

#14

# The Monthly Silly

## Panzer Dragoon

A fun rail shooter that could have been  
so much more than it is

They're having a race!



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## Silly Spotlight 1

# PANZER DRAGON

Panzer Dragon is a rail shooter released for the Sega Saturn in 1995, with a remake in 2020 which we don't talk about.

The game takes place over the course of six stages, and is fairly straightforward gameplay-wise.

Enemies come at you, you shoot them down while dodging around or occasionally shooting down their projectile attacks, it's all fairly standard rail shooter stuff. It does, however, do this interesting thing where you can use the L and R buttons to

turn the camera 90 degrees to the left or right. While you're looking anywhere other than forwards, you're left unable to dodge attacks, so it's a bit of a risk, but it's often necessary to take down enemies, with the game giving you a radar in the top right corner to show where around you the enemies are.



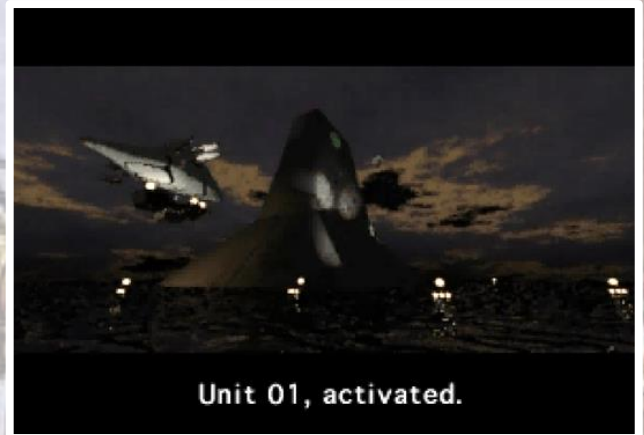
The multi-directional camera system also works well with how the game uses lives. Panzer Dragon features a limited lives system, forcing you back to the start if you run out. Some people have issues with these sorts of systems, but given how the whole thing can be beaten in around 40 minutes, I think it's fine, I really have no issues with it and if you use save states to ignore it you might be

a bit of a baby. Anyway, after each stage, you're shown the percentage of enemies you took down, and granted extra lives based on that; I don't remember the exact numbers, but I think 80% is an extra life, 95% is 2 lives, and I'm assuming 100% is 3 lives, although I never actually accomplished such a thing. I really like this! It creates an incentive to go for as many enemies as possible, forcing you to look around yourself at all angles and risk being opened up to attack if you're not careful, in order to get more extra lives. Of course, you can focus strictly on your own survival if you wish, but while effective in the short term, this leaves you much less room for error in the much harder later stages, and is also just less fun.



Gameplay aside, it's also a wonderful game to look at. Visual appeal varies somewhat between stages, I wasn't as fond of the look of stages 3 and 5 for example, but when it's good, it's really good, with stages 1, 4 and 6 being particular favourites of mine. Just from looking, it's clear an intense amount of thought and care has gone into creating the game's world and setting. That being said, for such a stunning, visually inventive setting, the story taking place within it feels... oddly rudimentary?

The story here is very simple. Told through a small handful of pre-rendered CG cutscenes, the main character ends up on a strange blue dragon, and is tasked with making sure the Ambiguous Evil Faction doesn't get their hands on the black dragon bioweapon. It's a very arcade-y sort of game, so to an extent you can say it makes sense there wouldn't be much of a story, but given how striking and creative the setting feels, it just left me wanting more. There's so clearly a great story begging to be told here, it's disappointing to see the game not really do all that much with it.



