

#5

The Monthly Silly

MEDIEVIL:

Look at that silly British skeleton go

WAHOO!!!

he is here, for
some reason.

we gave him a knife :)

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Silly Spotlight 1

Miitopia™

Miitopia, released by Nintendo in 2017 for the 3DS, and again in 2021 for the Switch, is an RPG with a twist – instead of featuring a cast of pre-created characters, you make the cast yourself, using Miis to fill out various roles presented in the story. The story is simple; the Dark Lord, also played by a Mii of your own making, has stolen the faces of Miitopia's citizens, and is sticking them onto evil monsters to use as his minions. You play as a party of Mii adventurers with powers bestowed upon them by a mysterious, God-like figure, and must vanquish these monsters to return their faces to the Miis they were stolen from, and ultimately face off against the Dark Lord. But



really, what the game gives you is only half the story; the far more interesting part is the story you create yourself, which unfolds naturally through the bonds your Miis develop with each other.

The game features a system where through fulfilling certain conditions, your party members can grow closer to each other, giving them various benefits in battle, like being able to team up for a double attack or protect each other from harm. The game does a great job of making it really feel like your Miis are becoming closer, which is impressive given that the writers couldn't simply create two characters for you and have them get along. This is further enhanced by the addition of Outings in the Switch version, where you can send two Miis off to different places together, and just kind of watch them spend time with each other, leading to different interactions which range from hilarious to genuinely heartwarming. Speaking of the Switch version, it also adds the Makeup feature, which gives you access to character customization on a completely different level compared to anything Nintendo's ever done with Miis before; if you're going to play this game, please, get the Switch version.



I mentioned battles earlier, but how are they? Well... admittedly, this might be the part where I lose some of you. Miitopia features a fairly standard, turn-based battle system, only with the difference of not being able to control your other party members. That's right, everyone in your party except you acts automatically; to compensate, the game does introduce the Sprinkles, a limited resource which you can use at any time to restore HP or MP, bring fallen party members back to life, and more later on, which



adds a fun extra layer of resource management to the combat and means you don't spend most of the battles just waiting for your turn, but most battles are still fairly simple and formulaic.

The game's implementation of status ailments also deeply annoys me on a personal level. See, alongside the Sprinkles, the game also features the Safe Spot; place a Mii here, and their turn will go by without them doing anything, but they'll recover HP and MP, and any status ailments will disappear. Sounds great, until you realize that the vast majority of status effects in this game do the exact same thing: make your Mii unable to act. This means that even if you don't put them in the Safe Spot, they still can't do anything, meaning most statuses just boil down to "lose a turn". Aside from being incredibly annoying when you run into a group of enemies that like to spam status moves, this completely removes an extra layer of decision making that could have been really engaging, where you have to decide if you want to keep the ailment but be more able to act, or get rid of it faster but lose a turn. It's a shame, too, because there's so many different status ailments that clearly had a lot of effort put into their animations, but almost all of them just end up doing the exact same thing as each other.



Overall, Miitopia's a great game, but only for a particular type of person; if you like the sound of a fun, lighthearted adventure to save the world with a cast of characters of your own creation, who you'll get to see grow closer to each other through their travels, it's 100% the game for you, but

if you want an RPG with deep, intricate combat mechanics and a variety of interesting strategic decisions to make, I unfortunately can't recommend it. Oh! The game also got rated 18+ in Russia for being too gay, so that's funny.

Final Score	
Gameplay - 5	7
Story - 9	
Look/Sound - 8	

Silly Spotlight 2

MEDIEvil

MediEvil is a PS1 hack-and-slash developed by SCE Cambridge, and perhaps the most British game I've ever played. You play as Sir Daniel Fortesque, the legendary hero of Gallowmere who first led the charge against the evil sorcerer Zarok 100 years ago, and who has now been brought back to life in order to fight Zarok's undead army once again... only, that's not really true. Sir Dan did in fact lead the charge against Zarok's army a century ago, but he actually got killed by the first arrow the enemy forces fired, and really did nothing of note; his reputation in the legends was really just a mistake, and his resurrection is nothing more than a consequence of that mistake.



The citizens of Gallowmere might still think you're the hero of legend, but the game is filled with all sorts of supernatural characters, all of whom are aware of just how much of a fraud you truly are. Aside from the unhelpful gargoyles who'll greet you across your journey, you'll



also visit the Hall of Heroes at the end of each level, provided you found that level's hidden Chalice, where you can get an upgrade of some kind, typically a new weapon, from a spirit of one of the many heroes of Gallowmere's history. They're not very nice.

