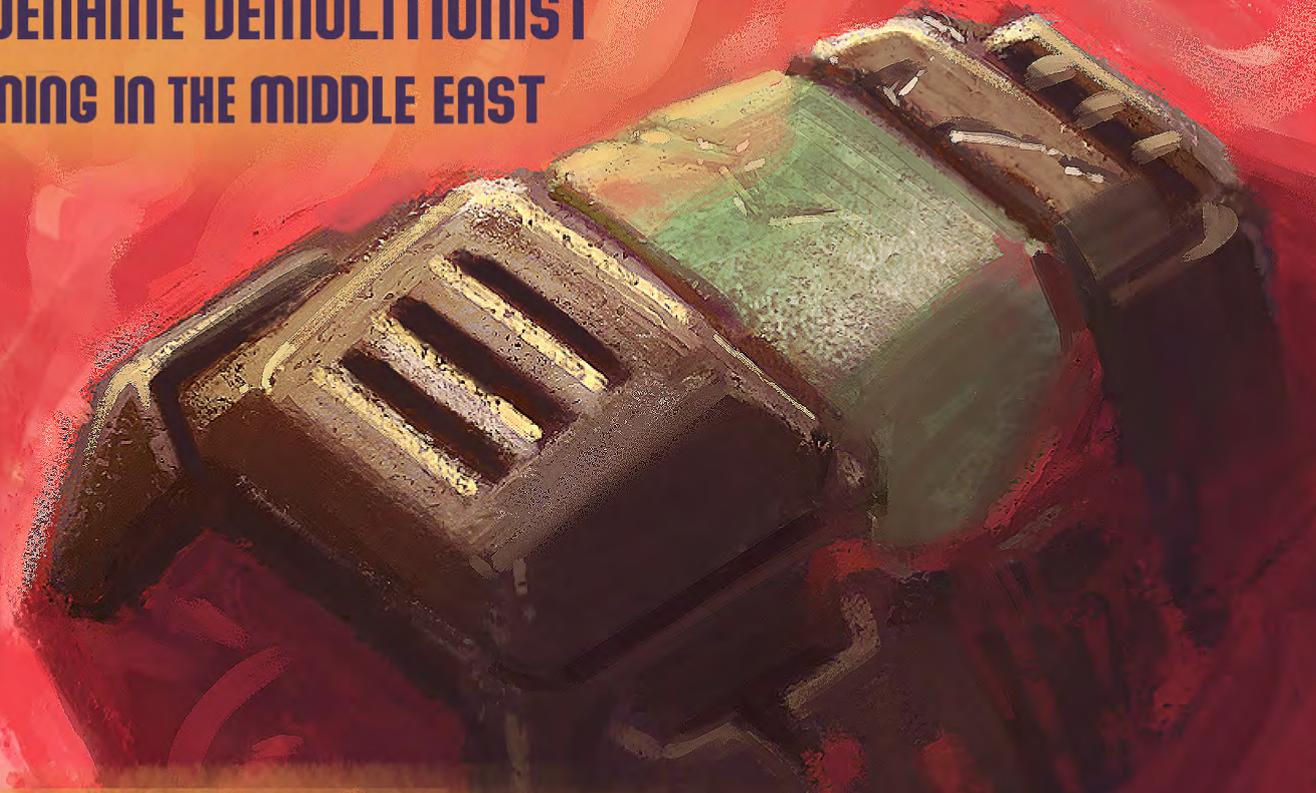


THE DOOM MASTER

#19 - OCTOBER - 2022

# WAD ZONE

- CODENAME DEMOLITIONIST
- GAMING IN THE MIDDLE EAST



## WAD CORNER

PANDORA – MAYAN REYNOLDS

SATAN'S CASTLE II – SOLAR STRUGGLE

STONES.WAD – THE BLEEDING TOWER OF PISA

1000 LINES – PHOBOS ANOMALY REBORN

RADIUM – RUMBLE PAK – ANOMALY REPORT

EMERGENT – ENHANCED VANILLA PROJECT

• INTERVIEW WITH  
**BAUUL**



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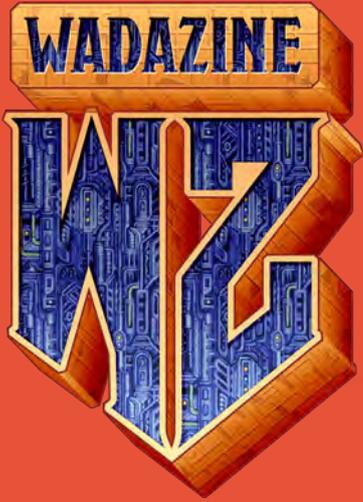
And to all of our **community artists** and **contributors**, we thank **you!**

# CONTENTS

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|                                  |        |
|----------------------------------|--------|
| INTRODUCTION                     | PG.4   |
| MAYAN REYNOLDS                   | PG.6   |
| PANDORA                          | PG.8   |
| RADIUM                           | PG.10  |
| SATAN'S CASTLE II                | PG.12  |
| EMERGENT                         | PG.14  |
| GAMING IN THE MIDDLE EAST        | PG.16  |
| SOLAR STRUGGLE                   | PG.22  |
| PHOBOS: ANOMALY REBORN           | PG.24  |
| STONES.WAD                       | PG.26  |
| BLEEDING TOWER OF PISA           | PG.28  |
| 1000 LINES                       | PG.30  |
| CODENAME DEMOLITIONIST           | PG.32  |
| ENHANCED VANILLA PROJECT         | PG.34  |
| INTERVIEW WITH BAUL              | PG.36  |
| RUMBLE PAK                       | PG.42  |
| ANOMALY REPORT                   | PG.44  |
| UTTER HERESY                     | PG.47  |
| FANART GALLERY                   | PG.49  |
| NEWSTUFF ON DOOMWORLD            | PG .52 |
| NIMBLE NEWSTUFF MENTIONATIONS EX | PG.54  |
| PHOTO GALLERY                    | PG.62  |

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October, 2022

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Have you ever thought what if a group of lunatics with nothing to do, a passion for writing and an addiction to suffering in design, got together to form a magazine dedicated to an ancestral game from 1993, played only by people with hypertension, diabetes and possible sadomasochist kinks? Well, the result is the **Doom Master Wadazine**.

Your #1 companion to the greatest wonders of **Doom**. We are your Charon across the waters of the WAD, deep in the abyss of hell, where DOS reigns and visplane overflows into the very code.

We are one issue away from the lovely ten-ten, the twenty. It's been more than two years already and, while I admit I'd like it if we were faster, I couldn't be any happier and more satisfied with the quality of this lovely magazine. We've managed to provide some really interesting, fun, and sweet articles to the community,

and vice versa. After all, without you guys, we aren't much.

We've reached a point of solidified bases. We know our work and keep doing it pretty well, yet there's still some ideas under the hood that we wish to bring into the light soon, or perhaps later. Who knows? Some other classic FPS from the 90s and early 2000s also require the Wadazine treatment, and there's plenty of cool stuff to try, both in **Doom** and outside of it, like a podcast. Hey what happened with that? Seems like Endless got



We hope you doomers enjoy this issue, and, as usual, keep on dooming my dear demons! We have got you some nice reads, WAD recommendations and beautiful demon-ahogao for your enjoyment!

- **Endless**  
EDITOR-IN-CHIEF





wadazine :)

~~EARTH!~~

NEEDS

YOU.

The Wadazine is made entirely by the DOOM fan community and readers like you! If you want to contribute to the next Wadazine in any way, join the [Wadazine Discord Community](#) or tweet [@Endless\\_DMW](#) today!