Panzer Dragoon is an odd game, one where I'm really not sure how I feel about it. The core rail shooter gameplay is fun, if occasionally a bit annoying, but it doesn't really do much that stands out to me as especially unique. And while I do love the vague idea of a story that's suggested by the game's setting, the actual key events that take place don't really offer anything that interesting either, the real good stuff being a handful of backstory details tucked away in the

game's manual. Even compared to something like Star Fox 64, another rail shooter released within a couple years of this game within the same console generation, there's still really nothing here. The game is certainly an interesting time, and given how it only took me a few days to get through I'd have no hesitation in recommending it to anyone who thinks it seems like their thing, but it feels more like a proof of concept than an actual complete title meant to be enjoyed on its own merits. And, given the existence of Panzer Dragoon Saga, an RPG/rail shooter hybrid also released for the Saturn as a sequel and presumably taking place in the same world, I'm inclined to believe that's exactly what this game was. God I need to play Saga at some point, definitely reviewing that one too once I get around to playing it in a few months's time.

Final Score	
Gameplay - 7	6
Story - 3	
Look/Sound - 8	

# Silly Spotlight 2

# UFO 50

UFO 50 is a compilation title comprised of 50 unique games, released for PC in 2024 and Switch in 2025.

When I say 50 unique games, I mean that exactly how it sounds; they vary in length and quality, but these aren't quick minigames you'll be done with after a few minutes. No, each game here is far more fleshed out than you might anticipate, to the point where there are plenty in here I've put several hours into by themselves, and where it's honestly a pretty difficult collection to review. After all, when the games are so distinct from each other, what can you really say that covers all 50?



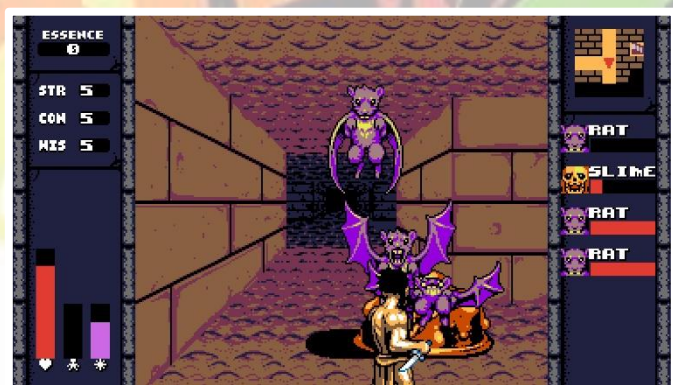
Well, the collection does feature a broader meta-narrative, which I suppose would be a good place to start. The games were all created in-universe by a fake development company called UFOsoft, and each come with fake release dates ranging from 1982 to 1989. From this, you might think this meta-narrative will play a large part, that the games will all

ultimately exist in service of a single "end goal" revolving around the company's history, but... no, not really. UFOsoft is basically a normal company, they're just here to give a fun extra bit of context for each of the games. Personally, I really like that it's this way; I've seen some people disappointed by the lack of emphasis on UFOsoft as a company overall, but the way I see it, the overarching story being so minimal allows each individual game to stand more on their own merits. Which, given that said individual games are generally very good, I think is a good thing.

Anyway, the games! UFO 50's website and Steam page both talk about wanting to "modernize" the feel of the old games it takes inspiration from; it does certainly do this to an extent, you're much less likely to get ambushed by an unseen enemy and knocked into a pit than in something like Ninja Gaiden, but I'd actually argue the collection's merit is in



not trying too hard to make the games feel modern. Plenty on here still use the old "run out of lives, go back to the start" structure, the games basically all just leave you to figure it out yourself without any tutorials, and they lack any sort of option to make the games easier if you find them too hard. It might not be as blatantly unfair as many older NES games, but it also doesn't try to embrace modern "accessible" design conventions too much, and is all the better for it. It's clear it was made by people who genuinely like these old games, as opposed to enjoying the aesthetic but believing they're "outdated", and that they can do "better" now.