Everyone in the Hall of Heroes wants to see you succeed, but, especially early on, none of them think you can do it.

Really, they're just kind of bitter that YOU of all people were resurrected to fight Zarok and not them, so they go out of their way to mock and belittle our skeletal hero as much as possible, although they do start to become kinder as Sir Dan starts to prove himself as a worthy hero near the end of the game. These moments are also where the game truly shines; by far the best aspect of this game is its writing, being consistently one of the funniest games I've ever played, and the voice actors do an amazing job at selling their characters. Every new hero you meet is brimming with personality, in a way that truly sells Gallowmere as a real place, with its own in-depth lore and history, only a tiny fraction of which we get to fully see.

The worldbuilding in this game as a whole is excellent, for that matter. The locations you visit don't feel like isolated "video game levels", even though in a literal sense that's what they are, they're a part of a much larger, complete world, making the quest you go on feel all the more believable. The level design helps with this; frequently, there'll be a secret item hidden in one level where you don't know what it does yet, but a few levels later, you'll be able to use it to unlock an alternate route through the area, typically with a hidden, secret reward of its own. Every level is filled to the brim with secrets, the Chalice system meaning they have to be to some extent, so the



player is encouraged to explore thoroughly, meaning you naturally end up taking in more of the environment as you play through the game. Admittedly, this aspect does fall off somewhat in the last third, and the levels start feeling not quite as interconnected as they did before, but even still, the game is great from start to finish.

You might have noticed I haven't talked much about how the game plays yet, and that's because...

well, I'm not really sure how to. It's a fairly straightforward 3D action game with an emphasis on exploration, it's very good at what it does but there's also not a whole lot to talk about. The game can be quite difficult at times, but it's nothing absurd, and the level of difficulty never ends up becoming genuinely unfair, so if you like a bit of a challenge, you'll enjoy this one.

Aside from that, the combat and movement both control well, the exploration is satisfying, and it's just an all-around good game. The exploration is definitely the game's strongest aspect, and there's not much exceptionally praise-worthy about the rest of it in terms of gameplay, but as far as PS1 action games go, you can definitely do far worse.

Overall, I really like MediEvil. The difficulty might prove a tad challenging for some at times, but I personally enjoy it a lot, and if you like the sound of a game with detailed worldbuilding and a great sense of humour, then this is definitely the game for you, even if it's admittedly at its strongest early on.



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

Kill Your Friends

MARIO PARTY 3

Oh this game is so strange... Mario Party 3, released in 2000 for the Nintendo 64, is a party game for up to four players, and everything about it is just a little bit weird. When you boot up the game, you're treated to an intro cutscene going over the deep lore of the Millennium Star that feels like something out of a JRPG, and you're then asked to choose a game mode. The main one, Party Mode, is the same as in the previous two Mario Party games; players are placed on one of six open-ended boards, with the goal of getting as many Stars as possible. At the start, a Star is placed in a random location on the map, and players need to figure out the fastest way there, gathering coins along the way.



Stars cost 20 coins to buy once you reach them, but you start out with just 10; fortunately, there are a few ways to get more coins. Certain spaces just give you them (some take away coins too), but after each player has moved, a minigame is played, and the winner gets an immediate 10 coins. Stars aside, there are certain shop spaces where the player can exchange coins for items, which can do anything from allowing you to move faster, to slowing

down other players on their turn, to allowing you to steal coins, items, and even stars in some cases from other players. Overall, it's a really solid foundation for this type of game; a lot of it does come down to luck, but the minigames give skilled players an advantage, and the item system and multiple layers of resource management give the game enough strategy that it's not 100% luck-based.

Generally speaking, the boards are quite good, and all manage to feel unique and distinct from one another. Deep Bloober Sea isn't very good, being split into two halves that are extremely annoying to try and move between, and I haven't played Creepy Cavern or the unlockable Waluigi's Island, but I like the rest of the boards. Chilly Waters is fairly simple, with no real gimmicks, while Spiny Desert has two active stars at any given time, one of which is a fake, and Woody Woods has rotating arrow signs that change which way certain paths lead every turn. I quite like each of these boards, they're all great fun.



