” of differing environments, artstyles, and gameplay, the first and the third are nothing to write home about. Act 1 is more or less a transplant of a game that Mullins previously made for a Ludum Dare called *Sacrifices Must be Made*, except without a good portion of the atmosphere. Act 3 is Mullins’ admission that he had ran out of cool ideas by this point and he’s just trying to artificially stretch out the game length, but Act 2 is different. I knew that something special was happening on my first playthrough when the game asked me to select which starter deck I wanted to use.

A childlike happiness and wonder re-awoke in me. Act 2 felt like it had took the formula that handheld card games such as *Pokémon Trading Card Game* introduced and it breathed new life into it. It was like I was peering into the creation of an alternate,

superior universe. You could walk around and talk to NPCs. You could fight your opponents at any order, and you can come back later if you were overwhelmed and needed to get stronger before challenging your opponent again. You could *buy packs*. You could *sit down and construct your deck properly, fully being able to mix and match the tools you have been given*.

It was two hours long out of eight and a half total playtime. And then the game fucking immediately rubs my face in the roguelite dirt yet again. Mullins did not even give me a final boss battle, like he did with Act 1. It was like I was a starving animal. I was passed a bowl full of food, but it was pulled away from me after only a few bites, just to make me remember how empty my stomach feels.



What is a roguelite, and what is it to card games? I’ve seen many anons try to quantify what a roguelite is as a genre and what separates it from a roguelike – my personal favorite explanation is the “bag of shit rolling down the stairs” metaphor, and I’m sure a lot of anons share that sentiment. Personally I believe that the results always speak louder

than the concept, so my interpretation is that “roguelite” does not actually describe a genre. Rather, it’s more of a marketing buzzword to describe a shortcut in game design by presenting it as a way to extend the length of a game while also promoting build experimentation. My evidence for this theory is that, in the decade following Edmund McMillen’s accidental smash hit *The Binding of Isaac* and the subsequent acceptance of roguelites into mainstream gaming, there has not been a single example of an archetypal roguelite that can be pointed to. First person shooters have *Doom* and *Call of Duty*, role-playing games have *Final Fantasy* and *Might & Magic*, what do roguelites have? Even McMillen admits that *Isaac* is basically the dungeons of the first *Legend of Zelda* filtered through a prototype of the roguelite formula.

Roguelites can only exist in the context of other genres because it is not itself a genre; maybe a subgenre if we really want to be generous enough to say that merely sectioning critical sections of a game to RNG can even be called a subgenre, but certainly not a genre.

In the case of *Inscryption*, “deckbuilding roguelike [sic]”, the genre this game gives itself on its Steam page, is a misnomer at best and an oxymoron at worst. A deck usually is not just a bunch of cards stacked one on top of the other, it is made with intentionality and to serve a purpose. But in the first and third acts of this game, what you are given is a stack of cards. Many times, a great deal of them non-consensually, you are told to either add a card from a small, randomized selection to your stack or remove a card from that stack, but you never have a true opportunity to pause the game and truly edit what you would like to use, like you would be able to with a deck. As with every other roguelite, you are at the mercy of the RNG, and it will always decide how much fun you are allowed to have.

See, the central, fundamental problem with roguelites is that it can take any genre, it can absorb theoretically any game ever made, and the game feels and it tastes and it stinks the same exact way that every other roguelite

does. For a similar example, *One Step From Eden* is one of the few games that takes advantage of the amazing RPG gameplay mechanics that the *Mega Man Battle Network* games introduced to the world. And it was a roguelite. People got all hyped up for it, they played it for a week, then nobody talked about it ever again. By being a roguelite, it’s the exact same fucking experience that you can get in any other roguelite. Just restart until you get a good seed, then steamroll everything. Even the people who are obsessed with the *Battle Network* series will maybe discuss it for three days following a content update.



To finally go back to Act 2 of *Inscryption* and its conclusion, it is within this context that I was truly and utterly mortified by an event such as that one. If I was a bit more paranoid, then I would have assumed that this was a personal attack on me in particular. I am not suggesting that that section of that game is by any means perfect – indeed, it could have used some serious balancing as it was rather easy to break, but it was regardless a brief glimmer of hope in a sea of darkness. And just as easily as it came, it was gone, because Daniel Mullins thought it as nothing more than a minor stop on his journey.

So to the reader of this article, I want you to know that sometimes it doesn’t just come down to inability. That the world is not full of incompetents, and there might be someone, somewhere, who would be able to make a game you truly love. But he won’t, not because he can’t or isn’t able to.

It’s because he *doesn’t want to*.



Steam Next Fest Demo Tryout Blowout

Gabe thought there wasn't enough shovelware being peddled on his platform, so he strongarmed indie devs to wring up half-baked demos for the general populace to consume. Now I love demos, especially with the current year filesizes of full games, but I don't enjoy rushed development. Demos are supposed to be a vertical slice of an unfinished product showing off what a finished product is supposed to look like. That's a tall order for AAA studios to pull off and I imagine it's a >6ft order for indie devs. Some of the games I've played have publisher backing and it shows, but for the most part I think these demos will only tarnish whatever good publicity these games may have accumulated up to this point.

There's hundreds of demos made for this. I'm not exaggerating, there's supposedly 634 timed demos out there and no way am I going to subject myself to a "Story Rich Atmospheric Female Protagonist Point and Click Adventure" or a "Fast Food Truck Simulator", so I downloaded some boomer shooters and such. Enjoy.



Shitty Enter the Gungeon rip-off with 4 player couch co-op and animals.

Everything, including the art-style, reload animations, bullet sprites, dodge mechanic and enemy teleports is taken directly from Enter the Gungeon. Store page states it's a roguelite, but the demo offered only 2 survival arenas. You pick up guns from some fallen enemies, but you were limited to the ammo left inside said guns, no pick-ups. Shameless and worse than the original.

AK-Xolotl

Developer:
2Awesome Studio

Shitty Doom rip-off with terrible controls, movement and hitboxes.

Player character and enemies are all terribly 2D, meaning their corpses don't rotate to face you. Movement speed is painfully slow, shooting is slow, kicking is slow, you kick doors off hinges killing anything that gets in their path, even when there isn't any inertia left. Hitboxes are more of a theoretical concept than a concrete reality, shooting an enemy anywhere but dead center mass is guaranteed to miss. Speaking of concrete, you can punch through walls and run into indestructible sinks, defeating the whole purpose.