Adding to this feeling, many of the games on here are clear homages to specific titles. Velgress is a much faster Kid Icarus, Vainger is Metroid with a gravity gimmick, and I'm not entirely sure what's going on in Planet Zoldath but it feels vaguely like Zelda 1. There are also plenty of games in genres you don't really see anymore, like point-and-click adventure Night

Manor, arcade shoot-em-ups Caramel Caramel and Star Wasp, or my personal favourite, first-person dungeon crawler Valbrace, which has no in-game map and requires you to draw one on a sheet of graph paper yourself. Probably my only real issue is with the way saving works; some games require you to beat them all in one go, while some autosave between stages. Figuring out which one the game you're playing is, of course, is pure guesswork! A good few times I lost progress by mistakenly assuming I could pick up a game where I left off, very annoying. Elfazar's Hat is probably the worst example for me, since that one gives you infinite continues but doesn't save your progress, which are two design decisions that seem very strange when paired up with each other. Great game though, still love that one.

But even if the saving is a bit odd sometimes, I can't stress this enough, UFO 50 is a collection of 50 entire complete games. If you are someone who likes games – and, I mean *actually* likes games, the type who can see the artistic value in pure gameplay and doesn't need them to try to be movies or whatever, then you'll definitely find at least a few games in here you'll love. UFO 50 is a €20 collection which features multiple games I'd have paid €20 for by themselves, I cannot recommend it enough.

Final Score	
Gameplay - 10	9
Story - 7	
Look/Sound - 9	

# Kill Your Friends!

# Kirby™ AIR RIDE

Kirby Air Ride is a racing game released for the Gamecube in 2003. The game features three main gameplay modes, two of which are equally deserving of being discussed at length, so I'll go over both of them.

The first, Air Ride, is the game's standard racing mode. You choose from one of only eight tracks (plus an unlockable one, but it's not very good), and off you go! Probably the first thing that stands out about the game is the controls; you accelerate automatically, and everything else is done with the A button. The "everything else" in question is, mostly, drifting; you hold A to start drifting, which makes your movement slow down drastically and builds the metre in the bottom right corner, and when you release A, you'll get a little speed boost in the direction you're facing if the metre is full.



I quite like the drifting. No particular comments, it's just fun and satisfying. However, that's not all; if you use the A button while near an enemy, Kirby will inhale them and gain a Copy Ability! This is a great mechanic! In theory! Yeah, at first it seems like a really fun use of the concept of a Kirby racing game, but the actual abilities themselves really aren't all that good. They're nearly all used for attacking other players in

mostly the same ways, and I'm not sure how effective they actually are, but the complete lack of feedback from hitting another player makes them feel completely useless. Additionally, there's only ever four players in a race at the same time, so finding another racer to attack within the remarkably short time limit the abilities tend to come with is often easier said than done. Honestly, you could remove them entirely and I doubt all that much would change.

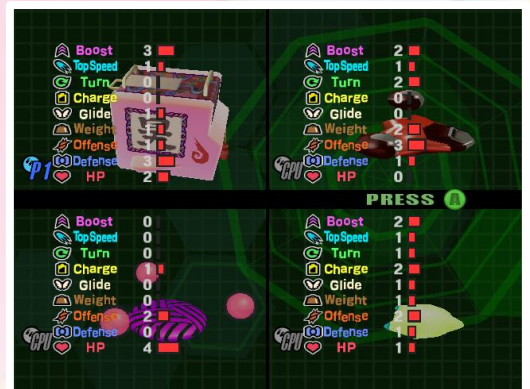
So, that's Air Ride; it's a bit barebones, there aren't many tracks and the copy abilities feel borderline useless, but the tracks it does have are all fantastic, and the whole thing controls really nicely. So, how are the other modes?



Top Ride is a strange top-down mode. It's kind of weird and unremarkable and I didn't play much of it. Anyway, City Trial!!! This is the third mode, and from what I've heard, seems to be most people's favourite. You get plonked down in a big open map along with three other players, and spend five minutes driving around, picking up various stat boost items that can be found across the map.

The map is fun and well-designed, there's a few fun secrets scattered about, I really like this phase. Interestingly, copy abilities are far more useful here, since attacking players makes them drop stat boosts you can then grab for yourself.