A big problem I have with the game, though, is the turn timer. The game ends automatically after a set number of turns, the winner being the one with the most stars, or coins if the highest star count is tied. How many turns a game takes is entirely up to you! Trying to decide this is a pain. At higher turn counts, the game has a nasty tendency to drag on for several hours, but if you set the turn count too low, it's over before the more intricate strategic elements can really come into play, and it ends up feeling like nothing more than a glorified dice roll. Getting this balance right can be a pain to figure out, and it's not helped by the fact that different boards have different ideal turn timers. In my experience, 15 turns is a safe amount to go for, but this does run the risk of games ending before anything happens; that said, picking 20 turns did result in 3 hours of suffering once, so I'd rather not risk it.



Thankfully, the minigames are all generally quite fun. I haven't actually played all of them myself, so there are some I can't comment on, but the ones I have played are generally good. The extremely high-stakes Game Guy minigames are... less good, around half of them being entirely luck-based (losing 50 coins on one of these is enough to make you want to never play this game again), but the regular minigames are generally fun and good.

But, having said that... everything I've discussed here is only a small portion of why I actually like this game. My fondness for it is less to do with any actual gameplay elements, and more just for how bizarre it all is. There's an air of strange, surreal, slightly disturbing but nonetheless hilarious energy permeating throughout this whole game, that really can't be explained in any way other than by saying you'll get it if you



play the game yourself. For an example of what I mean, your usual Mario Party guide, Toad, has been replaced by Tumble! Who's Tumble? Nobody knows! He's in this and nothing else, and yet his presence is never acknowledged or even questioned in the slightest. I think he might have murdered Toad and taken his place.

Overall, I really like this game just for how bizarre and strange it all feels. Objectively, it's probably only a 5 or a 6 as opposed to a 7, but I don't care about objectivity, I care about Tumble. Strangeness aside, it is honestly quite fun, and if you're looking for a fun game you can play with your friends for a long time, this one's a solid choice. Just don't get the turn count wrong, or they'll hate you forever.

Final Score	
Gameplay - 6	7
Story - 5	
Look/Sound - 8	

Easy Emulation

Klonoa 2

◆◆ Dream Champ Tournament ◆◆

Klonoa 2: Dream Champ Tournament, released in 2002 in Japan and 2005 in America, is the second of three Klonoa spinoff games released on the Gameboy Advance. Unlike its



predecessor, Empire of Dreams, though, this one's actually got enough going on that it's worth a full review. Like the mainline Klonoa games, it's a 2D platformer, and it features most of the series' staple mechanics, aside from the semi-3D environments.

Due to the limitations of the GBA hardware, DCT is much more focused on puzzles, its levels taking a generally slower pace than the mainline games and putting much more of their difficulty into tricky puzzle design. I never once got stuck for even a moment on either of the two mainline games' puzzles, but here, I found it much more challenging, and actually found myself having to look up a guide online once or twice just to progress. The game's puzzles are all really tightly designed, making full use of Klonoa's ability to pick up and throw enemies, so if you like puzzle platformers, you're sure to enjoy this game. Most of what I just said can also be said of Empire of Dreams, the first GBA Klonoa game, but I find that the puzzles in DCT are generally more challenging and well-designed, and the addition of the new enemies from Lunatea's Veil also helps make things more interesting. Overall, this really is just a straight upgrade to that game.



Overall, the game does an excellent job of maintaining the Klonoa series' essence on more limited hardware. Aside from lacking the semi-3D environments, the game maintains everything that makes Klonoa such a great series, while also adapting it to work on the Gameboy Advance. The switch to more puzzle-focused design makes sense in this context, but it also helps the game stand out compared to the rest of the series, and gives it something of a unique identity all to itself, allowing it to feel like much more than just a stripped-down version of its home console counterparts.

But, how's the story? Well, it's... strange, but also quite good. Ditching the dream theming of the previous games entirely, it follows Klonoa as he's invited to participate in the titular Dream Champ Tournament, held by the mysterious Garlen to discover who the "greatest hero" is. Klonoa accepts, and you spend the rest of the game platforming through various elaborate obstacle courses arranged by Garlen for the sake of the tournament. It's a simple



premise, and the story isn't especially relevant for most of the game, but it does get more interesting in the last third or so, which I won't spoil.

A particular highlight of the game's story is Klonoa's new rival, Gantz – or Guntz, depending on who you ask. Put simply, Gantz is an edgy bastard, and I love him for it. Nicknamed the "Golden Killer" by some of the other participants, Gantz is an aggressive, arrogant bounty hunter, who goes from treating Klonoa like dirt and having no regard for him to developing a strange fondness for him, but refusing to admit it. Basically, he's an emo tsundere, I love him. The hardest part of writing this article by far was resisting the urge to include one of the numerous pieces of yaoi fanart of him and Klonoa.