Either painfully unfinished or plain bad..



Chains of Fury

Developer:
Cobble Games



Unoptimized Diablo clicker with survival and crafting elements for some reason, combat feels like Space Hack. This is one of those games you can easily judge by the cover: a jumbled mess of magic, guns, future tech and handheld medieval ballistae. You go through not-Stargates to enter unoptimized levels from your hub, where every NPC is voiced for some reason. I didn't expect this level of production value, but I fully expected bad voiceacting. There's material gathering, item crafting, hunger meter, a SANITY meter... It's

all very ambitious, but it is not made too well. Feels like the developers are like magpies, picking up every little mechanic they saw in other games and are putting it in their own. You know what? Good for them, I hope they manage to pull it off. Because right now the combat is ass.

Ambitious, but overextending. Might get killed by feature-creep.

Gatewalkers

Developer:
A2 Softworks

Okay boomer shooter, intros might be fucked, so you have to tap Enter once during the black screen, cursor should be visible.

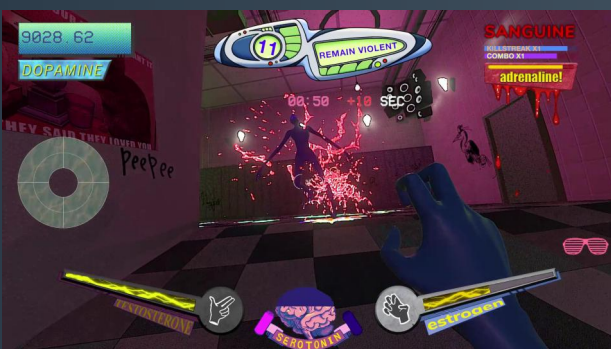
Movement is pretty good, weapons need work. Uses rotating pixels, which bothers the ever-loving shit out of me, but the action is fast enough to let it slide. Lots of movement options: dashing, chainsliding, wallrunning, finicky walljumping... I wouldn't be surprised if a hookshot is planned to be implemented somewhere down the line. Weapons desperately need a rework: pistols are fine, but you can't switch away while secondary fire is cooling down, shotgun fires too few pellets and generally feels weak (1 shotgun out of 5, here's your participation trophy, Bucko), dual SMGs are powerful, but obstructs nearly a third of your screen, making it very difficult to see where you're shooting. The amount of rotating blood red pixels in general makes it difficult to tell how much damage you're doing.

Probably had the biggest budget of the lot (published by Apogee Entertainment) and it shows, it's pretty alright.



Turbo Overkill

Developer:
Trigger Happy
Interactive



Tries very hard to copy Cruelty Squad, but ends up being just an ugly and unoptimized wave shooter.

Dodgy arena wave shooter with sickening UI and mechanics, feels like it was made by current year cuckchan zoomers.

Ironic shitposting is still shitposting.

Splatter

Developer:
Rat King Collective

Slav Ruiner, with janky physics, corny voice-acting, mismatched subtitles and a bitching shotgun (easily a 4/5). From what I understand you play as an invasive AI consciousness that jumps from person to person because we live in a cyberpunk society. Gameplay is hectic, but fun. Voiceacting and localization seem to have been done by devs themselves, resulting in some unintentionally hilarious moments. There's a furry ComiCon escapee running around with a purple tail butt plug stuck up her ass, not looking forward to meeting a lolsorandum cookie character. Pretty fun slajank Ruiner knockoff, looking forward to see if anything good comes out of it.



Memory Lost

Developer:
Magic Hazard



The Ooze meets Pikmin, pretty simple game where you control the zombie horde.

Graphics are also simple and low poly, quite reminiscent of Running With Rifles. Demo offers the WWII prologue of sorts, considering the bulk of gameplay screenshots on the store page features modern environments. Since there was little to do but walk around and amass the horde meat, it could easily be mistaken for a phone game. The bigger your horde is, the harder it is to control, some

obstacles require a minimum amount of zombies in the horde.

Hope devs add more gameplay mechanics, otherwise it would get boring after an hour.

They Are Coming

Developer:
The 6-month
Initiative

nuDoom on hangover or dollar store nuDoom.

Everything is slow, everything is edgy, the blood clearing mechanic is clearly made for maximum edge, feels like a bunch of reused assets slapped together into something not quite playable or fun. Promises to have multiple paths through each level. Demo featured one level with 3 exits, 1 weapon and some secrets. The one weapon was an assault rifle with poor accuracy and unlimited ammo with a secondary fire letting off 4 rockets in a spiral formation. Doesn't feel good to use. Especially with how loud the music is compared to pathetic firing sound. Demo cucks you out of a boomstick and a boss fight.

nuDoom wasn't worth your time, Scathe even less



Scathe

Developer:
Damage State Ltd



Shitty Hotline Miami rip-off with long respawn times, unpleasant visuals, less than tight controls.

Clearly unfinished, characters look like mannequins close up, particle effects take priority over readability and cohesion. Everything looks oily and musty, like an Unreal Engine 3 game from 2008. Shooting doesn't feel tight, doors between rooms are just massive monoliths, it screams "placeholder".

It's an even worse "The Hong Kong Massacre", if you can believe it.

Esse Proxy

Developer:
FromSouthGames

Very fun little twinstick shooter made by some polacks, best of the bunch, honestly.

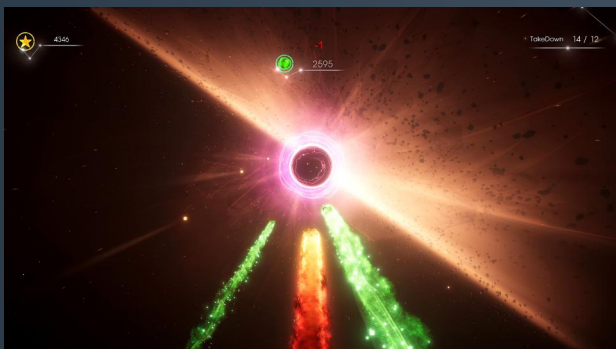
You control a mech with two weapon slots, dashing, slow-mo overdrive and AoE attacks (it's probably not limited to AoE attacks, but a demo is a demo). Graphically it's relatively low poly, reminds me a bit of Danger Scavenger, only good. Searching through their forums I ran across a darker trailer that looked more like Livelock. Hope there's more enemy variety waiting for me in the finished game, because I am looking forward to the full release.

