

SLEEPY STATION

#7

TAKE!
CONTROL!

RAD
DUDE

A NEW COMIC

FORE
PLAY

ONIRISM

XENO CRISIS
REVIEW

FREE
GONDOLA

RED FACTION

GUERRILLA

CARDS



What The Fuck

Did you just fucking say about me, you little bitch?

I'll have you know I graduated top of my class in the Editor's Academy, and I've been involved in numerous secret publishings online, and I have over 300 confirmed articles. I am trained in weaponized autism and I'm the top shitposter in the entire Imageboard Defense Force. You are nothing to me but just another target. I will derail the fuck out of your threads with a force the likes of which has never been seen before on this Earth, mark my fucking words.

You think you can get away with saying that shit to me over the Internet? Think again, fucker. As we speak I am contacting my secret network of editors across the Sahara and your dirt is being dug up right now so you better prepare for the sandstorm, habibi.

The sandstorm that wipes out the pathetic little thing you call your thread. You're fucking dead, kid. I can be anywhere, anytime, and I can write about you in over seven hundred ways, and that's just with my bare hands. Not only am I extensively trained in weaponized autism, but I have access to the entire arsenal of the Saudi Arabian Camel Corps and I will use it to its full extent to wipe your miserable thread off the face of the webring, you little shit.

If only you could have known what unholy retribution your little "clever" comment was about to bring down upon you, maybe you would have held your fucking tongue. But you couldn't, you didn't, and now you're paying the price, you goddamn idiot. I will shit fury all over you and you will drown in it.

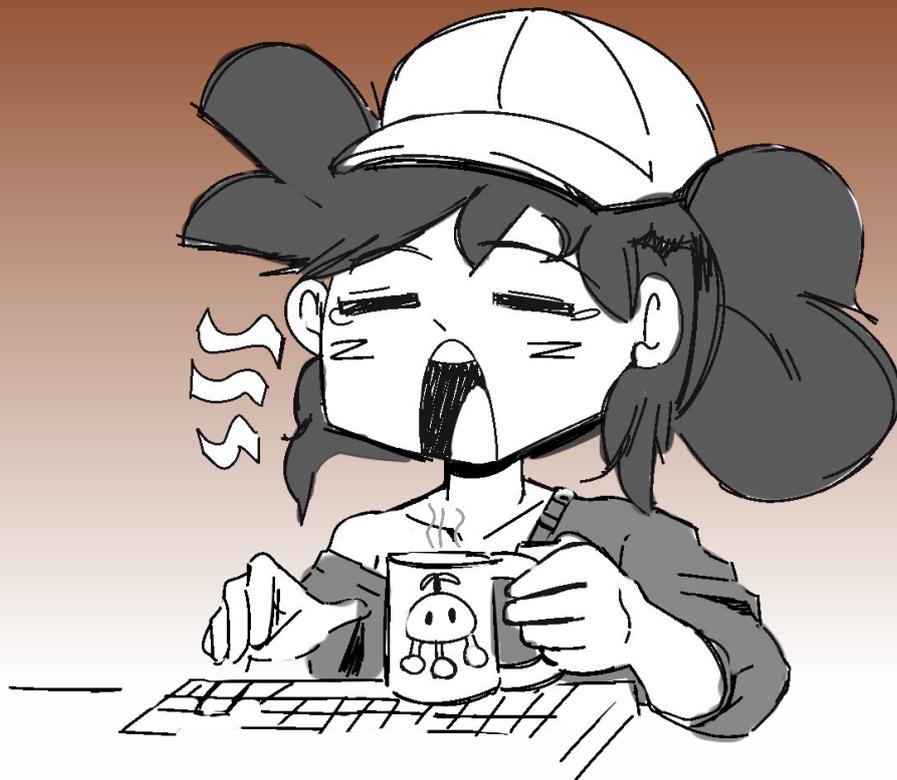
You're fucking dead, kiddo.



Cover mockups by various anons

Table of Contents

1	Foreword
2	Table of Contents
3	Red Faction Guerilla: Destroy ALL the Things!
10	Take! CONTROL!
15	Urban Chaos: Riot Response Review
19	Xeno Crisis Review
23	Foreplay: Onirism
29	Rad Dude Comic
32	Gondola Cards!



RED FACTION®

GUERRILLA™

Since the dawn of time, man has worked tirelessly to create. From crafting the spear, to the wheel, to the skyscraper. Man has an inherent desire to build things and construct inventions, it's what makes him human after all... But man also has another desire; to **destroy**. To destroy anything and everything, in the loudest and flashiest way possible, causing the maximum amount of chaos. And no matter how hard he fights it, the desire for destruction always wins, for man is the ultimate destroyer.

Now and imagine a video game that appeals to this very desire, a game that lets you destroy everything you see, in the most satisfying and spectacular of ways... Sounds good? Then it's time to play **Red Faction: Guerrilla**.

PROLOGUE

Your name is Alec Mason, you just arrived on Mars looking for a job. You meet your brother Dan who's gonna help you make some money, he tells you that Mars is governed by an oppressive party called the Earth Defense Force [EDF] and there's an underground resistance movement called the Red Faction [RF] which he is a member of. He asks you to join the resistance and... Actually I don't care about the story, I'm just here to break stuff. Let's get down to business!

GAMEPLAY

Your first weapon and best friend is the sledgehammer. Use it to break stuff. Simple as.

See that concrete wall?
You can make a door in it.

See that tall tower?
You can make it all fall down.

See that big ass building?
You can level it to hell and back.



By breaking things you get salvage (scrap metal) which you can use to upgrade your gear. Oh and did I mention that the sledgehammer works on people too? It's the only weapon that can OHKO humans. Talk about a **power tool**... The only caveat is that when swinging at an enemy against a wall, the sledgehammer sometimes tends to only hit the wall and leave the enemy unscathed.



ASK DAN HOW GOOD THAT SLEDGEHAMMER IS

There are, you know, other weapons or whatever. They're all useless. A bunch of water pistols and squirt guns that don't even penetrate walls, why bother? And their ammo capacity is low, too! But they do hit targets from a distance, so I guess they have **some** use... To be fair you do get a couple decent guns towards the later part of the game, but their ammo is very scarce. You can restock ammo at any safe house belonging to the resistance, or from any of the supply crates littered throughout Mars but those don't have ammo for all guns. In other words, you can't restock ammo for the decent guns while on the battlefield, so use your bullets wisely.

Back to the fun stuff... This game has vehicles; there are cars, trucks, tanks, and a special "walking robot" that destroys all other vehicles with its massive arms. You can steal any vehicle on the streets of Mars; cars and trucks are driven by civilians who will

gladly cooperate, while tanks and other armored vehicles are driven by soldiers who will put up a fight. There are also vehicles parked around resistance safe houses, which can be easily commandeered for your righteous cause.

Operating vehicles can be tricky, as the surface of Mars is mostly sand and rocks, and you can't destroy rocky surfaces. If you're not careful you'll often find yourself stuck between rock formations and hard places, or prevented from progressing due to steep surfaces that can't be climbed. You'll also find bottomless pits and precipices in some areas, falling through one is an instant game over.



NO TIME TO EXPLAIN... GET IN THE TRUCK

For areas that must be traversed on foot you have the option to run and jump, thankfully without any candy-ass stamina meter, so you can **run forever**. Not only that, you also have virtually infinite health! There are no health items in the game at all, so you never have to worry about healing yourself... How does that work exactly? When you get hit and your health decreases, a health bar appears and the screen gets desaturated. The more hits you take, the more your health bar shrinks and the more desaturated your screen becomes, until all colors turn to grays on low health. To restore your health you simply stand around for a few seconds, not getting hit, and the bar fills right

back up on its own. On paper this may seem laughably easy, but in practice restoring your health on a battlefield is... challenging.

MISSIONS

RF:G is made up of missions handed to you by the resistance, with the ultimate goal of overthrowing the tyrannical ruling party and its forces. Some missions are mandatory and sequential, those are necessary for advancing the story, while others are optional and can be done at any time in any order. You can view the location for each mission on the map and place a marker to guide you there while you drive. Pretty neat.

Since I'm avoiding spoilers for this article I will only cover optional missions. There are different mission "types" with different gameplay, some more fun than others. The following are the most noteworthy ones... P.S. I made up some of the names.

>>> RAID

The resistance is raiding a location that's under the control of the ruling party, and they need your help. You win the raid by either destroying the building at the location completely, or killing all the party soldiers guarding it.



**ALL VEHICLES ON MARS
ARE FAIR GAME**

The most amusing way to play raid missions is to get a heavy truck, and drive right into the target building, destroying it in the process. It takes a little bit of driving back-and-forth to completely bring the building down, all while your vehicle is enduring a hail of bullets, so just destroy as much of the building as you can before your truck explodes from bullet damage. Bonus points if you run over party soldiers while driving, then you have less people firing at you when you need to finish the job on foot with the sledgehammer...



**THERE'S NO WAY OUTTA THIS ONE,
IS THERE...**

Sometimes your truck gets stuck, that's okay. Simply exit the vehicle and use it as a shield from bullets, while you alternate between destroying the building and taking out party soldiers.

While you're doing all this the resistance members are firing at the party soldiers, but they're using the previously mentioned squirt guns so they may as well be shooting with their fingers. Not to mention their aim sucks... On the bright side they provide a nice distraction and keep some of the party soldiers off your back.

>>> RESCUE

Party forces have captured civilian(s) and placed them under house arrest, your task is to free the hostage(s) and bring at least one of them back alive to

a specific safe house on the map. The location where the hostages are in is heavily guarded, reinforcements will be called the second you approach it.

Rescue missions need a vehicle, in particular a vehicle that has extra seats and can withstand heavy fire. Like with raids you start by driving your truck into the house where the hostages are, hopefully running over the soldiers guarding the place and firing at you. Be careful though, as you may kill the hostages with your vehicle! Once you manage to enter the house and kill any soldiers inside, you finally free the hostages. Your task now is to lead them to your truck that's right beside/inside the house, so you can drive them away from the hail of bullets. Sounds easy, right?.. Hell no! This is the part where you pull your hair out.