Speaking of... art, the art style of this game is another thing I absolutely love about it, and possibly my favourite part of the whole game. I don't know how to describe it, but the bright, pseudo-anime aesthetic the game goes for is just really appealing to me, and I wish we'd gotten to see more of it. It's a good thing, in that case, that the game features the Dream Gallery as a major mechanic! Each world has a piece of artwork associated with it, that starts out being blocked off completely, but whenever you get all the collectables in a level in that world, one of the blocks disappears; do this for every level in a world, and the art is fully revealed, and you get to read Klonoa's commentary on it. This feature might not matter to everyone, but personally, there's just something about this particular art style that really resonates with me for some reason, so getting to see each world's art piece slowly revealed over time was by far the highlight of this game for me. Overall, Dream Champ Tournament is a really fun time if you're a fan of Klonoa, or even if you just enjoy puzzle platformers. It's a great game, and I'd highly recommend it.



Final Score	
Gameplay - 7	7
Story - 5	
Look/Sound - 9	

Shame Corner

SWORDS OF DESTINY™

Swords of Destiny is a 3D hack-and-slash action game released for the PS2 by Artoon in 2005, and as you might have guessed by the fact it doesn't even have a Wikipedia page, is fairly obscure (not that you're missing out on much). Given its obscurity, it might seem odd to cover it here, but it's a funny little game I've got quite a bit to say about, and despite its position in the Shame Corner, my opinion of it is less real hatred and more mild annoyance at the fact I spent €15 on a secondhand copy of it at CEX on a whim. (Note: always buy cheap old games at secondhand shops like this, it's still a fun time regardless of if what you find is actually any good or not).



In Swords of Destiny, you play as Lei Yun, a swordsman in ancient China whose master is killed by an army of demons known as Gyakki; your goal is to vanquish the Gyakki, and also save a girl from the evil clutches of their leader along the way. Now, granted, I only beat the first 8 or so levels (apparently this game is 15 hours long, I'm not wasting that much of my time on it), so maybe it turns into a complex masterpiece later on, but the story here is painfully basic, with characters that are such cardboard cutouts that I couldn't even be bothered to remember their names (I only know the main character is called Lei Yun because I looked it up).



Honestly, I think it's a shame there isn't more story here. Not because the world or characters have any potential, it's all very uninspired, but because I absolutely love the cutscenes. They're full of that weird, janky 3D animation characteristic of games of this era, and the voice acting is so horrendous it loops back around to being utterly hilarious and enjoyable in its own special way. Early on, the game bombards you with several cutscenes and lore dumps, seeming oddly convinced that its story is something special in spite of how little effort was put into it, but after the introduction, the story largely leaves you alone, so it doesn't feel entirely right to criticize the game for it. After all, Chaos Legion, another jank PS2 hack and slash I got secondhand for €6, had a similarly nothing story and I gave that game an 8/10 in the first issue, so what's the difference? ...The difference is that Chaos Legion is fun to play.

Ok, most of the time, Swords of Destiny isn't bad, it's just a bit basic. You have just one attack button, along with an admittedly very satisfying dash move, and no other methods of attack



to speak of, but the game attempts to spice things up a bit with the Sword Time mechanic. How this works is that, when you lock onto an enemy, a blue circle surrounds them, and that circle occasionally turns red for a split second. Attack while it's red, and you'll enter Sword Time, which allows you to deliver a series of rapid attacks and is by far your fastest way of dealing damage. Sound fun? Wrong, this mechanic is horrendous, here's why.

The problem with Sword Time as a mechanic is that the way you activate it often just comes down to dumb luck. On some enemies, the circle goes red after they do a specific thing, so you can predict it to a degree, but on some it happens right before they act, and on some, it's completely random; in either of these situations, it's entirely unpredictable. Even your fastest weapon is too slow to be able to consistently hit the red circle on reaction in a lot of cases, so most of the time, you just end up ignoring Sword Time entirely. As a result, when it activates, it ends up feeling less like you've actually done anything, and more like your enemies just dropped dead on the spot from how lucky you are. Probably a good thing, since it means you have to spend less time playing Swords of Destiny, but it still doesn't do a good job of giving the game any more depth.