Simple, but fun. I enjoy.



Uragun

Developer:
Kool2Play



Some sort of reverse-Tempest 2000 where you fly a meteor through a circle of other healthy/unhealthy meteors.

Unoptimized and doesn't allow graphical changes in the demo. Slideshow framerates during tutorial, picks up quite a bit in real game stages, which are a tad too long. Maybe the game should be moving a lot faster, but is slowed down by shoddy framerates. It feels like a mix of Burnout 3 and AudioSurf, but with a trance soundtrack. Trust me, it'll make sense once you play it.

Mite b gud.

Meteora

Developer:
Big Boot Games

A first person shooter with visual novel elements, the main gimmick is you collect cards that acts like weapons with a straight forward primary fire & a secondary fire related to mobility that discards the weapon's card. Most levels have a max of two cards (excluding your katana) so there isn't any actual deck rotation to think about but the game is enjoyable as it's all about going fast. Oh and there's a visual novel with basic dating elements with gifting your friends with items you find in the levels, but these visual novel crap is shoved inbetween the game - You can't skip as quickly as ren'py. It also has voice acting on par with dubbed anime, I didn't bother to listen or read any of the dialogue at all.



Neon White

Developer:
Angel Matrix



Didn't actually play it.

Add a "-dx11" argument to manmade shortcut, get the cringiest voice-acting you've ever heard and crash when transitioning into an actual level. Looks a lot like Darksiders Genesis from screenshots. Seems like you can turn into a technicolor furry. I just wanted to see how bad it would get, considering there's a mystery meat brown girl scowling at you on the game cover and promo material. Watch the trailers, cringe and forget about it.

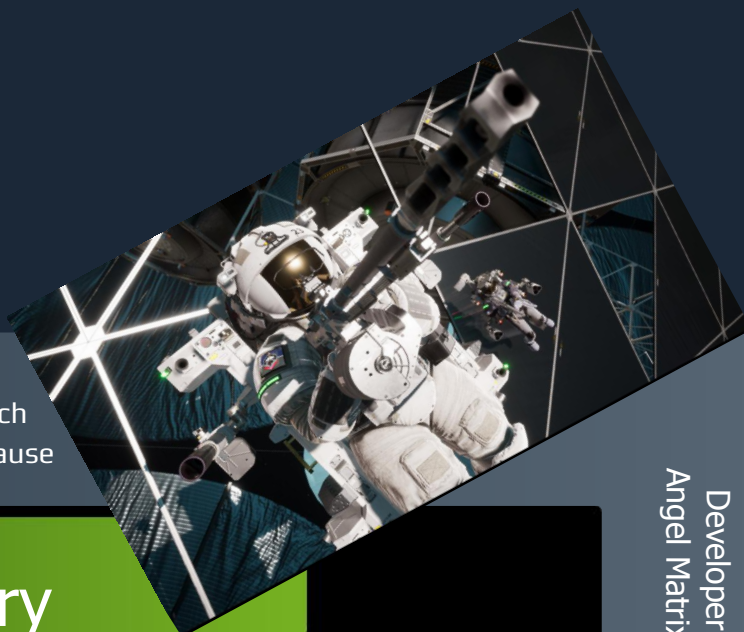
Batora: Lost Haven

Developer:
Stormind Games

Chink Shattered Horizon.

Didn't play this one either, UE4 crashes on launch because of Windows 7. I'm only including it here because I was really hoping to finally play something at least resembling Shattered Horizon, but I got cockblocked by pahjeet Win10 and chinkshit.

Boundary



Developer:
Angel Matrix

HOW WOULD YOU LIKE YOUR REVENGEANCE

MISTRAL

MONSOON

JETREAM
SAM

SUNDOOWNER

BLADE WOLF

METALGEAR RISING

R E V E N G E A N C E

Airstrike 3D II



Demo disks, fuck yeah! Remember that shit? I bet you do, you fat fucking loser, elephants never forget. Nothing

better than installing a bunch of games you've never heard of on your parents' computer and inadvertently bloating it with adware and nagware. Remember having a website being open every time you close a game? Or pop-ups filling up the screen, informing you of the latest greatest shovelware a game company can push out? Oh baby, you light up my antivirus like no one else!

One of these discs contained a very stupid, but fun game called "Airstrike 3D II" (also known as "Air Assault 3D 2" and "Air Force Missions"). After overpowering all the pop-ups and demo notifications, I got a taste of a very simple top-down shooter. Everything about the presentation screams "1 man team": the repeating soundtracks, the handcrafted (read: hand lumped) level geometry, the repetitive gunshot soundeffects, the poorly rendered comic book-styled dialogues, the janky powerups and camera. Oh, it's primo 2000's trash and I love it.

Environments can look dull and drab one level and eye-bleedingly oversaturated the next.

The game itself is very simplistic: you move around with a keyboard or mouse, you have a choice of several helicopters to fly in with different speed and armor stats (unlocked as you go through the campaign), you hold the fire button, go to main menu and lower the

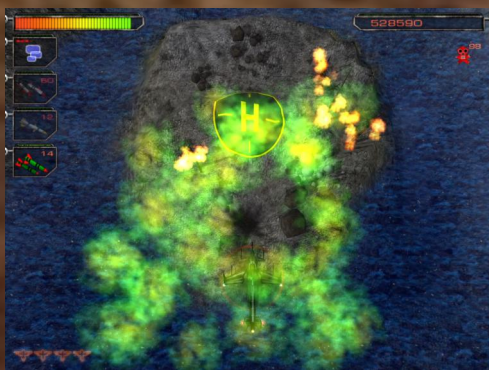
soundeffects volume (your ears will thank you), and shoot down everything in sight. The game utilizes its 3D environments

by throwing air, ground and naval vehicles your way, as well as some buildings with hidden power-ups. The first couple of levels are painfully dull, the challenge starts picking up after the first boss 3-4 levels in. Here is where you realize your shots automatically lock onto the closest enemy, regardless of its elevation. So if a soviet-era jet is screaming towards you, you won't be able to shoot it down fast if there's a barn located right below you, blocking your projectiles. With upgrades, your shots at least become wider, so

you'll have a better chance of hitting something.