### ART

COVER ART SUBMISSIONS  
DOOM FAN ART and COMICS  
ARTICLE DESIGN and TYPESETTING  
FAKE ADS (MUST BE FUNNY)  
REAL ADS (COMMUNITY PROJECTS)  
DOOM PUZZLES and QUIZZES  
ARTIST SPOTLIGHTS

### WRITING

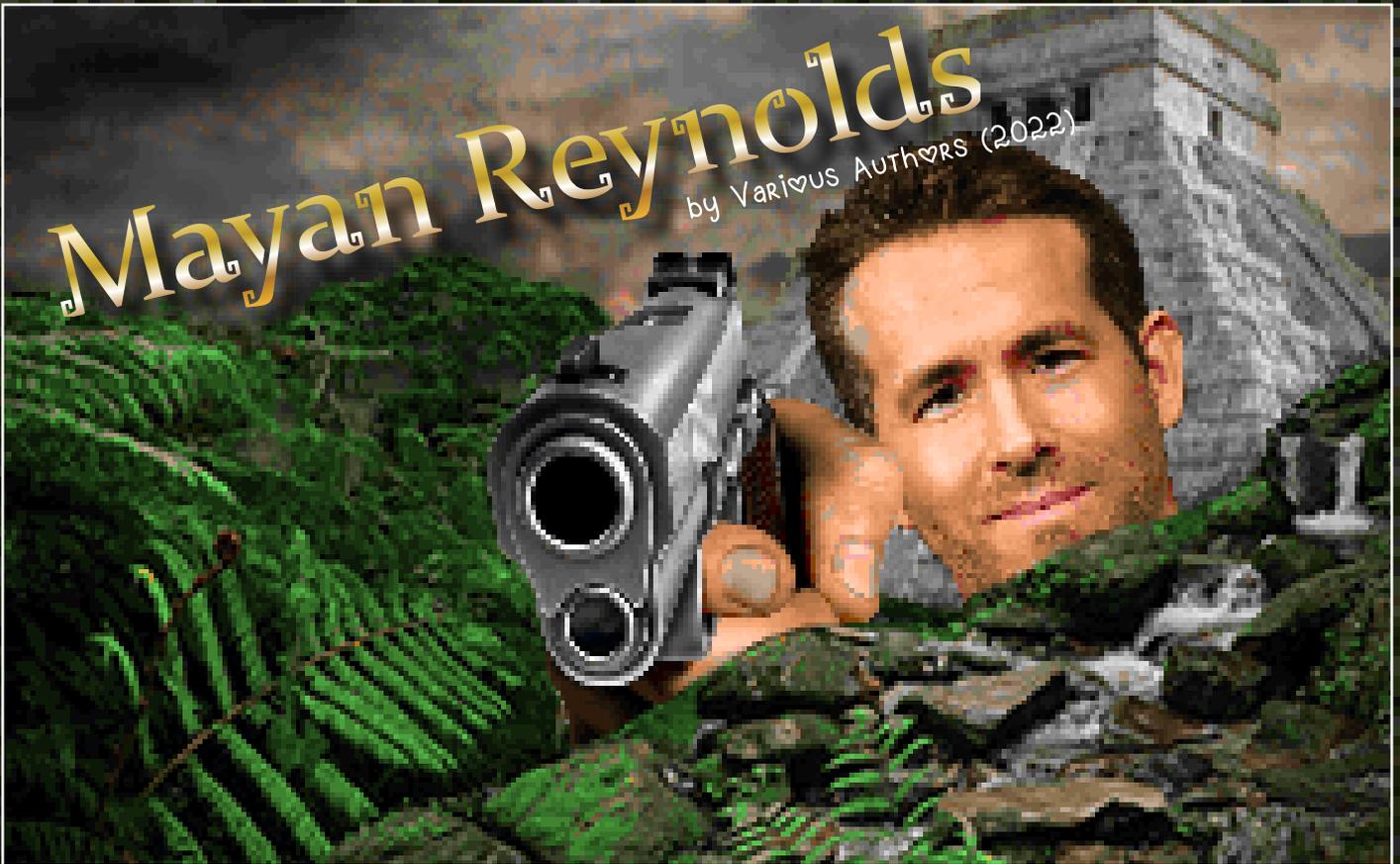
DOOM RELATED ARTICLES  
WAD REVIEWS  
DOOM NEWS  
POETRY and FAN FICTION  
ANGRY OPEN LETTERS and FAN MAIL  
COMMUNITY ANNOUNCEMENTS  
DEATHMATCH REPORTING



NOW ACCEPTING SLAYERS

# Mayan Reynolds

by Various Authors (2022)



Ah, **Doom**. It's like a blank canvas, waiting to be colored with the most unique, fantastic and coolest colors the world has to offer. It is, in its own way, a sandbox full of opportunities and creativity, that despite its limits, manages to expand beyond. For that, and much more, I love **Doom** WADs. They offer a unique and different glimpse into new and different worlds, fantasy worlds, full of blood and satanism. Just the way I like it. But, of course, every once in a while, we want to get away from so much hell, so much gore, so much Mars, and go to new places, waiting to be explored. Introducing: *Mayan Reynolds*. A set of 7 maps for **Doom 2**, vanilla-compatible, themed around a *Mesoamerican* style, precisely *Mayan*. With such a little explored theme, this must be great, right? Well, in a nutshell: yes!

The seven maps have a simple but incredibly attractive aesthetic, especially to my eyes. I have always had a certain fascination for this kind of maps, inspired by *Mayan* civilizations. Particularly for the fact



that they present great opportunities to exploit creativity and create amazing things, and of course, it's an excellent visual theme to combine with outdoor areas, which I always love. *Mayan Reynolds* manages to create that thanks to its good use of textures and simple layouts, creating a presentation that is modest but incredibly solid, which gives it a great consistency of quality throughout the duration of its maps. With a number like seven, it's almost an episode, al-



most! but that doesn't reduce the enjoyment or quality at all. On the contrary, my dear doomer, it saves you a bit of time and immediately throws you into a great world of

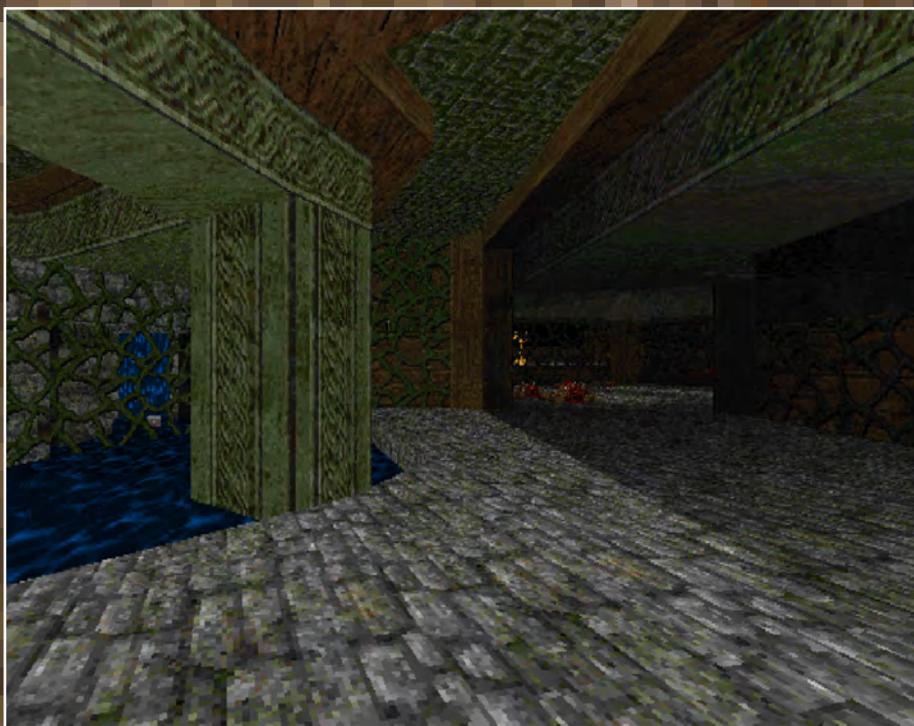
greens and granite. One that you don't have to worry about constantly repeating or having to dunk dozens of hours. It is what it is, and it is damn good, with fantastically sweet visuals that are quite evocative and calming. Just the way I like them.