Then, after the timer ends, you'll be transported to a random "stadium", competing against the other players in one of various possible random games to determine the overall winner. These... hm. These vary in quality immensely; some are actually quite fun and interesting, but a few of them, such as Air Glider, High Jump and Drag Race, function more as simple stat checks. On



these, your performance is entirely determined based on if you happen to have a lot of the one specific stat the game is testing you on, and it just isn't very fun either way. Lose and it feels arbitrary, win and it feels unearned. Not all the game's stadiums are like this, and it does fortunately let you choose a specific one if you prefer, but the presence of the stat check ones does worsen the experience somewhat.



Kirby Air Ride is an odd one for me. Originally I had an entirely different ending for this review planned, until I played more and realized it's a game that becomes more enjoyable the more you ignore what feels like the "default" way to play it. Racing against friends in Air Ride mode can be fun, but the lack of interference between players means it's not as fun as it could be, and singleplayer races against

the CPU might as well be completely pointless. No, singleplayer Air Ride is much better on Time Attack or Free Run, modes which allow its tight controls and beautiful track designs to truly shine. And for multiplayer, City Trial offers a far more chaotic experience, the free roam phase and certain stadiums both being far more designed to facilitate player interactions. As long as you don't pay attention to how it feels like the game expects you to play, Kirby Air Ride is a great time.

Final Score	
Gameplay - 9	8
Story - 5	
Look/Sound - 8	

# Easy Emulation

# MICHAEL JACKSON'S MOONWALKER

Michael Jackson's Moonwalker is an action platformer released for some reason for the Sega Mega Drive in 1990. You play as Michael himself, and oh no, the evil Mr. Big has kidnapped all these children! You need to scour through each of the game's many open-ended stages, finding all the hidden little girls before you move onto the next stage.



I'll be completely honest and say I started playing this game as a joke, I thought it'd be a bad game that'd make for a funny review, but it's honestly surprisingly fun. As well as the regular jump and attack buttons, you can also hold C to spin around, with Michael throwing his hat as a projectile once the button is released if you held it for long enough. The spin makes you invincible to enemy attacks, but quickly drains your health while it's being used. Personally I found the

health drain a bit too fast, it felt like it outweighed most of the spin's potential usefulness, but it is very useful in some specific situations.

The health system in general is interesting in this game. When you locate a little girl, Michael regains health; I'm not really sure what they meant by this, but it works well from a gameplay perspective. If you can see that there's a girl nearby and are surrounded by enemies, the spin is actually very useful, since if you use it to quickly defeat the enemies and save the girl, the health you gain from saving her will actually outweigh the health lost from the spin. Like I said, I do think the spin should drain your health a bit slower, since in normal situations there's a chance you'll lose less health from just getting hit once or twice, but I still like it as a mechanic in theory, and it does have its uses.





Oh, and if you use it for long enough to lose half your health, Michael will start dancing, and every enemy on screen will join in before immediately falling over and dying. As funny as this is, it's basically useless, there's never a reason to do this. It's great for the sheer spectacle of how silly it is, but you will never be in a situation in which there are enough enemies on screen in a singular given part of the stage that you lose less health doing this than just dealing with them

normally. It's a fun idea for a mechanic, but personally, I think they should have made it something that fully heals you on use, but you can only do once per stage. Gives it some actual usefulness without taking away the high risk.

Probably my main issue with this game is the really strange sense of difficulty. The game is split up into 6 stages, each with 3 acts; from stage 3, the Woods, onwards, the game gets more fun and difficult, but the first 2 stages are absolutely piss easy. And, since the game uses a limited lives system, requiring you to do the whole thing over again if you run out, you're stuck having to replay these very easy, much too long first stages, which gets exceedingly



tiresome after you've already beaten them several times. Honestly, they're pretty boring even on a first playthrough. Granted, if you're playing on an emulator you can just use save states, but the game was designed with you replaying these far too easy early stages in mind, so it feels fair to critique it for this.



The soundtrack is also of course very good. The whole thing is made up of 16-bit renditions of Michael Jackson's music, and to be honest it's probably the main thing the game has going for

it, if you're not going to play it at least give these a listen. It's very self-explanatory, so I don't have much to say on it, but I'd have been doing the game a disservice if I didn't mention it.