LUV ME 'AMMER, 'ATE CIVILLIANS,
SIMPLE AS

You see, the hostages are dumb as hell. They won't always follow you, instead they'll get their squirt guns out and try to take on the small army surrounding the house. You have to constantly backtrack and fetch them, otherwise they get distracted and start running around like headless chickens. If you jump from an elevated ground that's barely two feet high into a street, the hostages won't follow you, instead they'll walk up to the edge and **stop**. You have to lead them through the "legal" routes that they are programmed to walk through, and risk getting yourself or the hostages

shot to death, because otherwise they won't budge. And have fun waiting in your car for them to find the damn door, open it, and get in...

I usually go back from rescue missions with only one hostage alive, sometimes after several tries too. I'm sure you can imagine why.

>>> GUARD THE FORTRESS

A resistance location is under attack by ruling party forces, and the resistance needs your help to protect said location. You win by killing all the incoming party soldiers, and lose by letting all the resistance members die or the building at the location get destroyed.

Guard missions can get very frustrating since you're more or less prevented from using the sledgehammer against soldiers. You have to stay right underneath the building you're protecting, while the party soldiers are surrounding it from a distance and shooting from afar. If you walk over to them, away from the building, the mission fails... You could bite the bullet and use your squirt guns, but you'll run out of ammo in seconds and chances are there's no supply crate on site for restocking. You'll need to be creative.



NOBODY TAKES MUGSHOTS
LIKE THE EARTH DEFENSE FORCE

One solution is driving to the location in one of the armored vehicles with a mounted gun on top, then simply parking the car and using the mounted gun with infinite ammo to take out the incoming soldiers. That is, of course, if you can manage to keep the vehicle from exploding under heavy fire. It might take you a few tries.

>>> JENKINS

Some maniac named Jenkins has a fast car with a mounted bazooka on top that has infinite ammo, your job is to operate the bazooka and deal the maximum amount of damage to ruling party properties, while Jenkins drives the car around them. You win the mission by meeting or exceeding a certain number of millions in damages, for that you can check the counter on-screen.

This is a simple yet fun mission, its in-game tagline is:

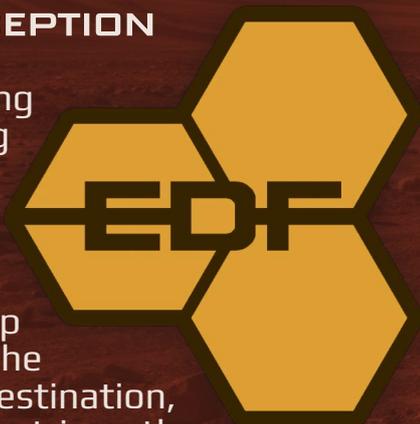
"Shoot first and ask questions later"

The problem is you can't actually do that or you'll kill civilian bystanders and demoralize the population, so **some** caution is required.

>>> INTERCEPTION

A spy working for the ruling party is driving away with an important package. Stop him before he reaches his destination, kill him, and retrieve the package. Interception missions are only "activated" when you enter certain areas, somewhat randomly, and you can choose to accept them or not. If you fail there's no retry option.

Interception missions are actually identical to those in one "other" third person game with vehicles and an open world...



You get in a sturdy car that's not too slow, and you keep tackling the spy's car while he's trying to run away, until his car breaks down or flips over, then the spy comes out and you can OHKO him with your sledgehammer to get the package he's carrying. Sometimes you're even lucky and the spy's car gets stuck in traffic among civilian cars, then it becomes a really easy target.

Just try to keep **your** car from flipping over, if you can.



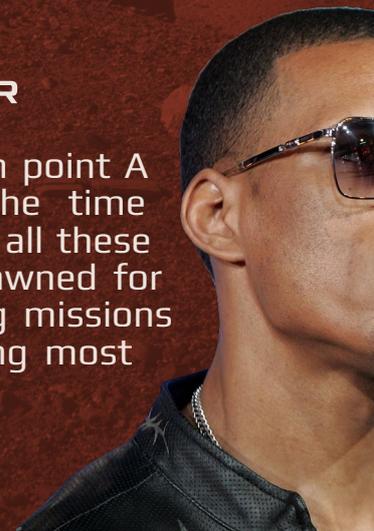
CAN RED FACTION'S RIDES EVEN DO THIS? NO, OF COURSE NOT

>>> DEMOLITION

You must destroy a building with a specific set of weapons that are given to you, all during a time limit. These missions try to get "creative" with the choice of weapons, usually to a crippling degree, so I end up skipping most of them. The few missions that can be completed on the first or second try give you a good amount of salvage which you can use to upgrade your weapons.

>>> TRANSPORTER

Drive this vehicle from point A to point B within the time limit, and try to avoid all these civilian drivers we spawned for you. Absolutely boring missions that you end up failing most of the time anyway.



VISUALS

Normally I don't really care about a game's graphics, much less talk about them, but in RF:G graphics are worth talking about because they affect gameplay, which I **do** care about.

Like most other games of the late 2000s, RF:G suffers from a bad case of "brown and bloom". The overall color palette of the game consists only of shades of brown and gray, overlaid with an unhealthy dose of bloom and other VFX that'll make you wear sunglasses while playing... Thankfully you can turn off the VFX, making the game look more like a comfy PS2 title, but you can't change the colors, so you're stuck with a view into a world where all the elements blend into each other. To add insult to injury, more than half the game map is engulfed by fog or dust, so anything you're supposed to see even a few yards in front of you is simply not there. And to top it all off, during action sequences -- which are frequent -- you'll often find yourself looking at a solid gray rectangle as bombs go off and thick smoke fills the air. The only way to get any idea what's happening around you is to, I kid you not, look at the mini map with dots at the bottom of the screen.



**EVEN IN DEATH...
ALEC SLAYSON THROWS IT BACK**

But even in an area where everything is colored the same, you can still make out living beings by movement, right? Haha **nope!**

Try going into a heated battlefield where dozens of fighters are shooting at each other from all directions, using the same weapons, with the same animations. You'll often find yourself frozen stiff, wondering if a certain person in the distance is a friend or foe, all while you're getting shot at from four different directions...

Shoot him anyway? Whoops, that was a fellow resistance member, you've just demoralized the population you big meanie!.. Ignore him and keep moving? Whoops, that was an enemy who has now spotted you, and he won't let you out of his line of fire! It gets tiresome very quickly.

One of the things I wish were in RF:G is graphic gore, or more precisely dismemberment. It feels weird to swing the sledgehammer at a guy, OHKO him, and watch his body simply jerk around in one piece. Ragdoll physics are nice and all, and there's a good amount of blood spilling, but I miss sending a body flying in chunks.

CLOSING THOUGHTS

Red Faction: Guerrilla is a pure pleasure, letting you bring out your inner caveman and destroy stuff with reckless abandon. The gameplay balances addictive simplicity with reasonable complexity, so anyone can pick up the game yet remain interested and keep thinking creatively. Downsides are the muddy visuals and dumb civilian AI, but they're not bad enough to detract from the engagement. And the story's not bad too, if you're into that kinda stuff.

Overall a fantastic experience, would play again. Some games deserve to be bought and kept around for the future, this is undoubtedly one of them.