Lots of weapons to choose from, but you'll likely stick to ones that produce the least annoying firing sound. You also get a bunch of various missiles, which I only ever ran out of during boss fights. Screen clearing powers, super missiles and vulkan cannons are all there to make sure you enjoy your arcade fun. I liked keeping my nuke until the end-of-the-level landing pad and deforming my finishing line. The game is 20 levels long, which can be beaten in under 3 hours.

Simple, easy to digest, old fashioned shmup arcade fun.



Desert Thunder

Did I say I like arcade games?
I meant to say I like good arcade games.
Desert Thunder is garbage.
One look at gameplay screenshots tells you everything you need to know: simplistic graphics, infinite ammo, same environments over and over... I mean, I shouldn't have expected much variety out of a game set in the desert, but still... The biggest visual change was when a previous level was reused right afterwards, but it was set at night. Incredible optimization, I must say.



Speaking of reused assets – the game was made in the original Unreal Engine and if the typeface didn't give it away, the male_death_scream.mp3 and gibbs from Unreal Tournament 99 will. And if you thought that simplistic game design meant you could just roll down the rocky dunes of some nondescript 3rd world shithole, you can go screw yourself with a 120mm HE round.

The controls are fucked, making 10-point turns is a nightmare because reversing a tank

in this game never worked the way I expected it to. It's almost as if the way reversing worked switched every time I tried it. The tank isn't the nimblest vehicle on the planet, but you're still expected to dodge RPG salvos, enemy tank rounds, heat-seeking missiles, airstrikes, barely visible mines and level geometry.



You're given an infinite number of shells and bullets to deal with all of that (level geometry included, fuck them rocks) along with power-ups you can find scattered across the map and dropped by some enemies upon death (again, rocks included). Bonuses grant you armor repair, specialized shells and useless AP rounds. Your minigun has very limited range and terrain affects your cannon aim in a way that makes firing from behind cover pointless. Each level introduces a new enemy or power-up, except for at least two defense missions where you replay the previous level, but this time you have to run around shooting non-stop spawning enemies from destroying pipes or some shitty building in the middle of a desert.

It's boring, it's ugly, it's glitchy and I don't like it.

"Houston? We have a problem..."

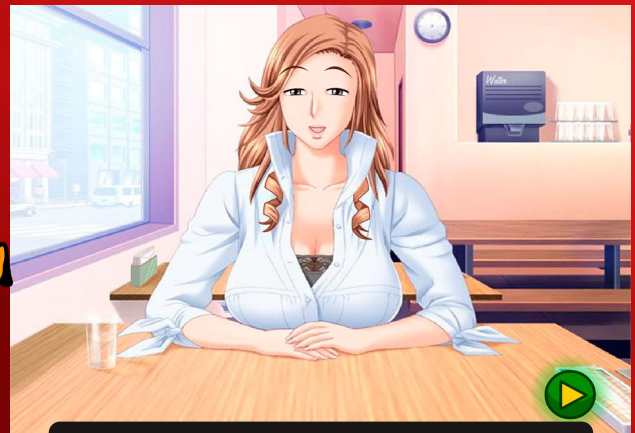


22/V/'S WORTHWHILE FLASH GAYMS



NOWADAYS, INDIESHIT SEEMS TO BE THE NEW RAGE. "GROUNDBREAKING" TITLES SUCH AS DEPRESSION QUESTION AND WALKING SIMULATOR #102. BUT YOU SEE, BACK IN THE DAY, WE HAD OUR OWN INDIE VIDYA. FLASH GAYMS WE CALLED THEM. WHO CAN FORGET ALL THOSE FUN SCHOOL SHOOTING SIMULATORS, ALL THE CELEBRITY KILLING GAMES, AND THE BONER-STRETCHING FLASH PORN? BRINGS A TEAR OF JOY TO MY EYE. UNLIKE INDIESHIT, THEY WEREN'T CHARGING YOU 20 BUCKS FOR POORLY MADE GAMES. ALL OF THEM WERE FREE AND AS A KID WITH NO DISPOSABLE INCOME, I CAN ONLY DESCRIBE IT AS A GODSEND.

ALRIGHT FAG, BUT HOW
DO I PLAY THEM NOW?



WHO COULD FORGET
ABOUT THIS MASTERPIECE?

GLAD YOU ASKED! AS YOU PROBABLY KNOW, FLASH SUPPORT CEASED SO YOU CANNOT PLAY FLASH GAMES NATIVELY ON YOUR BROWSER, HOWEVER, THERE ARE OTHER METHODS. THERE'S FLASHPOINT WHICH LETS YOU ACCESS A LARGE LIBRARY OF GAMES, ALLOWING YOU TO EVEN ARCHIVE THEM YOURSELF! YOU CAN GET YOURSELF THE .SWF FILES AND USE A DEBUG FLASH PLAYER TO PLAY THEM (RECOMMENDED FOR PORN GAMES NOT AVAILABLE IN FLASHPOINT). YOU CAN EVEN LOOK ON SITES THAT STILL HAVE THEIR OWN FLASH PLAYER.



WORTHWHILE GAMES



MADNESS COMBAT
(INCL. ACCELERANT, PROJECT NEXUS, ETC.)



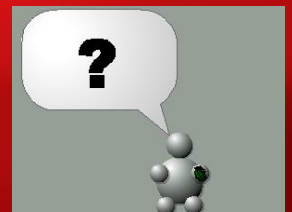
ALIEN HOMINID



DAD 'N' ME



PLAZMA BURST 2



INTERACTIVE BUDDY



KITTEN CANNON!