Each map manages to convey a great sense of personality. They have unique qualities and distinctive layouts, which gives them a sweet diversity, appreciable to the experienced eye that looks for details among the whole panorama. Particularly *AD\_79* deserves an honorable mention for its cool, epic and gigantic final map, which ends this great mapset on a high note. With excellent visual quality, also comes a solid gameplay quality which is explosive and consistent.

*Mayan Reynolds* can be challenging if we play in Ultra-violence. It's not a mapset designed to destroy you, but it's one that offers enough of a challenge to keep you on your toes, which generates a good level of tension that drives the adrenaline out of our bodies, giving us enough bloodthirsty speed to start this cool adventure through a constant wave of violence. Luckily, it's skill level balanced, which means it welcomes all kinds of players and the mapset can be somewhat relaxed, as long as we play on a lower difficulty, of course.

*Mayan Reynolds* is quite the fun and greeny adventure. A rare style of mapping that always delivers, mayan-inspired maps are always a joy to blast through at full speed. Take an hour or two and dig into this lovely set. You won't regret it.

## Endless



# PANDORA

## COMMUNITY SHOVELWARE PROJECT

*PANDORA.WAD* by *VARIOUS AUTHORS* (2022)

In this season of **Doom**, we have seen a plethora of new projects constantly being born; from simple indie maps to ambitious community projects that fill the corners of **Doom** with excitement and life. *Pandora*, you could say, falls into the latter category, but in a different way than usual. What makes this megawad stand out from the ocean of content we receive every day is that *Pandora* is a project inspired precisely by the maps of yesteryear that plagued the 90s during the glorious (and rare) shovelware era. CD collections that contained huge, HUGE, amounts of files randomly downloaded from the internet, without any kind of curation or quality control in 90% of cases. In the world of **Doom**, WAD compilation discs came to have a certain fame, and, in turn, relative success even for their own category. Downloading maps during the 90s, with snail-paced internet speed, was a tedious task. The idea of being able to install a CD and have a selection of thousands of WADs to explore was certainly very appealing. As time went by, shovelware started to get a bad reputation and was not very fondly remembered among the community at large. Once the internet improved to something like what we have today, the need for compilation CDs simply ceased to exist, and now it was just a nostalgic piece of the past.

Fast forward three decades into the future. Shovelware CDs are true relics, but as is human nature in times of desperation, we see the past in more colorful hues than ever before. In a way, there is a unique charisma to those WADs we found



on these old CDs. A quality hard to replicate, that, for better or worse, lies well and truly in the 90s... until we came along!

*Pandora* is a community project dedicated to those times, to those old CDs full of raw crap. This project was designed to recreate the

spirit of that era, using our futuristic perspective and a touch of modernity. WADs from the 90s have a bad reputation, not so much for their low quality, but for being too crude: full of bugs, bad design decisions, cryptic progression, or so badly made that they don't even work or are incomplete. Those kinds of problems were common to find in shovelware WADs. On the other hand, *Pandora* takes care of giving you a taste of the cake without fear of ending up poisoned! The maps are vanilla-compatible and work across a wide range of source-ports. While there are bugs (used on purpose), the maps are designed from start to finish, leaving no loose ends.

If you've never tried a WAD from the 90s, *Pandora* gives you an excellent taste of what those times were like. Some of the maps that have been created for the project gracefully sweat the style of the days of yore, paying great tribute to that golden era of pure growing talent and potential. This megawad is a unique case in point. The closest I can think of is the *Tune-Up Community Project*, where the creators sought to improve on 90s

levels. But here, in *Pandora*, mappers are looking to recreate those classic designs from almost thirty years ago!

It is difficult to describe, and even a little difficult to review. *Pandora*, I believe, will not be a WAD for everyone. It's janky, obtuse at times, very varied and makes tremendous leaps in quality and difficulty constantly. It doesn't try to be a modern pristine project, but it tries to go back in time, in a way that is playable. If you don't like the maps of the 90s, you may not like this one, but, on the other hand, if you open your mind a bit and are willing to experience something completely new, I think this WAD will show you with real sweetness how times move on, how levels change and skills improve. There is a certain beauty in those specimens that now lie forgotten under tons of other, newer and better WADs.

On the other hand, it's not pure shit like some shovelware CDs used to be. There's a lot of really, really good and fun maps here that capture the spirit of the 90s without butchering the enjoyment of the players. I even contributed two

maps myself, and, while biased, I'd like to say that I highly enjoyed the process and I'm quite proud of the result. After all, it's an interesting exercise to create a map by following a simple rule: don't follow any rules. Texture alignments? *Neh*. HOMs? *Sure*. Unrelated texturing? *Nice*. Chaotic layout? *Yes!* Extremely divergent styles? *Of course*. Lots of fun? *Indeed!* This project is not about concerning with the present, it's about remembering the legacy of the past. In that regard, I think *Pandora* succeeds greatly.

This is a fun collection of 35 maps that will take you on a journey through time. There's, quite literally, a little bit of everything here. From regularly fast paced traditional maps, to some insanely punishing and hideously long setpieces. But don't worry, most maps are more than doable, fast and very punchy. You'll love the ugliness, and you'll see that, beauty is, indeed, in the eye of the beholder! And lo and behold, I've found my thing.

*Endless*





# RADIUM

*Radium* by Jacek Nowak (2022)  
Review by LadyMistDragon

One interesting feature of advanced source ports that is interesting to explore, is the use of portals. In *GZDoom*, this basically involves sticking the location you're going to right in front of you, and often another behind the one in front of you (*Heretic* wad *Faithless* demonstrates this quite well in one specific location in the 1st episode). Unfortunately, there aren't lots of wads that use portals, and even fewer which take advantage of the particular *Eternity* underpinnings which create the illusion of stacked floors, other than the ever-variegated Skill-saw demonstrating it in quite dramatic fashion in *Heartland*. *Radium*, though it also runs in *GZDoom* - unlike that wad, is yet another excellent example of this.

Visually, you might wish for something more exotic like *Ribbiks* and other mappers in the slaughter genre. However, the grimy and industrial look of the facility you start in front of definitely succeeds in conveying a certain aesthetic that is termed 'brutalist' by architecture nerds (shameless plug for *WMC06*, play it, you know you want to!). It also reminds me quite a bit of the *Jamal Jones* submission *Caustic Canyon* in how it sets this facility within the context of a, well, rocky canyon with slime everywhere on the floor because *UAC*, or so we like to say.



Anyways, navigating all this can be a touch confusing. The blue key tends to stump players, but it's basically a matter of entering a central warehouse building to climb some

crates into the rafters to be confronted by a Pain Elemental, then navigating said rafters to the other side then dropping and picking up the blue key.



Entering another building, you're greeted by a scene which shockingly teases *Doomcute*, a sort of lodge or conference room with some obvious decor and a table in the middle. At a certain point, you'll pick up the red key - and the music changes from the somewhat moody *Cammy* MIDI "Five Iron" to another track from ".MID: The Way Id Did" "Into Retrowave's City," and Cacodemons suddenly appear outside. You can head downstairs of course, but you won't exactly be unopposed.



Eventually, you'll come across a switch needing the blue key. Pressing it causes the music to change yet again to *Peter Lawrence's* "100NMS Or Else!" an utterly furious number that proves the perfect fit to the climax: an even larger cloud of Cacodemons will attack, but what's more, drop down and be confronted by a whole host of enemies, among them a Cyberdemon and TWO Archviles that due to their likely distance from you will prove incredibly challenging to kill without being killed a few times. Curiously, the exit passage that was opened by the last switch is a sort of mine shaft with a healthily sized pack of Hell Knights that you'll definitely want to filter out.