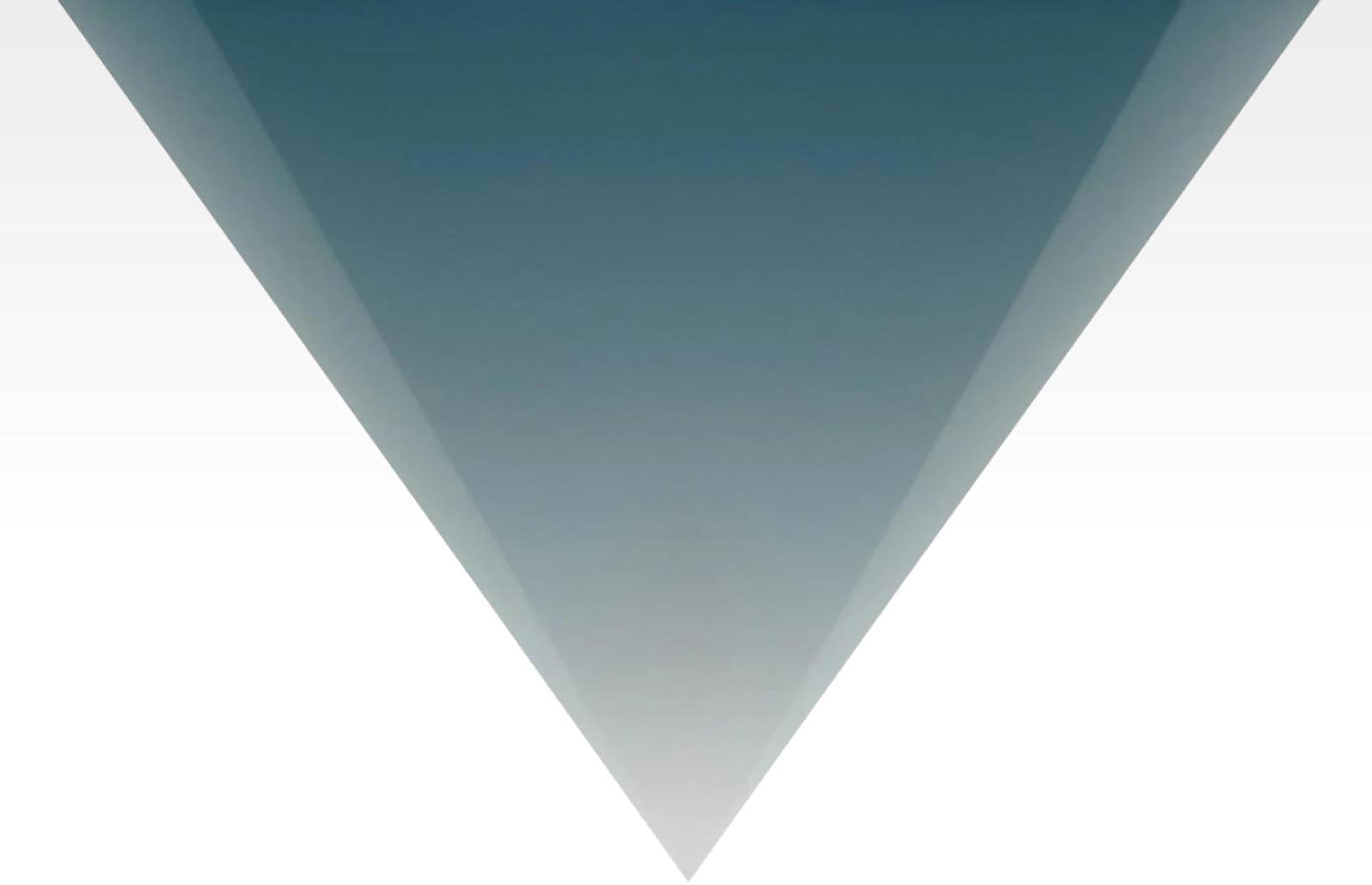
A NEW ERA HAS COME

Witness the announcement that will make
Sony, Microsoft and Nintendo shit bricks



OUYA 2

COMING SOON



CONTROL

notice. After the song, time for applause. We paid you nothing remains. The edge cracks and the truth will emerge out of you. You are home. You remind us of home. You've taken your boss with you. All hair must be eaten. Under the conceptual reality behind this reality you must want these waves to drag you away. After the song, time for applause. This cliché is death out of time, breaking the first the second, the third, the fourth wall, the fifth wall, floor; no floor; you fall! How do you say "insane"? Hurts to be happy. An earworm is a tune you can't stop humming in a dream: "baby baby baby yeah". Just plastic. So, safe and nothing to worry about. Ha ha,



You know the expression "All style and no substance"? It could easily be attributed to Remedy's (and 505's) 2019 game Control, a VERY cinematic third person shooter. Oh, I'm sure this one could have been lumped in together with the likes of "The Lez of Us" and "God of Soy", but you know what? I'm real fucking biased. This game kicks ass in every department apart from gunplay. And minimalist UI. And maybe enemy variety...

So what is it really? The sales pitch is "Shoot up the SCP foundation while listening to Max Payne monologues". You play as Jesse Faden (who is in turn played by Courtney Hope), a woman with a man-chin and no place to call her own ever since she was separated from, let's count 'em:

- her friends,
- her family,
- her brother
- and her entire hometown of Ordinary, landfill and all.

Her brother in particular was taken away by the ingame version of the men in black, Division 6, the so-called "Federal Bureau of Control". The FBC is a legitimate, government-funded foundation and as such should not be trusted. Jesse has always been weary of these people and thus our first relatable link with the protagonist is established. Who among you has not felt the unjust and stinging whip of impregnable Kafkaesque bureaucracy? Who hasn't been slighted by constantly shifting office hours, regulations and deliberately obfuscated procedures? Who...



I'm sorry, I had to re-new my license at the DMV last week, still on my Kaczynski kick. RIP in peace, sweet prince...

Anyway, Jesse happens upon FBC's gigantic headquarters, which is hidden in plain sight in the very heart of New York, goes inside to take a look-see and inquire about her brother. Well, when I say "she happens upon" FBC, what I meant to say was "she was guided there by a voice in her head". That's right, my dear reader(s): it's real schizo hours! The building seems empty and lifeless apart from a confused janitor who seems to speak in tongues (Finnish) and mistakes you for his new assistant. A few rooms later you realize why it felt lifeless: you walk into the director's office to find a James McCaffrey on the floor, diagnosed with severe gun-shot-like trauma to the head. Like any respectable American (Waste not - want not) you pick up the murder weapon with your bare arms and begin to fight off glowies left and right. They keep spouting some nonsense about The Hiss, an extra-dimensional collective of bad vibes and gnarly tunes (no really, it's a hostile frequency), but all you need to know is "shoot those federal niggers in the head, they glow in the dark, drop-kick glowniggers, run them over with a forklift", etc. Eventually, you do run into a few friendly faces, but you and I and she and her all know they are gaslighting you into helping them solve their problem. For you, they are means to an end and captors of your brother. Never forget that.

To get back onto a real review, I have to say this game is fucking gorgeous. Despite character models residing firmly in the uncanny valley territory, especially Jesse having a curious case of man-face, the





environments and animations are stunning. For me personally, this was one of those rare games I won't forget about for a long ass time. And it's not just how "realistic" everything looks, it's the style, the set pieces, the imaginative level design. The whole point of the Bureau is to be as bog standard as

possible in order to sniff out any irregularity ASAP. Because in their business an irregularity can be anything from an annoying duplicating sticky note to a strangely delicious form of mold that turns you into a walking zombie husk. Or a mirror that sends endless doppelgangers to tell you how much of a failure you are. Now, some of you may say "That's every mirror, retard" and while true, you have to remember there are a lot of people out there completely oblivious to simple truths.



A lot of the environments will end up being boring offices, but the level geometry will take care of any mundanity you may feel while playing. It still has the same issue F.E.A.R. had: offices, industrial areas, offices... But like I said earlier, the more bored you are with regular stuff, the more jaw-dropping those juxtaposed supernatural environments will be when you finally reach them. There's a lot of verticality to the level design. Similarly to some WH40K games, everything is fucking tall and gives

you the sense of being an insignificant speck in the face of realities you've never even aware of until today.

Now that I'm done gushing over the presentation I will touch upon one thing many people seem to have a gripe with: the minimalist UI. Your health bar is a solid blue line, health pickups are little dots, all text and borders are flat and soulless. I think people are missing the point that we're fighting a chaotic being that wants to distort, twist and corrupt everything and everyone. So it would only be fitting for us to feel safe and at home in the most by-the-numbers, no-nonsense, right-angled interface imaginable. Funnily enough, what are the crafting materials you pick up called? Abstract concepts like "Hidden Trend", "House Memory", "Remote Thought" and "Untapped Potential". I love it. Makes me feel nebulously smart, like I have the chance to sound educated without having to explain myself. I FUCKING LOVE ABSTRACTISM!



But yes, I can see why some people might not like it. Your "Service Weapon" forms could be called what they really are instead of this bullshit:

- Pistol - Grip
- Shotgun - Shatter
- SMG - Spin
- Rail gun - Pierce
- Rocket launcher - Charge
- Grenade launcher - Surge

But then it wouldn't be as cool, now would it?

Speaking of guns... oh boy. Something about the gunplay is really off. I can't tell if it's just because enemies move around in a realistic way, not giving you chance to score an easy headshot, or maybe the distance between Jesse and the camera is somehow fucked up. I know I've missed a lot of shots when I could have sworn I'd hit my target, the worst offender in this regard is definitely the shotgun. This thing sucks like your mom during thanksgiving dinner, you Alabama hick. Each pellet deals minimal damage and the spread is fucking atrocious. The only way to make this weapon viable is with the use of a special mod you find after you solve an optional puzzle in an optional expansion. So pro-tip: don't unlock the shotgun until you get this mod. Otherwise, all the weapon forms feel weak and only scarcely satisfying most of the time. To name names:

- Grip is puny.
- Shatter is useless without that mod I mentioned and even then you're limited by its range.
- Spin is inaccurate and weak.





survivors while you reload, butt-smash Wario-style into a tight group of enemies from above and spray them with machinegun fire...

I always found myself relying on telekinesis, mainly because of the auto-targeting and learning how to use tricks to potentially double your damage using the same amount of energy as you would for a single throw. You see, if you grab an object from behind a glowie, that object will hit them and deal damage on its way to you, at which point you can launch it at full force. This is also the only reliable way to use kinesis against flying enemies. If you double tap your launch key, you will throw the object at full force from its point of origin and they won't have time to react (most of the time). It's especially useful if the object you're attempting to grab is right next to your target. Most anything can be grabbed and launched, at first you're restricted to items an average human could lift with relative ease (trashcans, computer panels, pneumatic tubes, tables), but after upgrading you can lift three forklifts at once and make the OSHA man cry. It really felt like an upgrade to what Half-life 2 was doing with its physics-based source engine. See that object? You can lift it. Don't see any objects? Tear a piece of concrete off the wall and chuck that in their faces. The world is your oyster.

- Pierce has awful ammo economy and it's real easy to miss.
- Charge and Surge are the only ones that feel useful if you know how to compensate for the travel time, just try not to blow yourself up with range mods, idiot.

There's a trick you can use with explosive weapons by



shooting at a flying target, missing, grabbing your own rocket out of mid-air with telekinesis and launching it at the same enemy from behind. It's great fun. But that's the whole point of your weapons being weak and inaccurate: you're encouraged to combine and experiment with different weapon forms and telekinetic abilities. Throw a bunch of objects at an enemy and finish them off with only a few shots, carpet bomb an arena of enemies and convert one to pick off any

There's a bunch of callbacks to Remedy's previous titles, some more than others, and while you're following a fairly straightforward narrative, you're encouraged to look around for hidden documents and recordings revealing more interconnected lore. Stopping to read every single collectible is going to nearly double your playtime, so I recommend you do so sparingly, only when you're truly interested in the topic at hand. Every collectible is available to read in the menu, so you can take your time re-reading secret government documents to your hearts content.

Speaking of content, there are two expansions: "The Foundation" and "AWE". Each will take quite a few hours to complete, this is a long ass game. I've put in over 25 hours to go through the main campaign (ignoring the collectibles) and both expansions (reading the collectibles). There's a few sidequests and areas that don't contribute much to the main plot, but felt satisfying to do nonetheless. I'm pretty sure it is entirely possible to miss out on the dodging ability if you don't walk into the kitchen area next to Ahti's office and do a very short side-quest there.