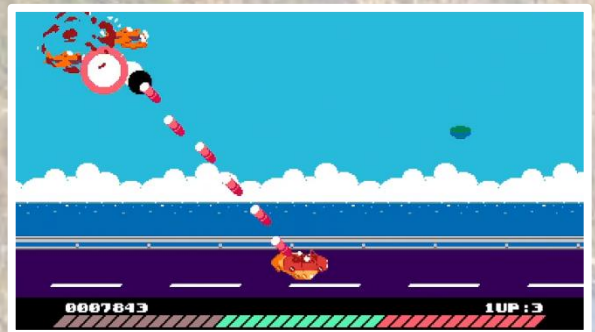
Playing Moonwalker was a strange experience. Like I said, I fully expected it to be bad, or at best mediocre, but it was actually quite good. It's always fun to play a bad game and review it for Shame Corner, but it's even better when you're pleasantly surprised by a game that seems like it should be awful.

Final Score	
Gameplay - 7	7
Story - 5	
Look/Sound - 8	

# Lost in Space

# SEASIDE DRIVE

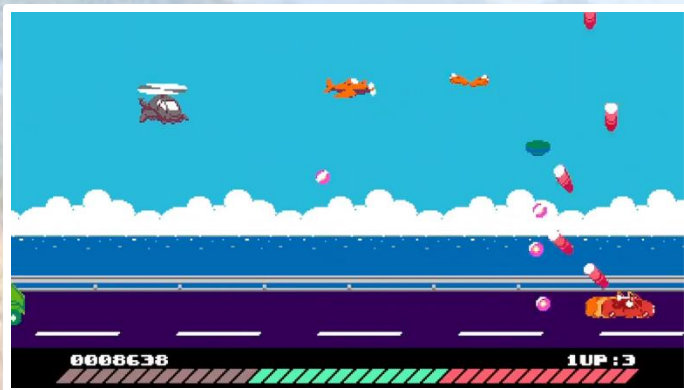
Seaside Drive is an arcade-style shoot-em-up, and the 48<sup>th</sup> game in the UFO 50 collection. You play as an unnamed character who decides to go for a long drive by the seaside, and is attacked by various enemies along the way, ranging from ghosts to military vehicles to The Funny Shapes. The main thing setting it apart from UFO 50's other shoot-em-ups in terms of gameplay is the Charge Metre; driving to the left causes the metre to go up, driving to the right empties it out, and staying still gradually drains it away. While the metre is full, your shots deal more damage, and they're weakened the emptier it gets.



I quite like this mechanic. The game happens from a sideways perspective, and since you're in a car you obviously can't move up or down, so it helps give the game a bit of extra depth in exchange for losing the extra axis of movement. The fastest way to gain Charge is to move up to the right end of the screen and suddenly swerve back down to the left, but this, of course, assumes you won't get hit by anything. When the metre is empty your shots are basically useless, but focusing too hard on keeping the metre full means entering potentially disadvantageous positions.

If you can clear a stage without dying, you'll also enter a Bonus Stage where you play car Breakout. A big coin in a bubble will bounce around and destroy the floating coloured blocks at the top of the screen once it hits them. You can also shoot the blocks to destroy them too, as well as needing to use your car as a paddle to keep the coin from landing. If you destroy all the blocks, the coin is released, and you gain a few extra lives!





Seaside Drive is fun, it's really fun actually, but what I love about it is how it uses its gameplay and presentation to tell a story. The game is split up into four stages, starting in the afternoon, then moving into sunset and night before the final sunrise stage. What I find interesting about this is how it manages to effortlessly get you into the main character's head, and tell a really engaging story in which basically nothing actually happens.

The soundtrack for the first two stages is nice and upbeat, conveying a kind of casual sense of having just decided to go out for a drive on a whim, it's all very light. The third night stage, though, is much quieter; the background is pitch black, the difficulty takes a sudden spike up from the last two stages, and the music is much more atmospheric.