So, *Radium*. It's a fine demonstration of how to use engine tricks to completely remove the impression that you're teleporting around when moving up multiple flights of stairs or climbing multiple floors. More than that, the aesthetics are nice and tasteful and actually has decent combat to match! Starting tense and occasionally exploding into serious ambushes, this gets a strong recommendation from me!

by LadyMistDragon

# Satan's Castle II

1995, by George Fiffy

There are not many WADs from the 90s (especially 1994 and 1995) that can be said to have survived the test of time, however, that doesn't mean that we can't appreciate a bit of the beauty of those times under certain unique specimens that maintain a solid foundation of retrospective quality. **This small single-level WAD is the perfect example of a 1995 map that manages to hold up excellently.** Created by George Fiffy, as a sequel to his original (which doesn't hold up so well), this level managed to bring with it new qualities that make it



a solid, respectable example of the time.

As you might expect with that wonderful name, this map is set in a gothic castle of green marble, a

texture as moldable as it is attractive, which exemplifies very well the fantastical part of the golden age. The map has a solid structure and variation of areas, combining different scenarios under a uniform presentation, which makes the progress feel natural and organic, progressing as we advance through the bowels of the castle. **We can find courtyards, warehouses, dungeons, acid pools, altars and more.** All of that done in a way that feels dynamic enough to contain itself within itself, maintaining its own boundaries and exploring a great combination of areas.



The visual aspect is decently handled thanks to its modest but well-applied use. You don't find excessively repeated textures, nor mismatched color palettes. This makes it feel like **a real treat for the eyes**, especially when despite the variety of settings, the theme manages to stay the same and area changes are well blurred, which makes it feel natural on its own.



The gameplay is pretty tough at times, considering the age of the WAD. While it's not slaughter-styled, it does pose a threat thanks to the usage of tight corridors, high density of enemies and monster positioning, which requires to pay a slight degree of attention to avoid getting ass blasted into oblivion. This is a good balance that strikes me as perfectly medium. **Medium-rare if you will.**



Satan's Castle II is a cool WAD that really exemplifies the fantasy-esque style of the 90s, alongside the obsession for some edginess as exposition, which, I gotta admit, I just love! It has **an innocent charisma of its own that shines through the years**. Give this map a try, it's a good trip down the rabbit hole of the bygone years.

- Endless



Time to dive into a WAD that has done something interesting with Boom's mechanics! *Emergent* is a WAD by *Benjogami* that plays off the name perfectly - the core idea of the WAD is that the monsters are shuffled in the beginning, so that they "spawn" randomized in their map position! This can lead to some interesting gameplay, but I will get to that later.

To play *Emergent* you will need to use a *Boom*-supporting sourceport such as *Woof*, (or the *PRBoom* family) for the best experience, use

'complevel boom (9)'. Each map is designed for pistol-starts but there aren't any enforced pistols-starts, so you can run all 4 maps together if you wanted to.



Each map employs an interesting and dark aesthetic with the many ashy ground textures - it feels like you might be inside some sort of

simulation, which works given the name of the wad. The map layouts tend to be more open except for map 3 where you get some more enclosed areas and a nasty start - the geometry is twisted and strange. At times it can be tricky to navigate - especially with the platforming. Each map is not very large, but the combat will be intense - especially depending on how the monsters show

up! Getting an Archvile in a bad spot can ruin your day. Take advantage of any safe spots you can

find and watch out for enemies set up to snipe you. The maps also have custom MIDIs with a low sinister tone which I found to be a nice backdrop to the action.

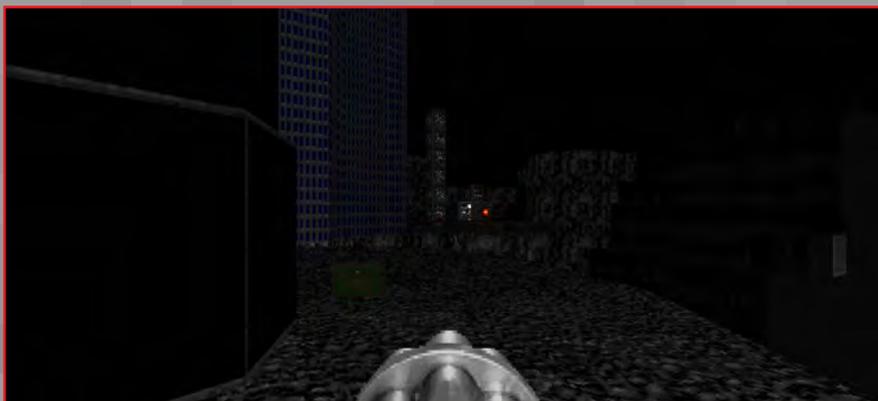
In terms of difficulty, I think *Emergent* is on the more difficult side, but at least the maps are not too long. The platforming parts and the limited movement in some spaces will test your ability to dodge heavily, but that can be a boon if

you are looking to improve in those areas - as you will find a solid challenge. I would say that running with 'no monsters' enabled to get the feel of a layout may not be a bad idea, and you may find you have to turn down the difficulty. I was not able to complete any of the maps on UV when I tried, but I am not the most amazing player. The monster placement is randomized as well, so some runs will be easier than others depending on where

monsters appear and what resources you get. Good news! The weapons and other items are set, and you are not generally punished in terms of equipment, as the maps tend to be generous with ammo to offset having to face something earlier than you might have in an earlier playthrough.

I think *Emergent* presents some cool ideas. Having the monsters come into the map randomly provides a challenge and makes the maps less predictable - as you never know what's around the next corner. The weird level geometry and the sinister music also are a nice touch. I feel *Emergent* lives up to its name, so go ahead and check out what good ol' Boom can still do!

**ERIC CLAUS**





# gaming in the middle east

by LadyMistDragon

Following in the tradition of our articles relating to *Dooming in East Asia* and *Latin America*, we bring this little piece on *Dooming* which occurs in *Western Asia*. Unlike the previous two article writers for the above-mentioned scribbles, I'm

not a past or current resident of this region, which is unfortunate, but as you'll find, the people interviewed for this article were really only aware of the gaming scenes in their own countries. Only one of the 5 people involved (they are

named and thanked at the bottom) lived in either *Turkey* or the *Persian Gulf* region, where there seems to be a fair amount of gaming cross-over, so that was never going to strongly reflected.

Western Asia is an area that can be said to have two relevant characteristics. The general lack of arable land means population is even more heavily concentrated in cities and the vast majority of people are far too poor to have owned a computer.

Yet gaming has a notable presence here all the same. Starting around 1990, largely pirated games and consoles started to make their way into the region, powered by an insatiable desire in the Arab countries for foreign pop culture that first emerged in the 1980s. Inevitably, local efforts to produce media inspired by said pop culture and incorporating some Arab spice would form. One of these was *Sakhr Software*, based in *Kuwait*, which did some decent business for a while before moving to *Egypt* due to the first *Gulf War*. Consoles eventually started showing up around the mid 90s, though there were many people buying pirated *Famicom (NES)* consoles that came with 100+ games pre-installed. I bet those of you who grew up in First World countries are salivating at that little factoid (but let's be real, would we have the time to play all those if we still had to go to school (that's what I thought)?



THE MSX COMPUTER PLAYED SOME OF THE EARLIEST ARABIC LOCALIZED GAMES.

Anyways, despite that some games that appeared on *MSX* were translated into Arabic for one, the computer gaming market in this region has little to no information available on it, at least in the 90s. LAN gaming would emerge at the beginning of the new millennium, but this was largely competitive and didn't translate to software sales, naturally leading to piracy as it was too difficult for the vast majority of people to acquire games legitimately.