If you are going to get this game (and I hope you do), I recommend you get the pre-order copy or a save file from that version so you can unlock Jesse's pre-order outfit. I don't know why, but the way she has her hair done with that costume makes her face look less man-ish.

Take!
Control!





SHOTGUN RATING



Shatter/Im/Precise description

You are a worm through time.
The thunder song distorts you.
Happiness comes.
White pearls, but yellow and red in the eye.
Through a mirror, inverted is made right.
Leave your insides by the door.
Push the fingers through the surface into the wet.
must want these waves to drag you away.



After the song, time for applause.
You were here, time for you to go.
The true of silt you want to go.
We stand around you while you dream.
You can almost hear our words but you forget.



This happens more and more now.
You gave us the permission in your regulations.
We wait in the stairs.
The word that describes this is redacted.
Repeat the word.
The name of the sound resonates in your house.



After the song, time for applause.
You were here, time for you to go.
The true of silt you want to go.
We stand around you while you dream.
You can almost hear our words but you forget.

You've taken your boss with your boss.
An reminder us some home out of you.
How do you say "insane"?
The egg cracks and the air will come out of you.
We will kill you.
This is a death in time, breaking the first second of the world.
The world is yours!
Happy to be happy.

The last egg breaks now.
The hole in your room is a hole in you.
You came and we let you through the hole in you.
You have always been here, the only child.
A copy of a copy of a copy.
Orange peel.
The picture is you holding the picture.
When you hear it you will know you're in there.

You want to dream.
You want to dream.
You want to dream.

URBAN CHAOS

RIOT RESPONSE™

THE CITY NEEDS A SAVIOR

>**[You]** are Nick Mason, Elite Officer of Unit **T-Zero** - the last line of law enforcement. Take your city back by whatever means necessary.

- **TAKE control** of a city torn apart by gang warfare.

- **YOUR choice of weapons** - Riot Shield and military grade hardware or brutal gang weaponry

- **CITY under fire!** Fight through realistic and dynamic environments

- **BACK up support** from Firemen, Medics and other Police units. **Command America's finest** in the heat of urban chaos.

- **9 exclusive Cops vs Gangs** online maps.

*(Taken from the back of the box)





STOP OR I'LL SHOOT SOME MORE!

Oooh, we've got a fun one this time, boys. This one was made by Rocksteady Studios, now famous for their Batman Arkham games. When you realize this was their first game you can't help but think to yourself: "Damn". I've wanted to play this game since I saw it at a game store back in 2006. But I didn't have a PS2 or an Xbox at the time, nor was my PC up to emulating either of those consoles yet, so I decided to simply put it in my backlog along with Shinobi, Destroy All Humans and Timesplitters. In spite of its name, it has absolutely no affiliations with 1999 "Urban Chaos" on the PSX, Dreamcast and PC. In case you wanted to know what that game was like: it's Tomb Raider, but you play as a niggers cop. Both games are published by Eidos.

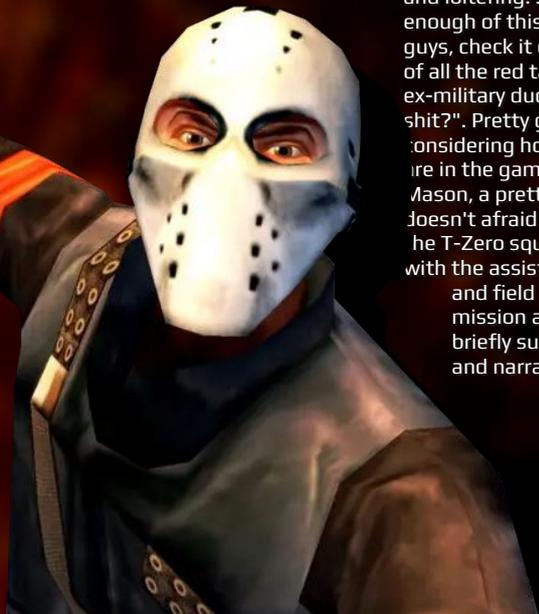
To make matters even more confusing, UC:RR switched its name 3 times during development. First it was called "Roll Call", then switched to "Zero Tolerance: City Under Fire" which caused the studio to come under fire from Randel B. Reiss, who sent them a neat little "Cease and Desist" letter, saying they were infringing on his copyright. You remember his game "Zero Tolerance"? It was one of the only 3 FPS games on Sega Genesis. Randel also said he was in the middle of developing a PSP remake at the time, which never saw the light of day. He did however release "Zero Tolerance Collection" for the Switch and PS4, which included the two unreleased "sequels". Too bad it was shit. The "T-Zero" unit title is the only keepsake Rocksteady retained from the original title.

Where was I? Oh right, tasing perps until their eyeballs begin to boil and pop.

STORY

It's Chicago. 'nuff said.

No, but really: It's never said outright which city the game is set in, but you work alongside CPD, so I'm calling it Chicago. It's overflowing with ni-crime and now to add fuel to the fire there's a gang called "The Burners" committing, guess what? Arson. Among other things, like aggravated assault, kidnapping, terrorism and loitering. So the mayor has had enough of this shit and says "Hey guys, check it out: what if we got rid of all the red tape and let a bunch of ex-military dudes wreck Burners' shit?". Pretty good idea, actually, considering how useless regular cops are in the game. You play as Nick Mason, a pretty cool dude who doesn't afraid of anything, and join the T-Zero squad to clean up the city with the assistance of CPD, firemen and field medics. Between each mission an FMV newscast briefly summarizes past events, and narratively leads the player to the next mission. It's well produced, looks like a real news program and can be skipped at any point.



The one thing that bugged me was how dry as a desert the presenter was. No matter how disturbing the breaking news was she always read it in the same tone. No urgency in her delivery whatsoever. Just like Domino's, the lazy cunts. The newscast element is also present during gameplay - the way bonuses and objectives pop / slide onto your screen, it feels like the devs were trying to emulate (the typical sensationalizing) news programs. At the end of each mission you can hear a reporter talking audience about what went on during said mission while you're reading your stats. There's a couple of twists in the story, but they literally never lead anywhere, so they're pointless.



11 missions with 5 optional VIP rescue missions, totaling in 16.

GRAPHICS

Looks pretty nice for its time. The screen can sometimes become a bit fuzzy with details because it's running at 480p. It becomes a problem in really dark areas or when you're told to snipe assholes across the street. That's why the subway level is by far the hardest. We'll talk about that later. The characters and environments look pretty detailed, animation can look great one second, but when you shoot the guy repeatedly you begin noticing repeating animations. I wish I could turn off the motion blur and sharpen the image, but that would require either soldering that 720p output chip or emulating the PS2 version on PC. Which I did and it made me shed a tear at the fact that I could have spared myself all the squinting at my big ass TV to make out the center of my crosshairs. The blurriness makes it difficult to tell gang leaders apart from regular Burner jack-offs, which is very frustrating. Irregular framerates don't help things either.

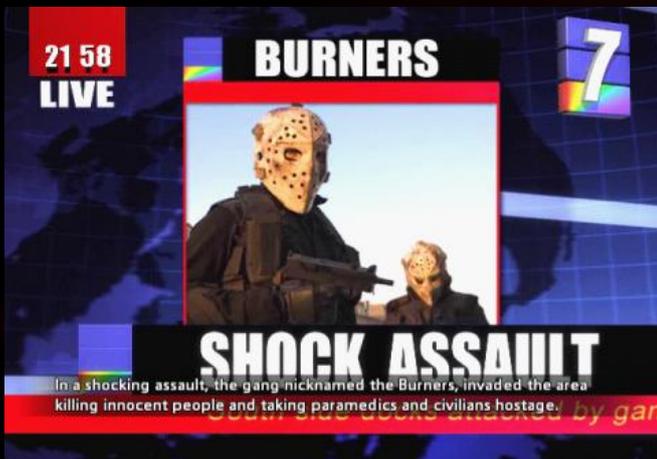
GAMEPLAY

It's a bit similar to Star Wars: Republic Commando in terms of having a squad of teammates (or in this case - emergency response workers like firemen and medics) around. However, it is nowhere near as intricate and Republic Commando was already dumbed down for consoles. You can only order one person at a time, so you're never forced to babysit an entire squad of first responders. Each can be told to either follow you or run for cover. Apart from that, cops can be



ordered to shoot suppressing fire onto an area, medics can be bullied for health packs (3 per mission/section) and firemen have to do the brunt of crisis work. They put out fires, break down barricades, lift open garage doors, carry asphyxiated civilians out of burning buildings and facetank backdrafts. They're also the ones who end up getting killed most often. These special commands can only be issued on specific objects and people, so you don't have as much flexibility as you would in SWAT or even Republic Commando. Halfway into the game you realize that it's all scripted and there aren't any real choices to be made, but I wasn't too bummed about it. I was having too much fun blowing niggers' heads off, so I recommend you embrace the ordering mechanic as a spice instead of a full-on course.

On a technical level, I haven't run into any issues with pathfinding, both friend and foe seem to know where to go on their own or at least how to follow you. The clown car effect can be observed from time to time, especially in later levels, when the same mook keeps popping out of the same monster closet and right into your target reticle.



Game becomes more interesting the more gear you acquire, but it also becomes a chore to select the right equipment in the middle of a firefight (albeit behind your shield). Especially when you combine that with the fact that you pick up gang weapons throughout the level. So if you scroll through your weapons a smidge too fast, you'll end up throwing a nail-bomb instead of a harmless stun grenade. But at least now you can use a circular saw to "disarm and apprehend" a perp. Excessive use of force? We're T-Fucking-Zero, bitch! We cook our breakfast on white phosphorus!