**MONSTER'S DEN:
BOOK OF DREAD**



ULTIMATE FLASH SONIC



SUPER SMASH FLASH 2



FLASH ELEMENT TD



BEHIND THE DUNE



THE SKULL KID



WHACK YOUR BOSS



WARLORDS: CALL TO ARMS



**WINNIE THE POOH'S
HOME RUN DERBY**



EPIC BATTLE FANTASY SERIES



CYCLOMANIACS



PUNK-O-MATIC 2



CRAZY FLASHER



ABOBO'S BIG ADVENTURE



SPLATTER FAITH



**3D JOE WATER
BALLOON DROP**



MEET 'N' FUCK SERIES



FANTASTIC CONTRAPTION



**PAPA LOUIE'S RESTAURANT
SERIES**



HELI ATTACK 3



STICK RPG



**SIMON HASON GAMES
(TACTICAL ASSASSIN, WEAPON, SIERRA 7)**



THE LAST STAND 1 AND 2



**PPGD: BATTLE IN
MEGAVILLE**



SONNY 1 AND 2



FANCY PANTS ADVENTURES



PEASANT'S QUEST

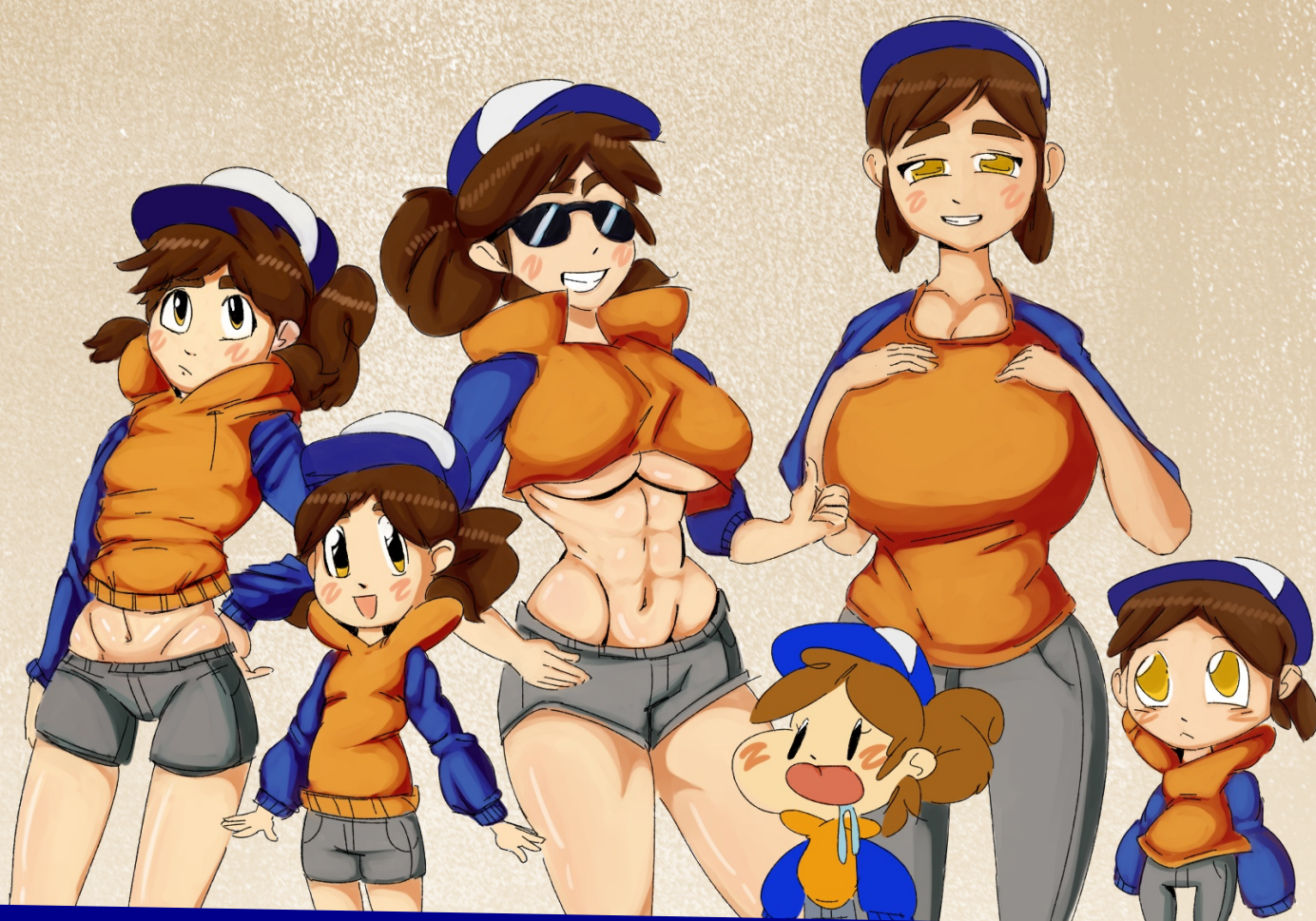


DON'T SHIT YOUR PANTS



FRANK'S ADVENTURE

Which of these pretty girls
browses ZZZCHAN?



The answer: ALL OF THEM.

Now get your ass in here, faggot.



Hey, dude!
Wanna come
over to my place
and play **Metal 3?**
Slug 3?



resident evil 5

true whorror begins

Pump your shotgun and roll your herbal medicine, it's time to shoot some niggers in Africa. The Zulu menace is still at large and it is up to you and your tea-tanned partner to right this wrong in Capcom's latest war crime simulator:

Resident Evil 5.

Not many titles would like to be in RE5's spot - Resident Evil 4 is a tough act to follow. One of the most recognized, maybe overrated and definitely

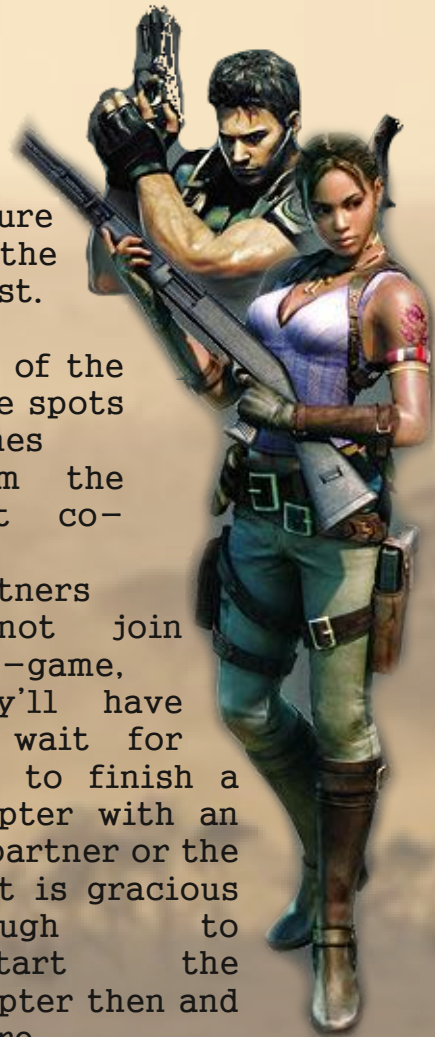
overported GameCube exclusives in gaming history. May as well call yourself Joseph and try to upstage God in bed with Mary - someone is bound to be disappointed. But Capcom didn't want to let one of their biggest cash cows go to waste and pumped out another title in the Resident Evil franchise. This time banking not on the revolutionary, never-before-seen third-person perspective or hidden Tetris inventory minigames, but instead on the fact that RE5 lets you thin out the herd on the continent of children - WITH A FRIEND.