Let us now spend some time in a specific country that has seen massive growth in their gaming market over the past decade: *Israel*. Back in the 00s, consoles were quite rare outside of pirated copies with the *Game Boy Advance* being the most popular gaming device among Israeli gamers. Perhaps just as popular if not more were *Flash* games, as evidenced by the origin of the developers responsible one of the first Israeli game to appear on consoles in the Israeli *Flash* gaming scene (In *Sound Mind*, released on September 28 of this year).

It's quite safe to say that both the *GBA* and *Flash* were highly influential in the level designs of at least one Israeli *Doom*er, *Ilya Lazarov*, aka '*Joe-ilya*.' Anyone who is familiar with *Ilya* map's will know that he usually has a gimmick or two in each one, and this was a common feature of the *Flash* games that he and other played throughout the 2000s.

But you're all just wondering at this point how *Doom* enters the story. I'll just include a quote from *Ilya* to show how.

"It wasn't word of mouth the way I found *Doom*, I was looking at a selection of ROMs for a *Gameboy Advance* emulator, and I saw *Doom II*, in the description it was tagged as a 3D game, which intrigued me, as most games for the *Gameboy Advance* are 2D. When I first played it I was impressed at how the 3D was pulled off in this console that had otherwise 2D games, when I finished the game I had so much fun that I was eager to play the first *Doom*, which I then played the SNES port of (thankfully I couldn't find the GBA port)."



Another Israeli Doomer *Terminus* has a slightly different recollection of his earliest experiences. "Back in the day the internet I think either didn't exist or was extremely fresh. My dad bought me one of those CDs that had 100 shareware games, and in it was the first episode of **Doom**." Stories like these indicate that Israeli gaming, such as it was, had limited legitimate options for selling computer games at the very least, despite the popularity of *Flash* and *GBA* games. *Terminus* and *Ilya* are also far too young to have played **Doom** contemporaneously with its release but it does seem like console gaming was barely starting to take root around that time (the *MegaDrive/Genesis* had been released in 1992) with no pieces online that speak of computer gaming around here.



Now we head to the western Asia country where gaming's possibly the most active: *Turkey*. Most of the market there these days consists of casual mobile titles, but an audience definitely exists. Interestingly, it seems like more people were into consoles at one point before marketplaces such as *Steam* helped to revolutionize what was initially limited access. Strangely enough, my source, *Doomworld* user *Can Kadioglu* aka "*Tin Can*", knew only one person who had played **Doom** at one point. His answer when asked about his favorite aspects **Doom** revealed that what some people consider appealing aspects transcend borders to a large extent. "My favorite thing about **Doom** is that it is not focused on shooting and dealing damage such as other FPS's. It is focused more on strategizing, and more importantly dodging. In that aspect it resembles bullet hell games such as *Touhou* and a absolutely love this! Having an auto-aim means



"TEENAGERS" DELINQUENTING IT UP LIKE IT'S THE 90S IN A UZBEK INTERNET CAFE

that as long as you can dodge the projectiles or hide behind corners to avoid hitscan damage you can beat the levels. Maps such as '*Inverti in Darkness*' from *Sunlust*, '*Hunted*' from *Plutonia*, or '*Para Bellum*' from *Heartland* demonstrate this perfectly in my opinion. They create the difficulty by taking away the players ability to move freely. If **Doom** was based on dealing damage and not dodging, these maps would not have much depth".

After that, we'll move on to another part of *Western Asia* with a spotty gaming market at best: *Central Asia*. While many game imports would make their way from *Russia* in the 90's since the entire region was part of the *Soviet Union* until 1991 and thusly spoke *Russian*, that didn't mean residents had (and might still) anything close to legitimate gaming access (and pirating providing access that was limited at best...). The majority of gaming takes place in Internet cafes with games such as **Counter-Strike** and **DOTA** being among the most popular. **Doom** and other single-player focused computer games have a very lim-

ited audience, as evidenced by *dmslr* being unable to think of anyone else from the region he knew of who played it.

Lastly, we have *Pakistan*, which probably has some sort of link to the *Indian* gaming market, but information on these sorts of things is very difficult to find, though it probably stands to reason that gaming access arrived in *India* first, due to the moderately greater wealth of the latter. Anyway, PC gaming started gaining a decent amount of trac-

**"THE MAJORITY OF GAMING TAKES PLACE IN INTERNET CAFES WITH GAMES SUCH AS COUNTER-STRIKE AND DOTA BEING AMONG THE MOST POPULAR."**

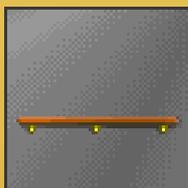
tion in the new millennium, as *Reaper AA* reported there being quite a few CD stores around when he was six years old in 2001-02. Though, "However, as a 3rd-world country, we were naturally behind the curve when it came to computer hardware," which is basically on par for the course for most undeveloped countries (*Brazil* probably had the most parity with *Europe/North America* regarding console/game releases, but even that was around 5 years behind at least).

**Doom** also appears to have been a popular PC game in the 2000s, though it's somewhat unclear how popular it still is. Still, PC gaming is quite popular in *Pakistan*, far more so than console gaming, so perhaps it's not so surprising **Doom** would have something of an audience. Few people really care about having a powerful machine for financial reasons though.

By this time, I think we can assume that **Doom** in *Western Asia* enjoys the same kind of popularity it does in the more developed countries, the main difference being that access is more limited. Yet, the people who are aware of it cherish the game just about as much as the rest of us!

## PERSONAL STORIES

But of course, all this information really means little without some personal angle involved. So this space is dedicated to those with deeply personal experiences and affection for **Doom**. Some editing may have been done to translate certain parts better and to eliminate redundant detail. *Enjoy!*



DMSLR

**Doom** felt different than **Quake** and **Wolf3d**; technologically was some place in between. But **Doom** had far more color and appeal than both of those games. I liked the environment, atmosphere, sounds, variety of the weapons, and how realistic the weapons looked compared to **Quake**. I also really, really liked the music; *Sign of Evil* was my favourite. I couldn't resist and started trying **Doom 2** after beating E1. And omg SSG... that weapon was my jam, my favorite weapon of all the games I've played. So satisfying. SSG isn't the only great addition; the new monsters [those

introduced in **Doom II**] significantly increased my love for these games. A skeleton that fires a homing missile, a floating thingie that spits other floating thingies, a Martian that revives fallen monsters and curses you if you don't hide. It was incredible how a game from 1993-94 could accomplish so much. But I also want to mention that I somehow like the fact you can just turn to the sides but can't look up or down. For me it just feels great, can't explain why. Maybe I didn't want to bother aiming, I just wanted to kill. After discovering PWADs, I wanted to play **Doom** more and more. At first I didn't pay attention to modern wads, but after seeing what modders could achieve with *Eviternity*, I was convinced, **Doom** is something bigger.



REAPER AA

As a kid: I was hooked by **Doom** due to how awesome it felt to play in first-person mode (AND be able to fully control my movement). Before **Doom**, I had never played any FPS game. All I played were some simpler games like old platformers or stuff like *Virtual Cop* which, while being "First person", didn't offer the freedom of movement. It helped that the gameplay was also really fun and I was able to have an easy time as well, unlike say platformers which were almost always too hard for me to complete as a kid.

Though because I wasn't aware of the **Doom** scene at that time and my initial love was due to the technical features, I eventually left **Doom** and got into more modern games when **Doom** stopped being impressive.

As Teen/Adult: Around 2014-15 is when got into modding (modding

in general, not **Doom** modding). I started frequently visiting moddb around that time. There I discovered... \* cough \* *Brutal Doom* (forgive me Lord for I am about to sin). When I saw the gameplay footage, I was really impressed and I wanted to try it out, not just because it looked fun (at that time at least. Now I am tired of *Brootal Doom*) but also because I was impressed by the technical aspect of **Doom** modding. From there, I went on to discovering the realm of **Doom** modding and learned what a "source port" is.