You unlock the aforementioned gear after earning enough medals (headshots, arrests, collectibles, etc...) and finishing special timed hostage missions. These are in turn unlocked by arresting gang leaders instead of shooting them and I gotta tell ya: it's pretty fucking difficult to tell them apart from regular mooks at 480p. Most of the time your brothers in arms will warn you about the gang leader ahead, but it's safer to make every takedown non-lethal until you are prompted about a successful capture. They usually appear near the very end of a mission too, so if you fuck up, you're gonna have to restart the whole level. Sure, you can use a checkpoint, but then you won't be able

to earn a "No Checkpoints used" medal. So you're fucked either way. Because of this, I usually replay every mission twice in order to get as many medals as I can, because digital entertainment validation is all I have now.

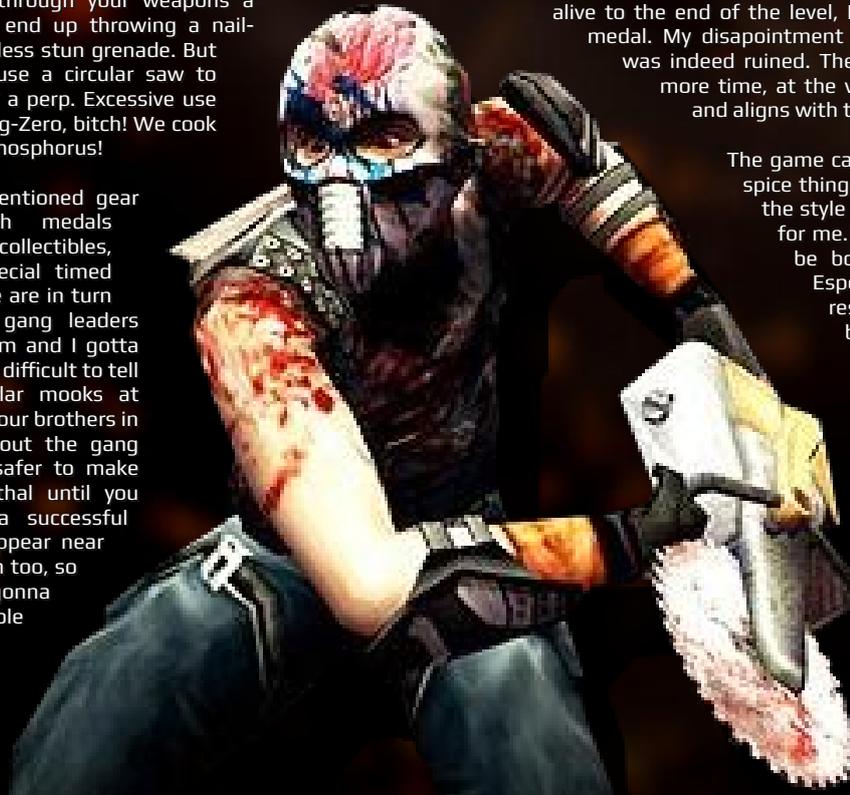
Every level comes with a list of side-objectives, which you can ignore completely, but you'll be missing out on upgrades and equipment for a while. As far as I can tell, the only way this affects the story is NPCs will scold you for taking out gang leaders instead of arresting them. There's only one ending, so I assume there's a very small chance NPCs will greet you differently depending on how many people you arrest instead of blowing their heads off.

It can be pretty frustrating to finish a level, only to realize you were one point away from earning a medal in each category. You don't earn any bonuses for going over the required amount of points either. You either do it right or go fuck yourself. No participation trophies, no good boy points, old school.

With that said, I did restart almost every mission at least once because Metroid turned me into a compulsive kleptomaniac completionist. Couple that with ADHD and you've got a fun-filled, anxiety-inducing cocktail. Ohhh, aren't I a victim? The subway level was by far the most difficult, the one time I did manage to make it alive to the end of the level, I was one point away from each medal. My disappointment was immeasurable and my day was indeed ruined. The difficulty spike only occurs one more time, at the very end, but at least it's earned and aligns with the story.

The game can be a tad repetitive. They try to spice things up with turret sections (as was the style at the time), but that didn't do it for me. If you try to do a longplay, you'll be bored to tears by the midpoint. Especially if you elect to play the VIP rescue missions, which are basically asset swaps of the previous level. Just beat a shipyard level? Here's another one. You just scaled a burning skyscraper? Better pack some asbestos, because you're doing it again, asshole!

The final level is the only one that breaks up the rhythm by taking away all your weapons and gear (but not your armor, even though you're



wearing casual clothing, so go figure) and you have to thank the founding fathers for letting you keep a gun in your apartment. You're low on ammo and without a trusty shield, so you're forced to play differently until you salvage equipment off your attackers.

Shotgun looks kinda wonky with a giant charge handle. I'm serious, that thing's the size of a screwdriver. Works like a Cawadoody shotty, unfortunately: powerful point-blank, positively useless unless your target is already taking up 2/3rds on your screen. I couldn't unlock the second upgrade because the game crashes every time I try to launch the corresponding VIP mission. It was the only glitch I ran into during my playthrough and I suspect it's actually Xbox's hard drive slowly dying on me. Similar thing happens when I try to launch any 3rd tier race in Burnout: Revenge - in that case it just tells me my Xbox disc is dirty and stops responding.



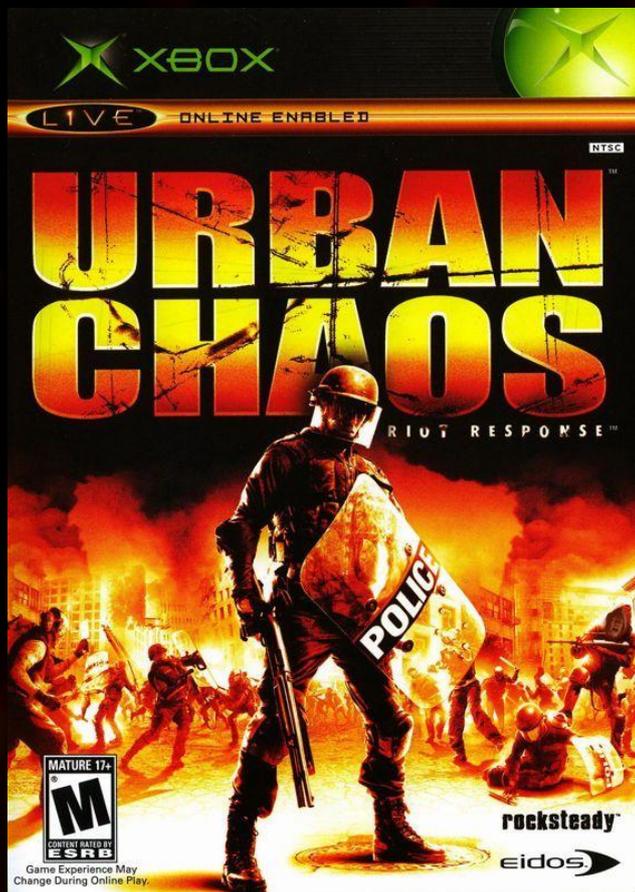
Your shield is infinitely useful. You can switch and reload weapons while holding the shield up without penalty. It blocks bullets (even though it's not a ballistic shield, but who cares: is bidyogams), fire and explosions. It's also completely unbreakable, so I don't see the point in having it upgraded after getting four medals. There are hardly any visual differences between the two, and despite the tooltip telling you that you have more freedom of movement with the second one, I honestly didn't notice any. The only enemies that have any effect on your shield are late-game mooks who charge you and bully the shield away. How they do it when you're able to shrug off point-blank explosions is beyond me. Videogames!

While the shield may be indestructible, it does become more and more fucked up from all the attacks it withstands during gameplay: bullet dents, cleaver scratches, circular saw gashes ... It all obfuscates your vision, which makes it difficult to navigate the level. So if you're going to turtle your way through the level, Rocksteady made sure you're going to live up to that title.

Your shield doubles as a melee attack. Weird how the shield-bash doesn't count as a non-lethal takedown. I guess Mason has a lot of pent-up aggression and bashes perps' skulls in with a big piece of plastic in stead of just pushing them to the ground. I'm fairly certain that a bit of aim-assist occurs while you're looking at an enemy from behind your little bitch shield. I say this because I rarely missed after snapping to a weapon and shooting scumbags in the face. I also noticed you need to aim a couple of pixels above the head of your target to score a headshot.

I don't think there are any differences between the PS2 and Xbox versions, I've played the first level on PS2 emulator and didn't notice anything outstanding in terms of performance. As far as controlling it with a mouse on an emulator... Yeah, that dream fell through. Mouse movement converted into analog stick directions does not a smooth experience make. The inherent delay and variable framerates (present in both versions) make aiming just as cumbersome with a mouse as with a controller.

Shit's good, easy recommend.



SHOTGUN RATING



A short ranged weapon for shot-fused officers. Does it's job up close, but useless at any range over 10 feet.



XENO CRISIS

REVIEW

By Jill Kews



A TWIN STICK SHOOTER FOR A CONSOLE THAT DOESN'T EVEN HAVE ONE: WHAT COULD GO WRONG?

Xeno Crisis is a sci-fi arena shooter developed by the Britbongs of Bitmap Bureau and released for the SEGA Mega Drive and Genesis in 2019. The game was later ported to NeoGeo, Dreamcast and ultimately PC and modern consoles like PS4, Vita, Switch and XboxOne.



SETTING

A distress call was received from outpost 88, a research colony where an alien outbreak took place, causing multiple deaths. Commander Darius gives order to send a team of the best space marines to investigate to cause of the incident and rescue any survivors. Among them are our two playable characters: John Marsh, a jacked guy packed with testosterone, and the hottie Sarah Ridley, who closely resembles Jill Valentine from the first Resident Evil.



A group of elite soldiers are sent to face monsters on a near-suicide mission by their superior officer. Hmm... where have I heard that before?

GAMEPLAY

One or two players (cooperatively) will shoot their way through six areas featuring randomly generated rooms, inside a space colony infested by aliens. Blast the xeno-scum coming in droves from every direction, and save any survivors you will find along the way.