That's right, Resident Evil 5 is a full blown jolly co-op experience, be it with a smelly friend on a couch or with a third world "I still get my internet in the mail" shithole inhabiting roach from across the globe. The future is now and it works! While local co-op works fine, given that you're willing to share a room and screen space with another weirdo, online connections can be a bit spotty at times, but such is the

nature of the beast.

One of the sore spots comes from the fact co-op partners cannot join mid-game, they'll have to wait for you to finish a chapter with an AI partner or the host is gracious enough to restart the chapter then and there.

And yes, you've read that correctly, you eagle-eyed, well-endowed reader: you, Chris Redfield a.k.a. The Human Refrigerator, are constantly hounded by your diversity hire



partner Sheva. She will be accompanying you throughout the entire game because I don't know. I'm sure it was explained in one cutscene or another, but I didn't pay attention because my friend kept making bad puns and jokes worthy of his Aryan blood. We all know what the story is:

UMBRELLA bad, STARS good, UMBRELLA make big bad virus bioweapon, STARS shoot it with regular firearms, putting into perspective how inefficient UMBRELLA is as a bio-weapon manufacturer. I'm not saying Resident Evil games can't have good stories, I mean just look at Code Veronica, but this is definitely an action sequel to RE4 and thus I could either take it or leave it. Just as Carmack instructed: Much like a porno, a story is expected to be in a video game, but it shouldn't be the focus".

Online partner is disconnected mid-mission, all his valuables and weapon upgrades are gone. It is a shoddy system, but we managed to power through it. Here you can also re-purchase and upgrade weapons found in-game. During the second half of the game you'll be tripping over armaments left and right.



No time to choke or ask questions, just point and shoot!

Upgrading a weapon all the way unlocks the option to purchase (with in-game points) an infinite ammo cheat and upgrading shittiest weapon in a given category unlocks a special weapon for purchase in a respective category. For example: upgrading the first submachinegun, the Scorpion VZ61, unlocks the Minigun (it should be noted that this is the

only weapon that comes with infinite ammo on its own).

And you will use all this conventional firepower to take down an assortment of body horror and classic hentai fantasies comprising the enemy and boss roster. From the lowly future migrant to literal straw hut inhabitants to classic RE monsters, they're all here and then some. Some of the bosses can be



confusing to take down, but you'll figure it out after a few tries. The one boss I never figured how to kill was Sheva. The AI is doing fine 40% of the time, but most of the time it's bumbling around getting gang raped and wasting health items. Playing with a friend is another story entirely: at least here you can make sure he hears how much of a dumbass he is for running into my line of fire AGAIN! GET THE FUCK OUT OF THE WAY, BIG NIG'S REVVING UP A MINIGUN, YOU CUNT.

But if I'm honest, I enjoyed my time with Resident Evil 5. It's not a worthy successor to RE4 or any of the previous Resident Evil games. What it is, is a fun co-op romp through savannah, just remember to pack a friend.

And some malaria medicine.



SHOTGUN RATING



Multiple shotguns on offer, one crazy shotty locked behind upgrades, all very satisfying and effective to use.