Initially, I was hooked on gameplay mods, but soon enough I also started dipping my toes in custom wads/megawads. The *DTWID* wads were the first megawads I played due to those being highly recommend to newbies on various threads at the time. *Valiant* was my first non-*TWID* megawad and the one that really hooked me on custom wads.



TIN CAN

While I can't remember where I first saw it (**Doom**), I felt like I had known the name for a long time. However I did not start playing it until 2018-2019. Everybody around me was playing "FPS" games and I also wanted to fit in. So when I got the time, I started with the only FPS game I knew and would be willing to spend money on (since it is relatively cheap compared to modern FPS's) which was **Doom**. I played through the whole game with keyboard on *Dos-Box* and then asked if anybody around me knew about the game. Surprisingly, almost nobody knew about it, and that's because when people were talking about FPS games they were more often than not referring

to games such as *Counter-Strike*, *Rainbow-6*, or *Zula* (Basically CS-GO but more *Turkish* and with terrible quality). However after learning that, I did not start playing those but went on with playing **Doom**. That's because the first online multiplayer shooters [that were released] did not really grab my attention when I tried them and second it's because I really liked **Doom** for the reason I said... After playing the 1st game I learned there was a second one and played that as well (again on *Dos-Box*). It was when I was about to start playing *Plutonia* that I learned about source ports and thank god! I would not be able to get past map 2 with keyboard only. After playing *Plutonia*, I did not touch **Doom** for some time. It was when I had moved into another country for the period of a year and had little to play, that I re-discovered **Doom** and the many, MANY fan-made levels that were made over decades. I was aware of the

existence of customs wads before but I thought they would be much more weaker compared to the original game since they were fan made. I quickly changed my mind when I actually tried it though. The first wad that I ever played was *Valiant* and my god what an experience it was! I absolutely loved it and played many other wads after it like *Eviternity*, *Anteresian Reliquary*, *Sunlust*, *Back to Saturn X*...

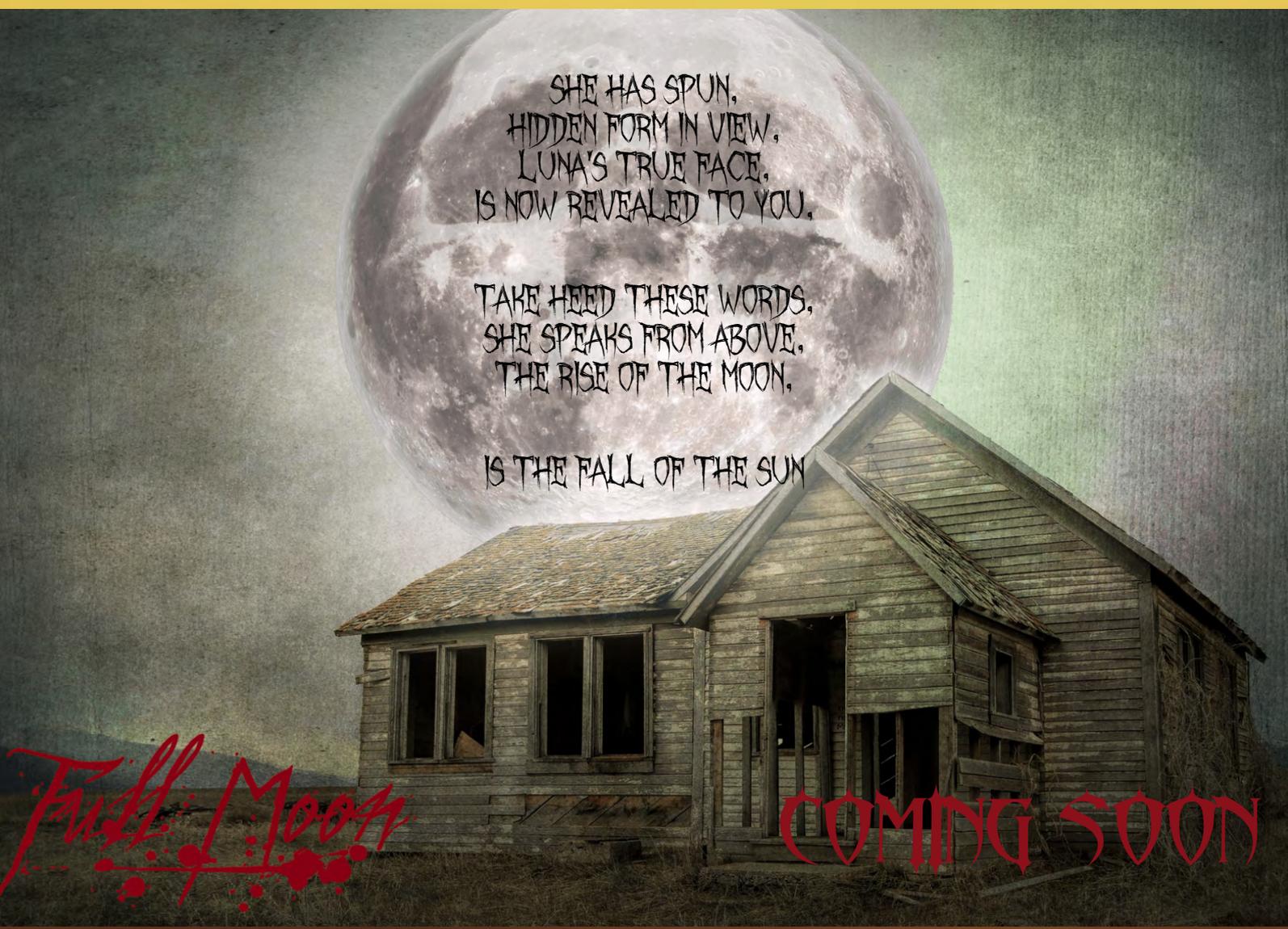
It was in May of 2021(?), when I had a lot of free time, when I start-

**"I WAS AWARE OF THE EXISTENCE OF CUSTOMS WADS BEFORE BUT I THOUGHT THEY WOULD BE MUCH MORE WEAKER COMPARED TO THE ORIGINAL GAME SINCE THEY WERE FAN MADE. I QUICKLY CHANGED MY MIND WHEN I ACTUALLY TRIED IT THOUGH."**

ed to learn mapping. My first two maps were absolute garbage and I had a lot of scrapped projects as I would often bite more than I could chew. But during the summer I finished my first proper map: *Generic Tech Base*.

I took me quite a time and was almost scrapped but at the last moment the viewer submissions of decino gave me the final push to finish it. When it was chosen and played, I was over the moon. It really did inspire me to make more maps. And just a few days ago I finished my second almost-proper map!

I will probably continue both mapping and playing **Doom** for some time to come. It is a game that I can open and play at any given time due to its simplicity. And creating a map and seeing people like it just makes me so happy.



Vanilla, limit removing, MBF and Boom compatible!



# III BOOM! RETRO

SOURCE PORT  
v4.6.2 OUT NOW!!

ART: @BUSTERTOON

# SOLAR STRUGGLE

BY VARIOUS AUTHORS (2020)

**COMMUNITY PROJECTS** for **Ultimate Doom** aren't as common as **Doom 2**, but there's quite a few select examples that have showcased how the simplicity of the original game stands as testament to its great balance and gameplay formula. It's fast, simple, understandable and, above all else, fun. Yet the logic dictates that **Doom 2** is the better option for modding, and I agree with that, but we shouldn't underestimate the modest perfection that the original brought. That's why when a community project (a full 4-episode replacement too) brings new maps to the old grandpa that is **Doom**, I always get quite excited to see what exactly it has. Due to the lack of material compared to **Doom 2**, big WADs for **Ultimate Doom** can get repetitive and dull quickly, yet *Solar Struggle* is far, far from it.