Additionally, I think special mention should be given to those fuckass enemy spawners. Every so often, the game decides to put you in a room with these spinning Buddha statues that repeatedly spawn enemies at you, and you can't progress until you destroy them. Sword Time also applies to these things too! Naturally, since they don't do anything, the timing for when their lock-on circle turns red is completely random... they also have an absurd amount of health. Without Sword Time, you'll be spending a good 2 or 3 minutes just mashing the attack button in front of these things, so it's effectively your only option for defeating them in a tolerable manner... the game loves to throw these things at you. It's just a bit mediocre otherwise, but these alone make the game significantly worse just by their presence.

It feels a bit mean to pick on a 20-year-old PS2 game nobody's ever heard of, but Swords of Destiny really isn't very good. The cutscenes are funny for how bad they are, but the story has no real value aside from that, and the game itself is a slog to play, ranging from mediocre to tedious. The environments are nice to look at sometimes, and the title screen music is so good it tricked me into thinking I might have found a hidden gem when I first heard it, but that's the only praise I can give this game. Don't play this one.

Final Score	
Gameplay - 2	3
Story - 4	
Look/Sound - 5	

Cloud Gaming's Deserved Failure

On the 18th of January, 2023, Google Stadia was shut down for good, and the world rejoiced. Stadia was Google's attempt at a "cloud gaming" service, where instead of being able to either buy a game physically or download it onto your PC or console, it would instead be stored on "the cloud" (not a real thing, it's just someone else's computer), and you would access the files via the internet and play the game like that. Stadia also worked on a subscription model, where users would have access to every game in its library in exchange for a monthly fee; think Netflix, but for games.

Stadia died immediately. Nobody bought it, and after just four years, it was shut down. The cloud streaming system made its games unbearably laggy to play, and in general, most people just didn't want it. But, this wasn't actually inevitable; at the time, when Stadia first launched in 2019, it really felt like it could have been gaming's future. After all, Netflix and Spotify had almost entirely shifted music, TV and movies over to a subscription model, so who's to say Stadia couldn't have done the same for gaming? To be honest, Stadia scared me a little bit when it first launched, so to see it fail so spectacularly was deeply satisfying.



I want to establish one thing right now: I hate subscription services. I hate that companies don't want us to own anything anymore, and instead want us to constantly give them money just for the privilege of being able to temporarily use their services. I'm the type who always buys games physically if it's at all possible, and would rather spend €60 on a real, physical copy of a single game I can keep forever than spend €15 a

month to get access to whatever games Google, Sony or Microsoft have decided I'm allowed to play. The cycle with subscription services is always the same: at first, they come onto the market, offering a service that honestly gives you more value for your money than the alternatives. Then, once those alternatives are gone, since so few people are buying them anymore, the subscription service becomes more expensive, other competitors start popping up that only force you to spend more money, and everyone's worse off than they were before.

When Stadia launched, I fully expected this to happen to gaming – but, instead, Google fumbled the bag so hard it shat itself and died after just four years, and no other cloud gaming service has managed to do what Stadia attempted. Amazon’s Luna service, launched in 2022, is basically the same thing as Stadia, and it’s still around as of this issue’s release, but... well, I’ll let the fact you’ve probably never heard of it speak for itself.

PlayStation Plus and Xbox Game Pass, on the other hand, have actually been somewhat successful. PS Plus is a weird one to talk about given its multi-tiered structure and the fact it was originally only something you needed to play games online, so it’s hard to directly say how well its recent cloud gaming addition has done, but Game Pass has seen real, tangible financial success – but here’s the fun part: that thing launched in June of 2017. That’s 7 and a half years ago. Netflix launched their streaming service model in 2007, and fully transitioned over to it in around mid-2008. Do you remember where you watched most movies and TV shows in 2015? Probably on Netflix, and if not, then probably some other streaming service.



In spite of the success of Xbox Game Pass, it hasn’t been able to take over the market nearly as effectively as Netflix did back in the early-to-mid 2010s, and every other attempt at applying this type of business model to games has gone laughably badly. I’ll be honest, I don’t actually know why this is, I’m sure there’s lots of factors that have played into it, but the promise of “Netflix for games” hasn’t attracted nearly as many people as I’d expected back when Stadia launched. Maybe it’s because consumers more broadly have learned from the current hellish streaming landscape, maybe it’s thanks to a unique attitude among gamers specifically, or maybe the options so far have just been that bad.