Your character's been driving for a while now, and he's probably got a lot on his mind, which makes the final stage hit even harder.



The sun rises across the waves, the sky brightens, and the triumphant final stage theme kicks in. There's something cathartic about the whole thing, as if a weight has been lifted off the main character's shoulders, and it's wonderful. If you'll allow me to get a bit pretentious, I don't think the

enemies are actually "real" in universe. Rather, I consider them manifestations of the main character's idle daydreaming, something that keeps his mind occupied in the same way the fast shoot-em-up gameplay keeps the player occupied and gives them something to do. It just makes more sense this way, the rest of the setting comes across as relatively grounded and I doubt the army is actually sending tanks and helicopters in to kill this random man.

Seaside Drive is an amazing game. It's a game about a guy who goes for a long drive to clear his head, and even the tiniest details are designed to get you into his perspective. For example, each stage waits a few seconds at the start before spawning any enemies to let you take in the new view and enjoy the music, as if he's briefly slowing down to look out the window, and the game features no saving feature, forcing you to experience the whole thing in one go as he does. It's not so exceptionally amazing as to feel truly deserving of a full 10/10 in my eyes, but it's certainly a game without any real flaws, and I can certainly see how someone might give it such a high rating.

Final Score	
Gameplay - 9	9
Story - 9	
Look/Sound - 9	

Guest Edition!  
BY DIGI-SASHA

# NEON WHITE



Neon White is a strange, colorful first person indie platformer that stylistically would be right at home with that genre of strange and colorful games from the early to mid 2000's. Visually borrowing a lot of elements from anime of old, first person shooter mechanics and mixing it with bite-sized stages that work essentially as a puzzle, having you figure out the shortest, most optimal path to securing victory.

The game features White, who is a Neon, sinner plucked from what's essentially a purgatory to participate in a sick, twisted game with other Neons, to see who can slaughter the most demon invaders and be the one who'll get their place in heaven. Over the course of the game, we get to meet our fair share of wacky characters with their own distinct personalities and past connections to White. Oh yeah, White has amnesia by the way! Forgot to mention that, silly me! And together they try to take down the corrupt hierarchy of heaven itself...

Let's talk about the story first. The plot of the game isn't the most groundbreaking. Character writing, however, is where the sauce is. Now, to describe the early dialogue of Neon White as cringey would be a goddamn understatement. It's extremely cheesy, with corny references to pop culture and just the most out of pocket lines you can imagine all presented in these visual novel style cutscenes. However, the cringe quickly grows on you and what helps are all the additional character interactions you can unlock over the course of the journey. See, upon completing each level, you gain the ability to unlock a hidden gift in it, which you can then give to a corresponding character to raise your affinity with them, Persona-style. And those scenes, especially the later ones, genuinely have some really touching moments in them, making these wacky anime-tropes for characters feel real. Again, the writing is very much an acquired taste, it may not be up your alley, but if you can get past the initial "what the fuck am I playing" feeling the cutscenes give off, you can actually get to really like some of the guys you get to yap to in this game.

At the end of the day, Neon White is a gameplay first, story second kind of experience, so let's talk about it!



As mentioned earlier, the game is divided by levels, which themselves are divided into different chapters, containing unique visuals, gameplay mechanics, etc. with each being a bite sized obstacle course lasting anywhere from 20 seconds to a minute. That being on a good run, however. And that's where Neon White shines. It's a game that WANTS you to speedrun it. Every level is designed in a way where nothing distracts you from getting to your goal, but the real challenge lies in finding ways to cut down on the time it takes you to complete any given stage with the ultimate goal being to obtain the best possible time in each level, with the game rewarding your performance with either a bronze, silver, golden or a platinum cup, with you being able to go even further beyond and obtain a developer record ruby cup.