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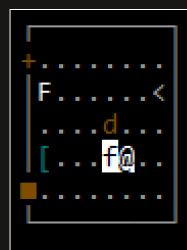
+-----+
|.RL.corner.....|
|.....presents...###
|@.....|#####.....NetHack.....|
+-----+#####|.Protection.Racket.|
+-----+

```

The early game of NetHack is statistically the most deadly. You'll need to have a good strategy to survive. One strategy you can employ is the Protection Racket. You will need to find the entrance to the Gnomish Mines on levels 2-4, then the entrance to Minetown on levels 5-8, then find the temple in Minetown, and pay the priest to decrease your armour class. However, the cost of doing this sharply increases with level, so you would ideally do all this without getting a single level.

We will start as a Female Gnome Healer. High amount of starting gold, healing, stethoscope, and more peaceful monsters in the Mines makes this combination particularly suited to this strategy.

First thing to check is the starting power. Pw < 5 means we can't cast heal. This is a big



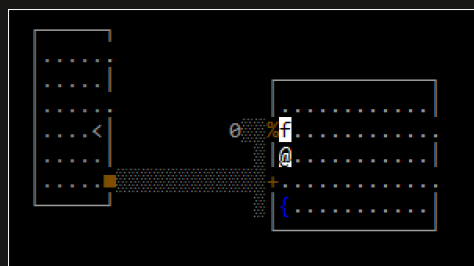
deal. Let's go ahead anyway. The starting room has a goblin and jackal. We kite the enemies around our pet and get

lucky. The Goblin dropped a +3 skull cap and there's a scale mail spawn in the first room. Gets us to AC:0 straight away.

The entrance to the Gnomish Mines is on levels 2-4 so we rush through first floor. We drop out spellbooks because

they're heavy and we can get them back later.

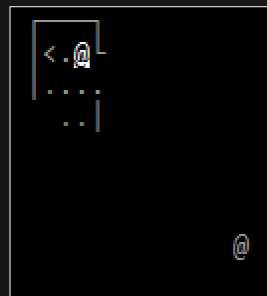
Dungeon level 2. We look more thoroughly because the entrance to GM could be here. Got quite lucky and the entrance was in the second room.



Minetown is located on Dlvl 5-8. 2/3 times it's Dlvl 6 or 7. Fell down a trap door to Dlvl 5. But we can see the down



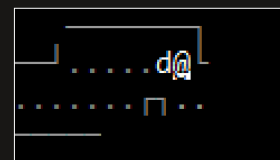
stairs so we'll check if that's Minetown. Seeing the Watchman means it's here on Dlvl 6.



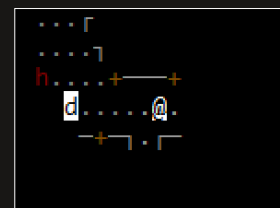
We have enough gold for 3 points of Protection. We can grab it quickly here, then go back and find our pet, return to Minetown, steal everything with the pet, make money, and finish buying the other 6

guaranteed points of Protection.

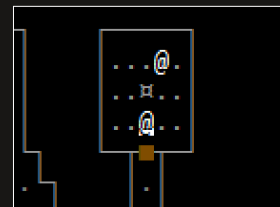
Actually, we just found a peaceful little dog and we have tripe rations. So we can tame this dog and get the Protection.



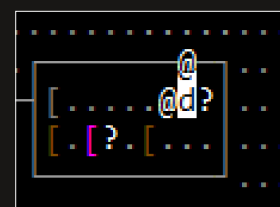