At 36 maps in total, this one is an odyssey that takes you back in time through a fantastical sphere of amazing visions. The entire WAD is well stylized in its own right, using limit removing (beautiful) compatibility and adhering to a simplistic yet cohesive design that usually



stays under control. Each episode is themed around a special visual style set in the solar system. The first episode takes you through some awesome and inspiring delight of the Saturn moons. The second episode is set in Ceres and has a very space-y theme while floating around the darkness of the emptiness. The third one sees Doomguy going to the moon to face the last demons invading the system, but since this is **Doom**, things go wrong and there's a fourth episode, set in an acidic flow over the strange surface of Venus, or lack of surface. Each set feels unique and creative in its own right without going overboard. The maps are aesthetically pleasing to view, and, with its simple use of vanilla-friendly textures, it makes for a gorgeous scenario that reminds us of a forgotten time when beauty and wonder were

new concepts.

But there's another catch too! The maps also have pre-selected titles, and each member had to design his map around the concept of the title. You can have some straight and simple results such as *Barracks*, or some really interesting and surreal scenery with titles such as *The Dark Side*. Each author, both new and veteran, cojoined their efforts into delivering a solid piece that's gorgeous to look at. Vanilla lovers will find themselves at a new home, admiring the new skies under the reign of distant skyboxes.

As for the gameplay, it follows a steady hill that slowly climbs up to a difficult peak. The first two episodes are quite relaxing, in a way. They have their own set of rules and new challenges, but still maintain a sim-



ple enough balance to feel good. By the third episode, things start picking up a bit more rapidly, with more and more enemies coming at you and some maps getting quite big. Now, episode four, as tradition dictates, comes brutally right to your face. The very first map has an interesting gimmick related to rocket-launcher only, showcasing an interesting challenge that forces you to quickly adapt and learn how to deal with the new challenges. Some of the following maps do get a bit irritating, especially since they increase their size quite greatly, to the point that 20-30 minute levels become more common. This is probably my major dislike, as I don't enjoy large maps in already large WADs. One particular map was a complete puzzle that really puzzled me (pun?) and made me quit several times trying to figure it out. In the end, I couldn't do it cleanly, so I had to resort to Satan's help. Of course, some people might enjoy these mental challenges and find themselves at home, but I think it is fair to say that episode four goes into a sadistic movement, not necessarily unfair, but it does



have some moments where you'll want to lower your skill level.

Still, the megawad in general is not going to take you weeks. It took me a week, and I finished the first two episodes in a single day. That's how good it is and how much it caught me. It's a lovely project that strays from the concept of "recreating" **Doom** for the dozenth time. It is its own thing, and it brings its own guns, and it does so masterful-

ly. I have to also give credit to the fact that, as a community project, the quality is pretty much solid all around. A stable plateau of nicely done levels that are enjoyable, attractive, and well done. Despite the intimidating title, *Solar Struggle* doesn't feel like a struggle: it feels like a journey, and a joyful one at that. I loved this project and I highly recommend it.

# PHOBOS: ANOMALY REBORN

CHRISTOPHER LUTZ  
2003

Chris Lutz is one of those slightly underrated mappers that should be more regarded among the greats of the community, but that's probably due to the reality that he hasn't really contributed to many marquee projects (outside of some minor, though notable maps in *Doom: The Way Id Did* and *No End in Sight*), preferring instead to march to the beat of his own highly stylized and visually-oriented drum. The *Boom*-compatible *Phobos: Anomaly Reborn*, released not long after another celebrated wad Lutz worked on called "*Caverns of Darkness*" is perhaps the absolute pinnacle of this design tendency when taken as a whole (despite individual maps from other projects perhaps being ultimately stronger). It's pioneering use of *Boom* effects, along with its utilization of realistic detailing amidst essentially abstract environments is perhaps a hallmark of its author, but more importantly, managed to shine far and above most of the more amateurish efforts at realistic spaces within *Doom* maps.

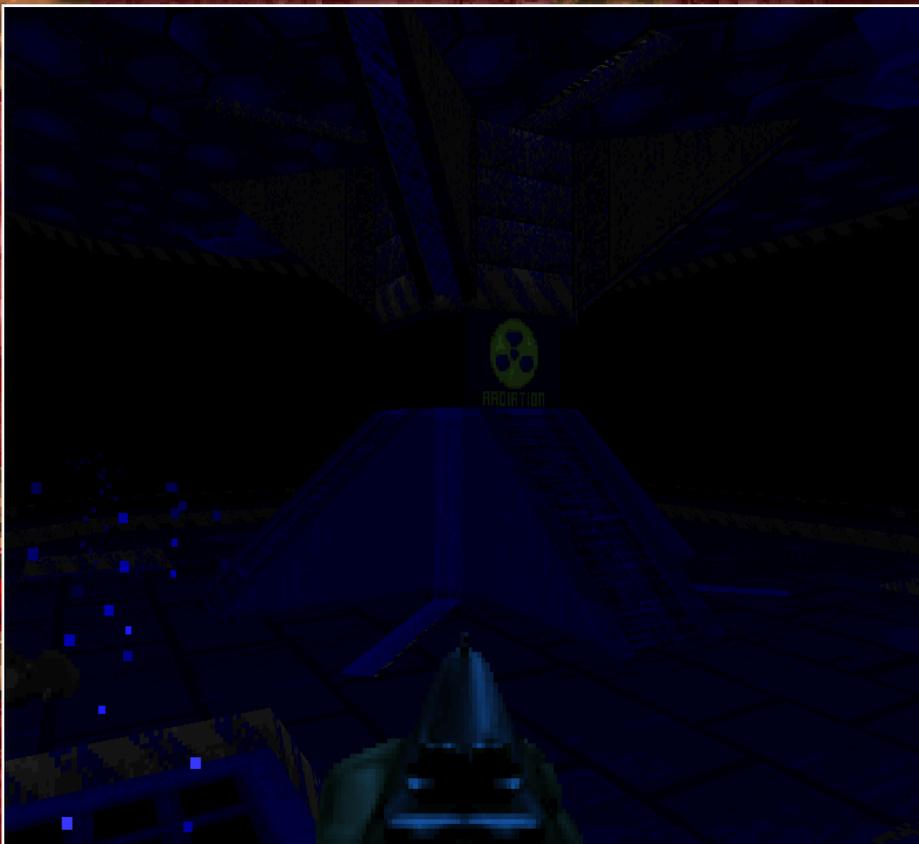
Let's just start with a brief examination of the visual design. There are some bits of ambition that probably look a little cheap by 2022 standards, but this isn't a modern *Doom II* megawad, but an E1 replacement for *Ultimate Doom* that doesn't attempt to replicate the original *KDitD* in any form, but instead, merely borrows many of the basic thematics to create something new and entirely different. Among



the sights that can be spotted are a crane in the first map, nuclear storage tanks in "*Toxin Refinery*", and most effectively, a painstakingly created *Doomcute* helicopter in the secret map "*Lost Barracks*". What's more, Chris creates a certain epic sense of scale that makes all the different locations a wonder to behold as you travel through

them as if though you're exploring some vast *Area 51*-esque complex quite simply stuffed with many forbidden secrets "they" don't want you to know.

The impressive sense of scale only continues as you get further into the complex. After riding a train, you explore a dig site then take



a lift down to what can only be described as a vast underground grotto, filled with the ruins of some ancient civilization and some other structures that could loosely be interpreted as some sort of corrupted techbase, but I seriously doubt that's what *Chris* was going for here. However, the windows you see in some of the tunnels are tinted the same shade of orange as the sky from *Thy Flesh Consumed*, which is a very nice callback of sorts.