Another major mechanic of the game are weapon cards. Each level in the game can only be completed once you kill all the demons, and to do that you need to collect weapon cards strategically placed throughout the stage. Each card can be used in 2 different ways – either to shoot the gun, or to discard it and use a special ability of it on the fly. For example, a regular pistol is just that – a pistol, but once discarded it gives you a burst in the air, which you can use to get to higher points or to remain in the air, or a rocket launcher that can also be used as a grappling hook. You can also stack up to 3 cards of the same type at once to keep things always moving, and it's glorious.



The game gets a LOT of mileage out of this mechanic, keeping each level fresh and making you always go out of your comfort zone with each new encounter. The enemy variety is also great, generally corresponding with each weapon type nicely, they're not particularly deadly on their own, but sort of have this quality of a row of rings in a Sonic game or coins in a Mario Maker Speedrun level, where you know if you see them, you're doing something right.

Visually, the game is alright, very colorful environments with nice variety that don't distract you from your objective, the 2D artwork the game has is also good, even if it can give off this 2000's faux anime "How to draw Manga" vibes, but it certainly has charm to it and not to say the artists working on the game aren't talented. Probably the most famous thing about Neon White is its soundtrack, being 2 albums worth of music composed by the electronic band Machine Girl, the OST is a bop and is both an amazing listen both in-game and outside of it, helping really enhance the ethereal feel of a lot of the game's environments.

Overall, Neon White is not the most groundbreaking or revolutionary video game experience under the sun, but it's the one that knows what it sets out to do and does it with excellence. I know it seems like I'm meat riding this game and that's because I am! Neon White is an extremely fun game, one that on a casual playthrough can be beaten rather quickly but it has a lot of depth to it and the most dedicated of dopamine seekers will certainly get a kick out of trying to ace it to the fullest and in that regard it's probably the best modern day arcade-like experience one can ask for.

Final Score	
Gameplay - 9	8
Story - 7	
Look/Sound - 7	

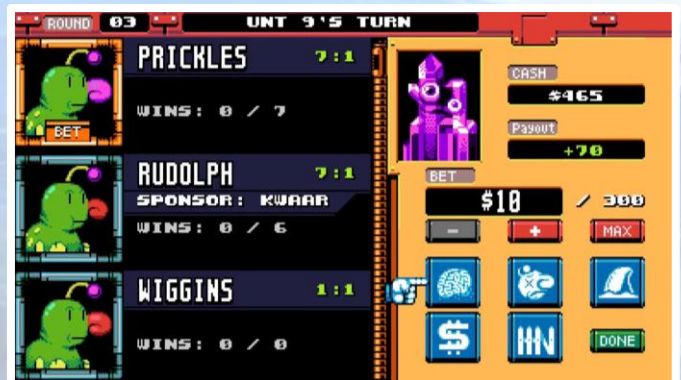
# The Yap Trap

## How I Rank

# Stories in Games

Of the three category scales I use for the final rankings of games, Story is probably the most interesting to talk about my process for. To be honest, I've been questioning the usefulness of those categories anyway as of late, I think they risk making reviews feel a bit "checklist-y" if that makes sense, but I'm keeping them for now. Anyway, stories!

To me, what makes a good story in a game is a bit different to most other forms of media. In many cases, you actually don't need to directly communicate that much, you can simply let the game itself do the talking. This is the reason I chose Seaside Drive to talk about earlier in this issue; UFO 50 has a few examples of that less direct, more atmosphere-driven storytelling, I think Quibble Race and Onion Delivery are also good examples of it to name a few, but Seaside Drive is such a perfect example I felt I needed to talk about it for this Yap Trap to make sense. Rather than explaining what I mean by "storytelling through gameplay and art direction", I can simply point at Seaside Drive, a story that would probably be terrible in any



other medium, and say, "that".