After a little bit of exploring, we can tell this is the Grotto Town version of



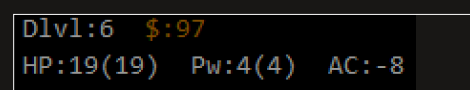
Minetown so we can head directly for the Priest. We can get 5 points of protection with 1200 gold. Need 1600 more gold to get the final guaranteed 4 points.



Now we steal from a shop until we have enough gold. And there



we go. Turn 1802 we have 9 points of Protection. With a little bit of luck from finding items, we're sat at -8 AC at level 1.



Now we can start gaining levels, finish robbing all the shopkeepers, find our original pet, and get on our way to exploring the Mazes of Menace.

Anonymous 4/1/2022, 5:14:12 AM bdbbc0 No.127724 ▶

>>127723

>>127722

MMMMMMMMMOTHERFU

Anonymous 4/1/2022, 6:11:55 AM 53e5f7 No.127734 ▶

>>127722

I thought we still had like 3 more days?

Replies: >>127783

Anonymous 4/1/2022, 8:50:22 PM 1a43be No.127866 ▶

>>127722

heh

Anonymous 4/1/2022, 9:05:11 AM 1074d2 No.127758 ▶

>>127722

Anonymous 4/1/2022, 8:50:22 PM 1a43be No.127866 ▶

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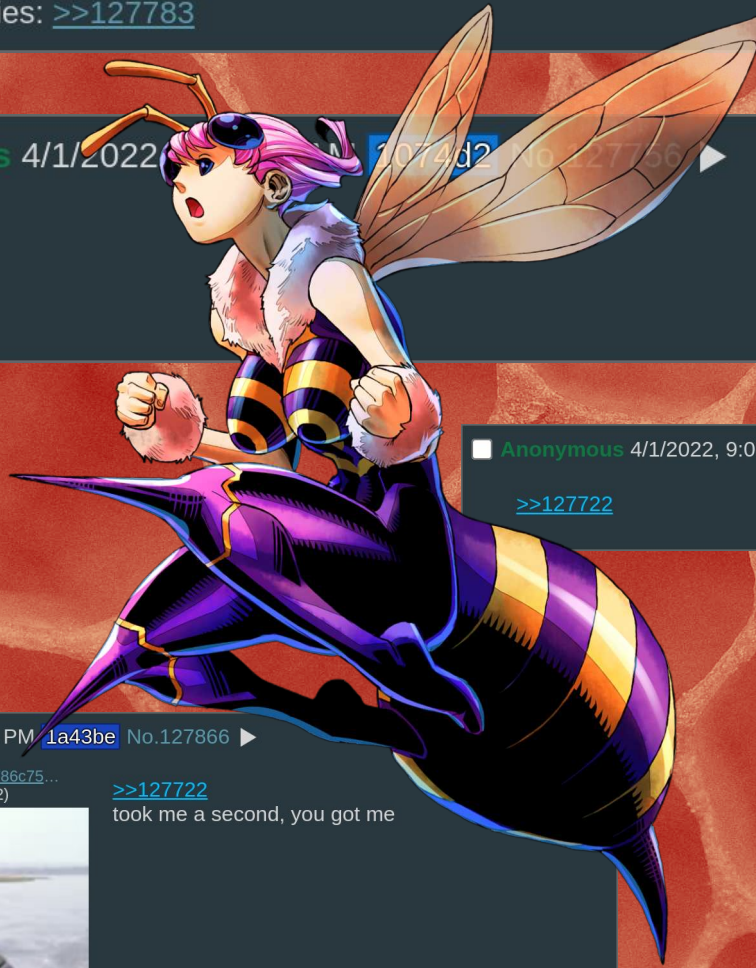
>>127722

took me a second, you got me

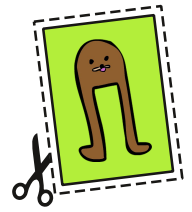
Anonymous 4/1/2022, 11:32:57 AM 598532 No.127765 ▶

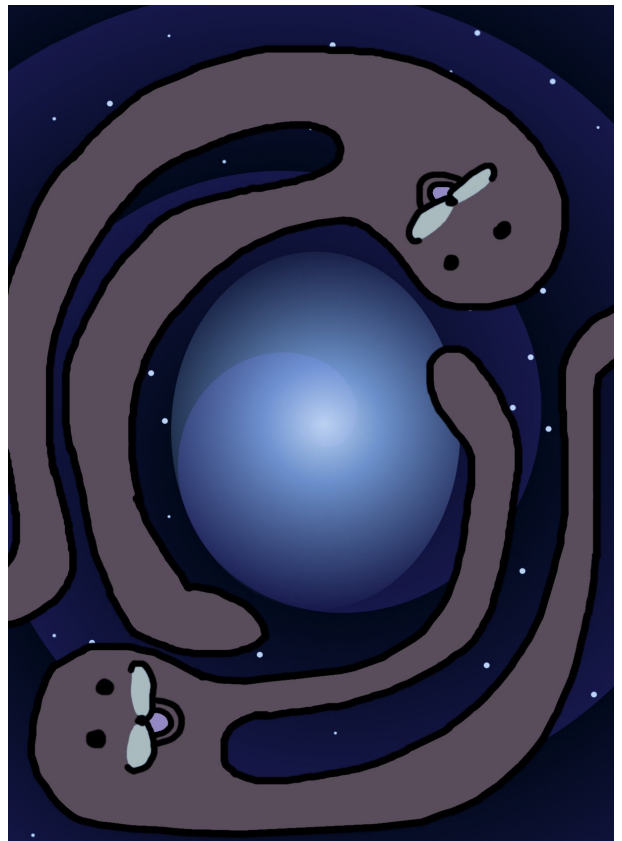
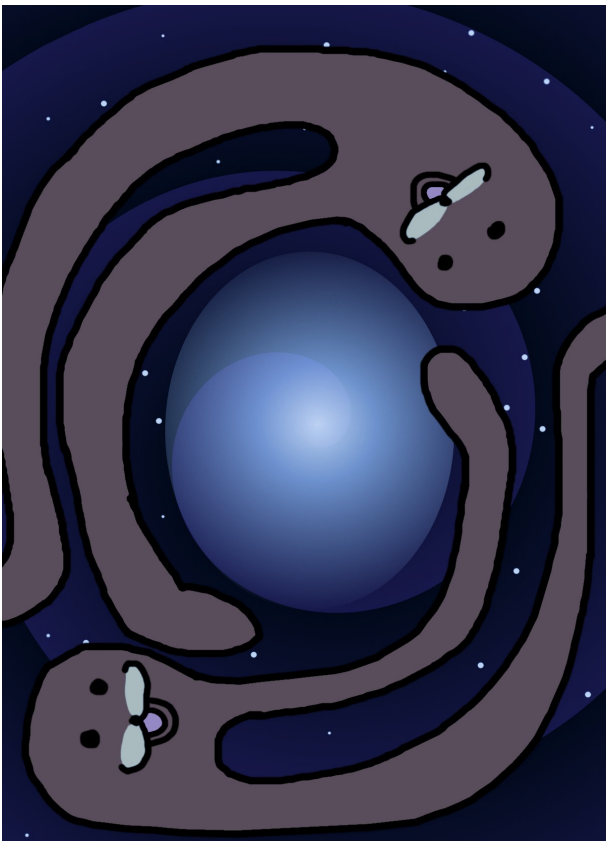
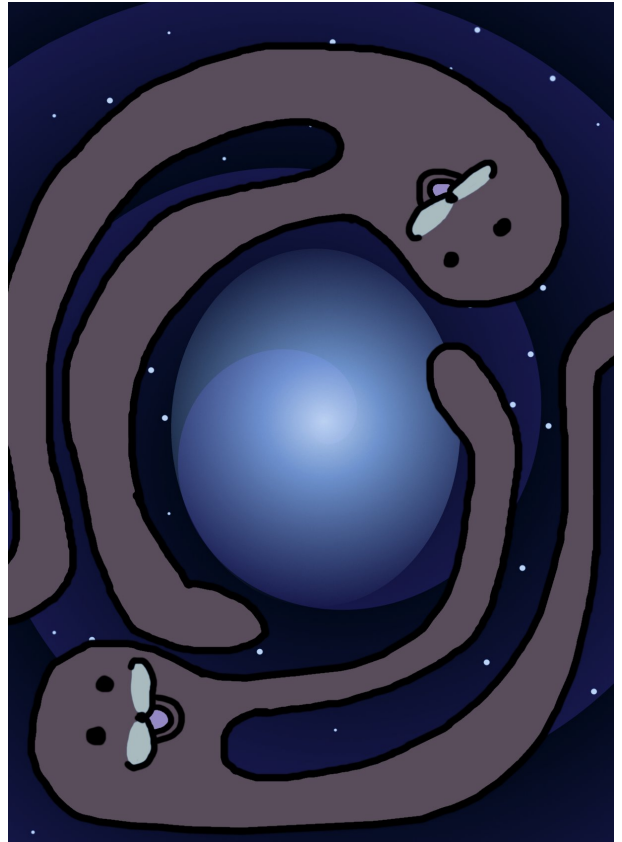
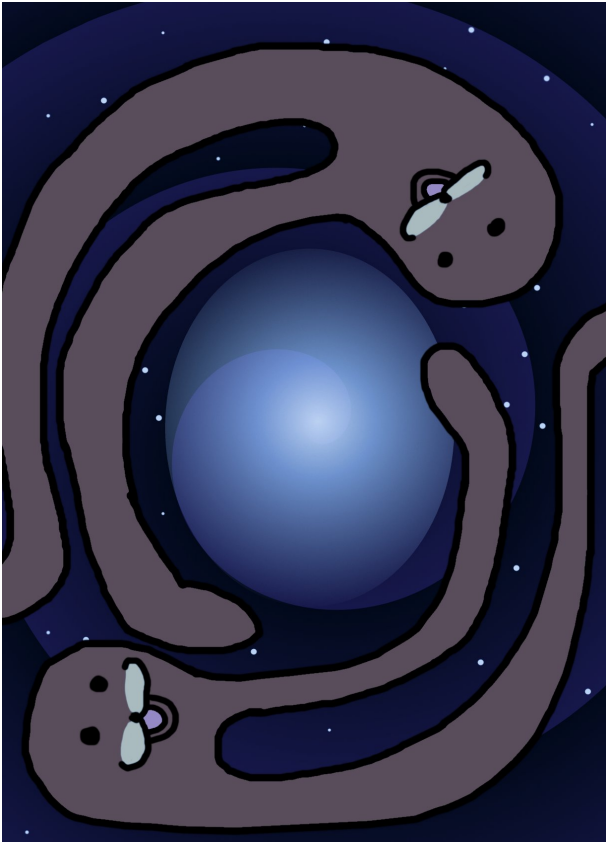
>>127722

Wait a minute, this isn't video games



Gondola Cards!







```
>be me
>fuck ghostscript not doing what it should
>look up pdf library
>imma hack together python shit
>no python library really deal with this
>fuck python
>found pajeet lang pdf library, fuck java,
  never taking it
>podofu looks nice
>fuck it doesn't actually parse objects,
  just abstracting some of it (because there are
  many ways a pdf can write its shit out and
  looks the same, see podofotxtextract)
>fucking screw (((Adobe)))
>analyze how images are stored
>make plans:
>plan a: replace image xobjects with a reference.
  Not going to work, XObject only have image,
  forms and ps
>plan b: delete image xobjects, replace each
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  parsing Pdf content stream
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  in XObject Forms
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