The game starts with a huge flying unit dropping you on Outpost 88 to start the alien massacre. Presentation is excellent, nothing to argue here.

You control a space marine with the ability to move and shoot in 8 directions and perform a roll to evade the enemy attacks. If the situation gets overwhelming, you can also throw a grenade that will cover a not so vast area and destroy nearby enemies.



The game takes inspiration from classics such as Shock Troopers, Alien Syndrome, and Smash TV

The starting machine gun has a limited amount of ammunition, and weapon pickups laying around are disposable, requiring players to avoid wasting ammo and always be on the lookout for ammunition boxes.

Once the room is cleared, we can choose between different exits that will open for us, and will either lead to the next area or to a secondary room where you can gather disposable weapons, ammo or find other people to save.

At the end of each area you'll face a huge monster as the challenging final boss battle before moving to the next area.



The various bosses are massive, taking almost all the screen size, and their design is pretty sick. Just look at this fucking shit.

As you kill the alien creatures and save the survivors, they may drop an item, a weapon, ammo, health or dog tags.

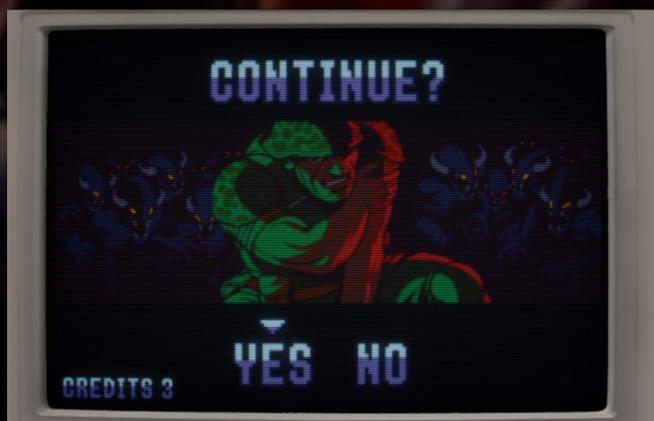
Dog tags are used as in-game currency in the dedicated menu to buy upgrades like additional health, increased fire power, faster movement, grenades, or extra lives.



The upgrade shop screen. You'll find yourself spending those dog tags more on extra lives than any other upgrade.

Make no mistake, playing this game is no walk in the park, there are two selectable difficulties, normal and "easy" that really doesn't do much to help.

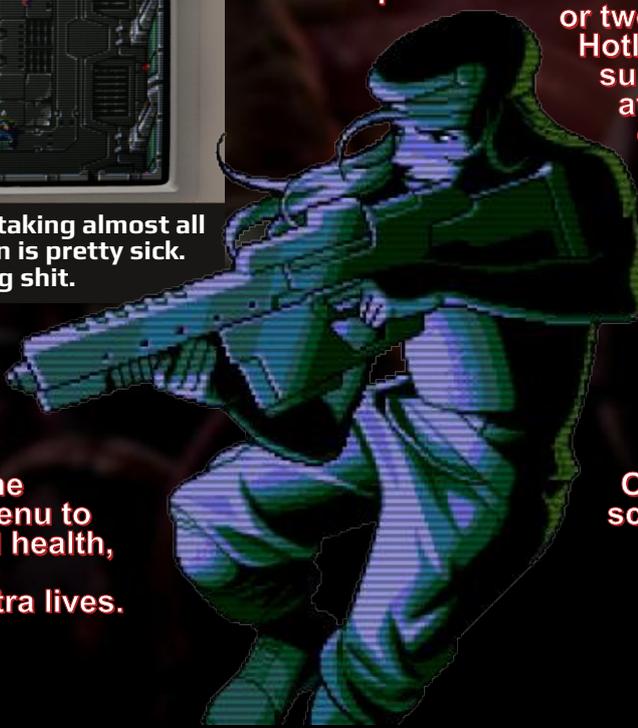
The difficulty here is brutal and controls play their part in it, but more on that later. The worst offender is probably having only three lives before the game makes you start all over from the first level.



See this screen? Well get used to it, because you'll be seeing it lots of times during your playthrough, and i mean LOTS OF TIMES.

Perhaps the devs should have taken a hint or two from a game like Hotline Miami, that is sure challenging, but at least it always encourages the player to try again and again rather than letting you start all over from the very beginning after a few failures, making you want to drop the game for good.

Okay trying to be old school, but still.



GRAPHICS

The graphics are gorgeous and gory, and the animations are nice and fluid, those of the exploding enemies in particular are deeply satisfying as you shoot them to a bloody mess.

Stages are very detailed but sadly static, and despite the different theming they don't feel that much different from each other due to being all square rooms. Cutscenes are also some of the best looking ever seen on the Mega Drive.



The cutscenes are entertaining and look great, especially since they cover the entire screen unlike the stamp format most 16bit games used us to.

MUSIC AND SOUND

The sound effects are excellent, especially considering the limitations of the Mega Drive, and sound very arcade-like. All the sounds are convincing and the voice samples sound the clearest they ever did on the 16bit console.

The music is pretty good, nothing memorable that will get stuck in your head, but it still sounds impactful and does a very good job at pumping you up and setting the mood.



The studio's name "Bitmap Bureau" is a clear homage to "Bitmap Brothers" in fact Xeno Crisis shares many similarities with games like The Chaos Engine and Speedball.



The randomly generated levels and enemy variety offer a good deal of replayability

CONTROLS

The weakest point of the game, and ultimately what really ruins the experience. The Mega Drive controller's three buttons are assigned to shooting, throwing grenades and the rolling/evasion move. As you hold the shooting button (B), the character will keep on shooting on the same direction while you are able to move around and supposedly avoid the enemies' attacks.

Additionally, still holding the B button, you can press the A and C buttons to rotate your aim to the left or right, but that is never fast enough as the enemies keep swarming in from every direction.



Point is, that these controls are very awkward, clunky and make you feel like you are never in complete control, which, coupled with a poorly balanced difficulty that is not forgiving in the slightest, can make for a quite frustrating experience. If you have a 6 buttons controller you can assign 4 buttons to shoot in every direction while leaving the other two buttons for the grenades and the evasion move, which makes things a bit better, but not by much.

This type of gameplay is clearly meant for a twin stick controller, so playing it on a console with a controller that features only 3 front buttons and a digital directional cross, makes everything cumbersome and even infuriating at times, especially since the difficulty is so fucking punishing.



CHEATS

There are some cheats available that will make the experience less frustrating, but making use of them will give you the bad ending. (*Nanomachines, son!*)

EXTRA GAME MODES

Press and hold the following combinations highlighting 1 or 2 players on the title screen

Boss Rush Mode: Left + B + C + START

Infinite Mode: Right + B + C + START

HIDDEN MENUS

Press and hold the following combinations highlighting 'Options' on the title screen

Backer Menu: Right + B + C + START

Cheat Menu: Left + B + C + START

FIGHT THE FINAL BOSS AND SEE TRUE ENDING (using cheats and/or continues)

On the main menu, highlight "Options", hold Right + B + C + Start, Select Backer #5 - "Milo" and exit the menu. Now you'll be able to fight the final boss, even if you use an elixir or cheats.

CONCLUSION

Xeno Crisis is a game that truly excels in art style and the audio/video department, but also feels almost "forced" on a console whose controllers just weren't designed for this type of gameplay. Unfortunately, you will have a better experience by playing it on a Dreamcast, or any modern console with a double stick controller than on the console it was originally developed for, but in that case, the game also loses its appeal as a "brand new game for old console that pushes the hardware's limits" and turns into yet another retro-inspired indie game like other thousands of them out there. Such a shame.

- Jill Kews



PROS

- + Great presentation
- + Gorgeous graphics and animations
- + Procedurally generated levels
- + Massive Bosses with sick design
- + High quality OST and sound effects
- + Bloody and gory
- + Does the cool box art count?

CONS

- Awkward and clunky controls ruin the experience
- Poorly balanced difficulty
- Despite the theme, the rooms might feel samey
- Additional lives cost way too much dog tags



GAME INFO

Title: Xeno Crisis

Developer: Bitmap Bureau

Publisher: Bitmap Bureau

Release Date: 2019

Platform: MegaDrive, Genesis, NeoGeo, Dreamcast

FINAL SCORE

7/10

FOREPLAY *ONIRISM*

By Dan Varkholme

The old man's favorite kid's game

What kind of heresy is this, now? An article about an Early Access game? In Sleepy Station? Unfortunately, yes. And to add insult to injury, there's so many red flags in this game that it looks like a communist riot: It's made in Unity, was launched in early access since 2019, had a failed Kickstarter campaign, has an all-time peak in the Steam charts not even reaching 30 players, and worst of all, it's being developed by Crimson Tales, a bunch of Parisians, the lowest tier of Frenchman that exists. Sounds like a recipe for disaster, right?

How would an obscure kid's game, this obvious dead on arrival jankfest that looks like it can only profit from children's lack of taste (they prefer Fortshite or Cocks of Duty anyway), have an article written here? Well hold tight, because we're going to dive into the fever dream that is Onirism.

Despite being a toy, the "big boomstick" is as powerful as its name suggests at close range. Groovy.



ROUGH AWAKENING

The game starts with a slideshow, introducing our protagonist, Carol, a 10-year-old brat who gets her bunny plushie stolen in the middle of the night by a masked shadow (if we pulled that off, would it die?). Carol, quite angered by this clear case of home invasion, decides to chase after the thief and ends up in another world while doing so. Ah shit, yet another fucking Isekai, except everyone speaks French.

The first minute of the game gives you the 101 of your typical 3D platformer, nothing groundbreaking, but the second minute tells you how to shoot people with a laser pistol disguised as a hair dryer, that you can whip out by pressing the right mouse button. Breaking news: this cute game is a Third Person Shooter.