I think when people talk about storytelling in games, they're too quick to focus on the more direct examples, such as cinematic movie-games like Mixtape or Life is Strange, or cutscene-heavy AAA "action" games like The Last of us or the recent God of War games. This type of storytelling can work, but I don't find it ideal for the medium, and I think focusing on it exclusively creates a bad standard. A



game like SMT Nocturne, for example, one of my favourite stories in any game I've ever played, gets written off by some people as "not having that much of a story", simply because it knows when to leave the player alone and let the atmosphere and environments speak for themselves. Zelda: Breath of the Wild is another great example of this; it takes place in the ruins of a half-dead kingdom you have to save from complete destruction, it makes sense you haven't constantly got characters prattling away at you in long, dialogue-heavy cutscenes. When it comes to storytelling in games, less is often more.



Games are also wonderful at allowing the player to create their own story. Games like Tomodachi Life or the Etrian Odyssey series invite the player to create their own characters, to imbue them with a sense of personality in their imagination based on their in-game attributes. These games also might not feature much direct “narrative”, written in advance by the developers to be

experienced in the same way by every player, but I'd argue they're examples of excellent stories in games nonetheless.

Games are also uniquely excellent at conveying worldbuilding and a sense of place. Games like Solatorobo, Azure Dreams or the previously mentioned Breath of the Wild are able to create locations that feel real and lived-in, both due to the care and thought put into designing their worlds and the fact they allow the player to



personally explore their environments and experience them in a much more direct way. I remember back when I released the very first Monthly Silly issue, some people I showed it to found it funny that I gave Wii Sports Resort a 10 in its story category, but I stand by that decision for exactly this reason.



So, that's my opinion on good storytelling in games, but what about what makes a bad story? Usually, if a game doesn't really try to have a story in any sense of the word I'll give it a 5 in that category, like I did for Kirby Air Ride and Moonwalker earlier in this issue. While a great story is needed in my view to elevate a game to a perfect 10/10 overall score, not having one at all won't really

detract from my view of a game beyond that, so if a story is ranked below a 5, which is rare, that means it has to have done something I genuinely dislike.

This can be anything really, but in the case of Panzer Dragoon, it was really just wasted potential. Just as I gave that game's story a 3 for not adequately exploring what I thought was a really interesting world, I could see someone else giving it a 7 for the simple presence of that world in the first place. Beyond that, it's very rare for a game's story to actively detract from my experience, and usually it just comes down to me not liking the way it's told. Bleach: ReBirth of Souls and HxH: Nen Impact are both just poorly-done retellings of moments from their respective franchises, Sonic Generations and Frontiers both feature writing I find extremely grating for opposite reasons, and SMT: if, like Panzer Dragoon, was an instance of what I found to be a fascinating concept and setting going largely unexplored. Usually, though, and maybe this is just the types of games I tend to play, truly “bad stories” are rare.

What's Next?

# STARFOX

It's fucking 64 again.



WHY DO THEY LOOK LIKE THAT???. It's so goddamn ugly and off-putting I hate it so much why the FUCK did they think this was a good idea, some characters just don't look good in a more realistic style. "Oh buhbuhbuh it's closer to the original box art so-" I don't give a shit!!! The "original box art" was never that good to begin with and was never once reflected in the actual games, I swear to God if Sonic looked exactly the same as he does in all his games but there was one singular piece of early box art where he looked like that fuckass early version of his movie design you dense motherfuckers would have defended that as well. And even then!!! This is still worse!!! The early box art was kinda bad but it at least had this weird, shitty charm to it, these are just awful. I really hope this shit fails as badly as possible, I'd genuinely rather never have a single game in this series again than have it continue on like this forever. Literally *this year* we had the Mario Galaxy movie too, and Fox's design in that was great, can't believe I got my hopes up for this trash. "Oh but it's not generic furry slop" wow yeah you're right, these characters definitely don't look like they were designed by people whose entire artistic careers revolve around making appealing designs for humanoid animal characters, that's a real fuckin solid point you've got there. I don't give a fuck how "unique" or "distinct" these look, they hurt to look at and that's all that matters to me. I don't care about being some dipshit contrarian who likes things because they're ugly or whatever the fuck, if they looked more "conventional" but actually had some semblance of appeal to them I'd take that any day over whatever this is. Oh, and it's also a 64 remake, because of course it is. Fuck me I hate this.