Either way, Stadia’s death was a signal that cloud gaming is distinctly not the future, at least not yet, and this is something I grow more grateful for with each passing day. The games industry might be in a bit of a sad state at the moment, but for all its faults, at least the “own nothing and be happy” path of temporary subscription services isn’t one it chose to fully embrace. Now, let’s all hope for a future where Luna crashes and burns, Xbox goes bankrupt, and we all leave cloud gaming behind for good.

What's Next?



2XKO is an upcoming fighting game developed by Riot Games, set in the League of Legends universe, and I have... several problems with it. On a gameplay level, it's another one of these new games seeking to make fighting games “accessible”, stripping away everything I love about the genre in the name of appealing to people who never cared about it to begin with.

For one, the game features a heavy emphasis on team play, emphasizing 2-vs-2 team combat as opposed to just playing against someone by yourself. Personally, the lack of team play is something I absolutely love about this genre; in other competitive gaming genres, like the MOBAs and hero shooters Riot are known for, the way YOU play is only a fifth or a sixth of the reason why you win. Your results are less down to you and more down to your teammates and how you synchronize with them, which I find extremely off-putting, as I'm sure many of the other people who deliberately choose fighting games over other competitive genres do too.



Another issue I have with this game is the removal of motion inputs. For those who don't know, motion inputs are that thing where you press a bunch of directions and then a button, and a special move comes out. Not too hard, right? Wrong! This isn't Accessible™ enough, sometimes new players find this scary! Instead, we have... two different special move

buttons? One of the main issues with having a “special move button” is that you're severely limited in how big your characters' movesets can be, so in their infinite wisdom, Riot decided to just have two special move buttons. I can't quite explain why, but this just feels like such a bizarre waste of button space when you could simply use motion inputs like a normal person.

Both of these decisions combine to make a game that feels oddly hostile to fighting games as a genre. It feels designed by people who fundamentally don't understand the genre's appeal, and have come in claiming they “know better” than the rest of us, and are going to “fix” our “outdated” genre's problems. When you lose, you can't blame teammates, and that feels bad! You need to rely on a team instead! And what are these “motion input” things? A mechanic that takes time to learn and get good at? That has to go, some new players might find it scary!

There are other, smaller problems I have with the gameplay and control layout, but those aside, I want to talk about some other problems I have with this game. The first being, it just feels so... soulless. I really can't describe it in any objective detail, but everything about it aesthetically feels like pure, uninspired sludge. Visually speaking, I get the impression it wasn't designed by artists, but by boardroom executives, and I know this isn't something everyone cares about as long as the game's fun (just look at how popular Fortnite is), but this



type of thing bothers me immensely. It gives me the same feeling as when I look at a piece of AI-generated "art", it's just kind of uncanny. I know somebody, in theory, put effort into this, but it feels completely soulless, and devoid of any kind of artistic vision whatsoever.

Additionally, I do have one last complaint with this game, although it's not something that's even been hinted at yet, and everything I'm about to say could very well age horribly (I hope it does). But, compared to other competitive game genres, fighting games specifically have one significant difference, that being the fundamental nature of their competitive communities. To enter a tournament for something like Overwatch or League of Legends, you have to be part of an officially-registered team, be signed to some big organization or something, and go through a whole bunch of other bureaucratic red tape nonsense I don't really understand, and then hope you get invited to participate. With fighting games, for the most part... you just show up and play the game.



That's not to say invitational tournaments don't exist for fighting games, but getting invited to one is purely based on your own past performance, not which group you're signed to or which team you're a part of. Fighting games competitively have this grassroots, "do-it-yourself" spirit to them I absolutely love, which other competitive genres simply lack. I won't pretend fighting game communities don't have their own issues, Guilty Gear: Strive fans in particular these days are some of the most annoying people to walk the earth, but this whole spirit is really unusual, and something I personally love.

But, see... there's not much money there, is there? The top-down, heavily controlled, "play by our rules or else" nature of other competitive genres does result in much bigger prize rewards for doing well at their tournaments, and this style of competitive organization is something Riot are deeply familiar with. My biggest concern with 2XKO, everything else aside, is that its spirit of "fighting games are doing it the wrong way, we know better" will extend to this aspect of the genre too, and Riot will bring this more managed style with them, and that eventually, other developers might start to do the same. Honestly, I doubt 2XKO will fundamentally change fighting games as a genre, but I have a feeling Riot will at the very least try to organize like this with their game specifically. After all, they know what's best for us peasants, don't they?