CUTIE CON CARNAGE

Reading "Third Person Shooter" might frighten those who, thanks to Sony's "greatest titles", expect this game to be a slow "cinematic experience" where you'll be constantly peeking out of a wall to shoot people, and see some broad cry about it. Fear not, Onirism doesn't have a cover system, and your movement isn't slowed down when you aim. You can sprint, slide, dive, go prone and roll around, all while shooting or beating enemies to death. All of it works smoothly, and there is no cooldown between the dodges, only a stamina bar.

What you get is pretty much Ratchet & Clank with a tiny (tiny)



None of the cosmetics available are locked behind DLC or a battle pass. In this economy? Shocking, I know.

pinch of Total Overdose,

where Berettas and R.Y.N.O.'s are replaced with NERF shotguns, water pistols and crayon miniguns. Carol won't be stuck with the same moveset during the whole game and will acquire upgrades like an air dash during her adventure. Now, what about the gunplay? It's mostly good, with a side of questionable choices. Your laser dryer does a fine job at being your backup weapon, and will later be upgraded with mods as you progress just like your moveset.



Carol will also find other guns, dropped by downed enemies or in treasure chests. A great majority of them work nicely, some have meaty sounds or deal a lot of damage, but a select few of the available arsenal are either jokes or downright terrible, something you should expect when the game boasts around 100+ guns and gadgets. Yes, a hundred.

can explore at your leisure. A few vehicles with mounted guns are at Carol's disposal to explore some of the more open areas. The vehicles aren't exactly exquisite to control, but they handle decently enough to not make the trip a chore. When it comes to the graphics, there are ups and downs. The most recent additions to the adventure are obviously very gorgeous to look at, but a few levels are starting to show signs of age.

You can backtrack to almost every visited place and teleporters are available all around Crearia, which also serve as a shop to buy guns and costumes for Carol using in-game currency. The designs look great, but some clothes, like the levels, are getting old and need an overhaul.



Meet Emily: owner of a soda factory, self-proclaimed "Best mom", and the reason why I don't fear spiders anymore.

It doesn't show it during the first hour of the game, but Onirism is pure NERF porn. Revolvers, SMGs, shotguns, rifles, LMGs, RPGs, miniguns, grenades, throwing axes and scissors (buttsauce!), landmines... Carol got all the tools she needs to go against a varied bunch of hostile creatures, including, but not limited to half-naked frog-orc barbarians, communist bear mercenaries, living beheaded kamikaze dolls (The game loves to get seriously serious at times) and... big-breasted demon girls? In a western game?

ALICE IN MURDERLAND

Varied moveset, varied weaponry, varied bestiary, and all of this is shoved into varied environments you





You might not see well in this screenshot, but yes, these are kamikazes in the desert. We finally have it, Serious Sam II-2.

If there is something where Onirism is always on point, it's most likely the music. It's an absolute treat to listen to the soundtrack. From blood-pumping electronic or metal battle themes, to disco tunes or even a banjo solo, the game's composer delivered both quality and quantity.

Each zone has its own share of silly story cinematics, where Carol steals the show with her fiery temper. She doesn't hesitate to throw punches, commit questionable acts of violence, and crack some one-liners in front of retarded Sackboys, corporate mercenaries, or magical living plants.

The levels are also full of secrets, paths leading to an upgrade or a new weapon, arenas or even bonus levels, taken straight from a Crash Bandicoot game.

Even in its unfinished state, there is a lot to discover. Count 12 hours minimum to blaze through the levels, 12 hours more to look for the secrets, and expect around 12 hours of remaining content coming soon in the campaign alone.

Yes, Onirism has more than just a solo mode, you also have access to three arcade modes: a score attack mode with a set of upgradable weapons and gadgets, a Call of Duty Zombie mode themed around Halloween, Christmas or summer, and a free-for-all arena. All of these, and even the campaign, are playable up to 4 in local multiplayer, with proper online coming soon.



At its best, Onirism looks gorgeous. Too bad we can't say the same for all the environments available.

LITTLE GLITCH YESBETA

But with such a chaotic mess of content and feature creep, something you would never expect from a 5-man dev team, obviously, there have to be some problems, and the game will constantly remind you in painful ways that it's not done yet. The game is in early access, therefore, unfinished. The most glaring problem has to be the optimization. No SSD? Fuck you, here's a whole minute of loading time between the levels and a bit more when you boot up the game, if you're lucky. The game is also prone to crash and can lead to either losing three minutes or your whole

save file, depending on how much God hates you. At least, the game runs smoothly on RTX 2060 on very high settings, while a 1060 can keep a steady ~60 FPS on medium settings.



enough to remember where to go, and any help beyond an automap would ruin the fun in exploring the game, but anyone with the attention span of a goldfish (like children and Polygon's writing staff) will have trouble progressing without issue.

But the most unnerving thing is how Onirism just fails at even covering the basics. You can't assign an action to the middle mouse button, there is no quick switch button for your weapons, the options menu is ass backwards, the settings for the music and SFX don't even function properly, there is poor controller support especially in the menus... and these problems have been left unaddressed for several years, and while we can forgive an Early Access title for having bugs and crashes, not having a functioning options menu is something that should have been fixed yesterday.

Outside of a glaring lack of polish, the difficulty is also unbalanced. Should you already know how Ratchet & Clank or any similar TPS plays, 90% of the game will be painfully easy for you, even on the hardest setting. The rest of the time it turns into a death fest. You can blaze through everything for hours, only to get filtered by an old bonus level that clearly was made prior to the many gameplay evolutions the game has received during development.

There is also no map, no quest marker, and no objective list, everything is told to you through cinematics. I appreciate that Onirism believes that you are intelligent



It's a shame that the hunt mode doesn't keep track of your hi-score yet...

CONCLUSION

When you take all of this into account, who is Onirism even made for? The lack of handholding and the difficulty spikes will make kids cry. Only the rare curious man in his mid-life crisis, who already played through Jak & Daxter, Max Payne,

R&C and more, might on a whim go past the first impressions the screenshots give him, and open this Pandora's toybox that is Onirism: a throwback to the early 2000's action-adventure era, full of action, platforming, mini-games, and most importantly, fun.

Onirism deserves to be recognised as one of the greatest half-games ever created, but there is still lots of work to do, starting with making the whole thing work properly and give the quality of life improvements it desperately needs. For now it is an unexpected trip to fun town, as crazy and unhinged as it is janky, and we can only wish Crimson Tales good luck and godspeed in completing this project.



GENRE: Third Person Shooter

THEMES: Cute, Action, Humor

ESRB: Not yet rated

EA RELEASE: April 26th 2019



TRIP DOWN MEMORY LANE

Onirism doesn't simply take notes from older titles to build its gameplay, it also loves referencing popular games and movies with varying degrees of subtlety. There is the very obvious reference to Call of Duty's zombies, as one of the Tales levels is just the TranZit map from Black Ops 2, but we can also find GoldenEye, Resident Evil, Blood, Doom, and more. Mixed with the game's light-hearted humor, all of it remains tasteful, as Onirism stays away from unfunny Internet memes or heavy-handed toilet jokes (looking at you, Borderlands, you sack of shit...).

NOTICE

CONTENTS:

- High amount of content despite early access
- Tight movement and mostly fun weaponry
- Humorous characters
- Overall gorgeous art direction
- Decent, but unequal graphics
- Lots of jank and crashes
- Unbalanced difficulty

HAZARD RATING

SAFE

CHAWWW MAN!
THERE'S TOO
MANY GAMES
COMING OUT
AT ONCE!

MY MOM WON'T
GIVE ME AN
ADVANCE IN MY
ALLOWANCE

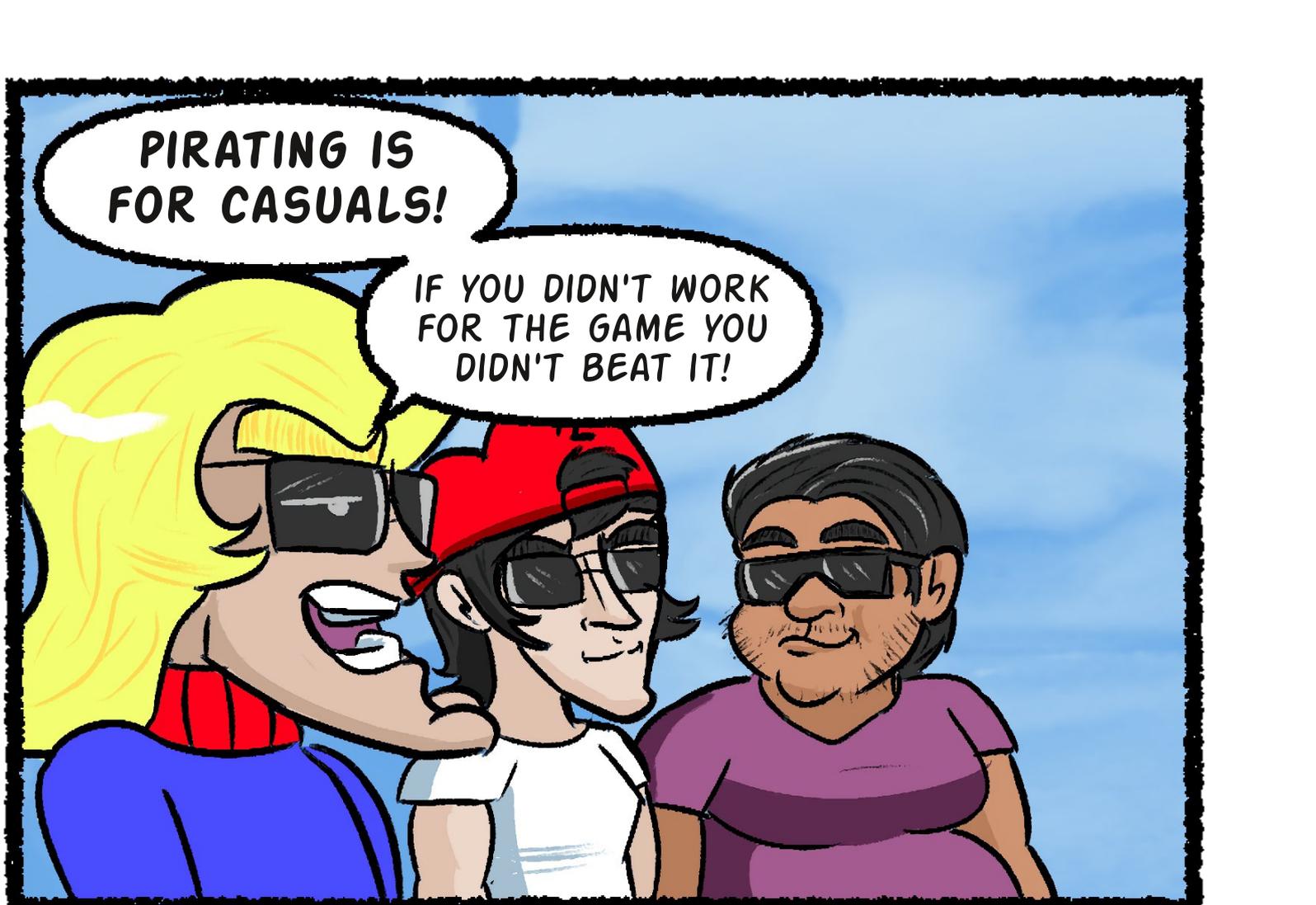
OYE MENG,
I CAN ALWAYS
JUST PIRATE
THEM FOR YOU!



WAIT!
I HAVE A
BETTER
IDEA!

AMAZON WAREHO
(FORMERLY COOL MALL
NOW
HIRING!



A comic panel showing three men from the top panel. The man with blonde hair and sunglasses is speaking. The man in the red cap and sunglasses is listening. The man in the purple shirt and sunglasses is also listening.

PIRATING IS
FOR CASUALS!

IF YOU DIDN'T WORK
FOR THE GAME YOU
DIDN'T BEAT IT!

A comic panel showing a man with a beard and glasses standing by a doorway filled with stacks of blue boxes. He is holding a white bag. A man with blonde hair, sunglasses, and a blue jacket is crouching on the ground, holding a handgun to his own head.

PUT THE GAMES
IN THE BAG OR I
WILL SHIT MYSELF!

HERE'S WHAT THE CRITICS* SAID ABOUT OUR LATEST ~~TURD~~ GAME

THE LEGEND OF **ZELDA** TEARS OF THE KINGDOM

10/10

"I've never played anything like it before!"

-Guy who actually never played a single video game in his entire life

10/10

GROUNDBREAKING!
"You can move around, jump, and do stuff!"

100/10

"Muh childhood!"
-Machild in his 40's with his house full of Nintendo merchandise

25/10

"It has 'Zelda' in the title!"

9/10

"Nintendo's bribe wasn't enough"

10/10

"Don't ask questions, just consume product, then get excited for next products"



NINTENDO
SWITCH

* That we absolutely didn't bribe or coerced in any way, like by threatening to not give them any more free review copies if they didn't comply :^)

Scamming our customers with nostalgia baiting since the 90's

Nintendo[®]

Gondola Cards!



6

DOOM SGROLLER



8

DRIG OR DREED



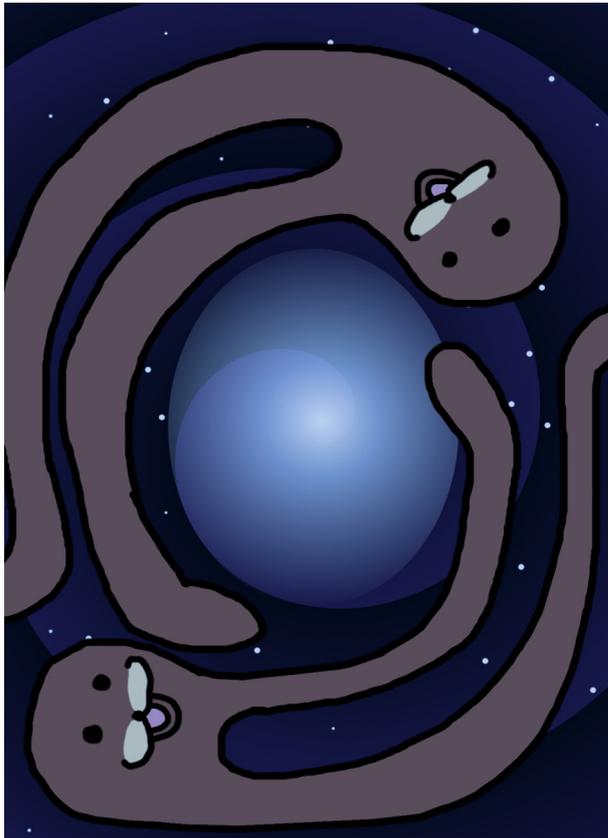
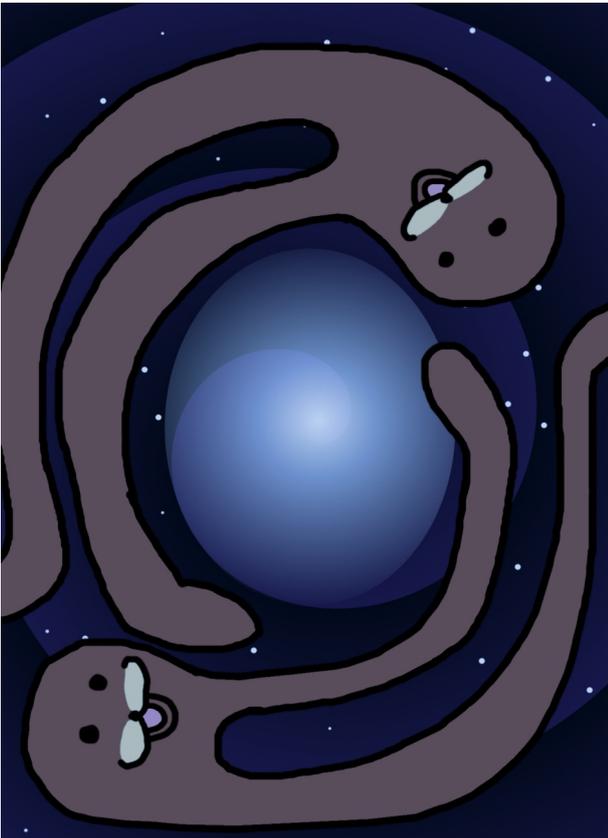
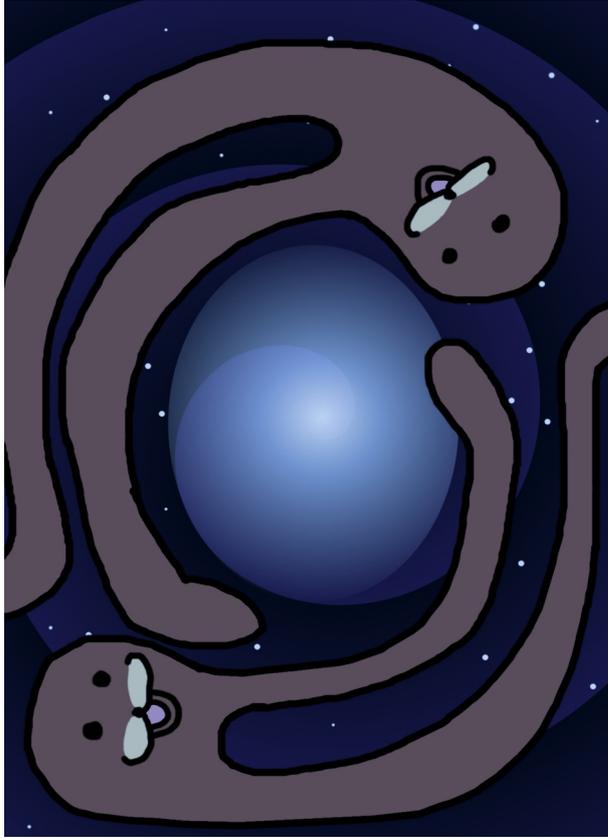
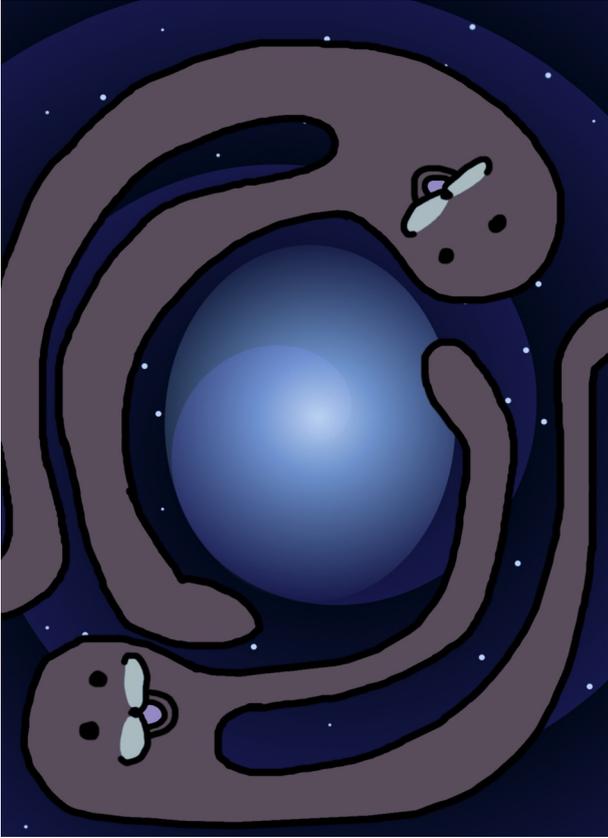
1

GONDOLEGG



3

INSOMNIAG



DO WHAT YE WANT
COZ A PIRATE IS FREE

YOU

ARE A PIRATE