Speaking of difficulty, this is basically about as hard as **Doom 1** gets, short of *Return to Hadron* and maybe some of the more difficult maps of *Base Ganymede* and *No End in Sight* (though I've yet to experience the latter). If you thought "*Corrupted Cistern*" was too laid-back for your own personal tastes (outside of the northwestern room perhaps) then prepare for some difficult and tense fights. *Chris* deploys a Baron of Hell at you in the second map and doesn't hesitate to throw Cacodemons and Imps at you in significant numbers. Though there are plenty of areas that feel quite empty strangely enough. The final map places you in a void facing a couple of Spider Masterminds and a Cyberdemon, and you basically have to puzzle the map out, partly by taking advantage of changed Mastermind behavior to start some creative infighting. The final battle against a Cyberdemon and some Barons in a small space proves to be a truly tense battle.

To reiterate, *Chris* once again has probably had better maps, and this won't change your mind if you're a **Doom 1** hater. Yet, this is by far the best realization of E1 themes inside the traditional **Doom 1** limitations that's out there. If you like detail-oriented maps with stupidly cryptic secrets, you shouldn't pass this up!

by LadyMistDragon

# STONES.WAD

1994, by Michael Kelsey



We all know the first fan-designed WAD in our history. The iconic origwad. A single level consisting of two rooms and a door. That's all. Origwad, despite its extreme simplicity, was a WAD designed during a time when there were no design tools or anything like that, so its author, Jeffrey Bird, had to do it by hand. Origwad deserves its own separate article but going back to STONES.WAD is where we find the first WAD that **truly exemplifies the development of the fan-designed map community**. Created with DEU 5.0, this single-level WAD manages to create a quite admirable design that, had it been the mold of most 1994 WADs, would have changed history.

You may feel a bit alienated by the fact that this is one of the first WADs ever created, and may have the idea that it's probably just a meaningless union of rooms; more experimental than formal. Luckily you have me to tell you that you are wrong! This map is very well designed, considering the date and the circumstances under which it was made, the truth is that it is **much larger than one would think**. The 1994 WADs, in general, don't look this good, which is quite special for this little piece of work designed by Michael Kelsey. Of course, it's not a modern WAD with the quality-of-life that many offer, but it's a level that offers **an excellent layout, great visuals, and fantastic performance**, which puts it on par with the IWADs, some-

The level has a fairly simple and short layout, with a straightforward progression without much loss, and even contains optional areas that you can explore, either out of curiosity or to get those exquisite 100%. **The map is pretty impressive all things considered.** It has solid visuals and good use of textures, as well as a great variation of areas, which manage to give us an experience as nostalgic as it is enjoyable. Particularly, the area with the nukage looks like something that would come out 4 or 3 years later, not on the original date.



Even if you are not a fan of the old days, **you owe it to yourself to play this WAD** just to enhance your perspective on the history of this community and its content. Particularly if you consider yourself a wadarcheologist, then you should play it!

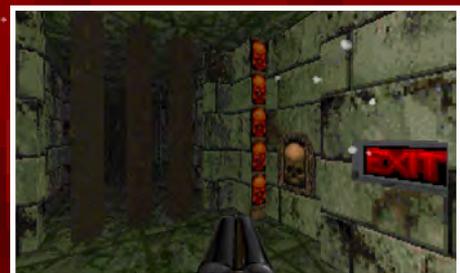
- Endless

# The Bleeding Tower of Pisa

**MICHAEL REED**  
1995

If you've heard of *Michael Reed's* name, chances are you're familiar with **Hoover Dam**. A WAD known for being one of the pioneers of the realistic map genre. On the other hand, after that, not many of *Reed's* WADs have the same fame, and it's a shame, because considering this particular level among his repertoire, we have a great designer who demonstrates a sweet talent for creating complex, expansive and intense maps.

*The Bleeding Tower of Pisa*, with a quite unique name, is a single-level WAD released in 1995. The map is, as you might expect, themed around a central tower which expands the level into a variety of areas to explore. With a simple visual theme, it makes heavy use of wood and green marble textures, as well as blood for liquids, giving it a gothic theme, reminiscent of *Thy Flesh Consumed*. The map features a considerable variety of architectural areas and sub-styles, giving it an appreciable atmosphere that can be felt during exploration. With good scenery and full panoramas, the map is attractive in every sense of the word. It doesn't go into over-detail, but it does manage to create a consistent quality that is felt from start to finish, add to that the huge number of distinctive rooms and areas it has, and we have a WAD with a real sense of exploration, that progresses as well as it evolves thanks to a great synergy between visuals and fun.





With over 400+ enemies in *Ultra-Violence*, this map shows a considerable challenge, and a somewhat long duration between 20-30 minutes, which can be a bit tiring at times. On the other hand, this long duration is justified in its expansive design that takes us to different places. We start the map in a green area, which overlooks

the cool central tower. Each side is a new area to explore which will allow us to enter the tower. Inside the tower, the map expands its design quite considerably, showing us as many rooms as we can count on our fingers. It takes us to subway areas that look like mines, sewers with vines on the walls, brick labyrinths, pools of blood, marble palaces, and so on. The map doesn't feel repetitive at any point and has a merit of its own in its explorative quality.

The gameplay manages to remain balanced enough to offer an enter-



taining experience. It's nothing out of this world, with a modest design that uses high numbers as the main method of combat. On the other hand, it's not a map where we run into a hundred Cyberdemons in a single room. Enemies have been placed with some consideration, which makes progress feel attractively fun. A new MIDI, and it would have been epic!

The map, due to its huge size, has the disadvantage of being a bit confusing at times, particularly the search for the red key in the mines. The central focus is around the tow-

er, which we must use with an elevator to explore different areas, which will lead us to the keys. This can be a bit confusing if you don't have a plan, but it's not totally cryptic. With a little patience, it can be done. After all, if I, with my three brain cells managed to do it, so can you!

*The Bleeding Tower of Pisa* is a great level that manages to strike a sweet balance between its appeal and its exploration— it is surprisingly fun and expansive.

# 1000 LINES

## *Liberation, et. al* 2019

**Limitation** can lead to creativity it is often said, and there are many community mapping projects that pop up with various limitations imposed on the creators of maps as a means of challenge.

The subject of this review is just one of many of these, and this one, as the name suggests, only has **1000 linedefs** per map which seems like very few, but considering how easy it seems to get a bunch of lines when doing finer detail, I imagine this one could get tricky if you were trying to make a large or very detailed map. Despite the limitation imposed, the maps in this set are well made by many different creators in the community. To play the *1000 Line Community Project* you can use whichever port you like including *Chocolate Doom*, and you will want to aim for setting *complevel 2* in the appropriate port if you are concerned with full compatibility. Do also keep the *Dehacked* patch in mind, but I think it mainly gives custom menu, HUD, and some other aesthetic changes and not as much in terms of mechanics.

*1000 Lines* is broken up into a few different "episodes" which go with a certain aesthetic theme. The first follows a city theme, the second is a city and hell mix, the third has hell levels and the fourth is tech-base themed. Since the maps are done by different authors, you have quite a few differences in style, layout and skill, but all the maps feel cohesive and well done, with good





layout and aesthetic design using mostly stock textures. It doesn't feel like the maps really scale in difficulty as you progress through the levels, so it's easy to just pick what you want with a pistol start and run through it, letting you experience the whole set. The advantage of the constraints is the combat flow tends to be well done and the maps are compact, so if that is more your thing it's easy to complete and sample the levels without having to play each for too much time. If you enjoy custom music, there are also plenty of tunes spread throughout,

some use the original music in different levels but more often than not you will get a custom midi.

It is said limitation breeds creativity, and I would say *1k Lines* demonstrates that this can be the case. The levels look good even with stock textures, the maps play well, and you can experience the whole package without having to invest too much time. There are many community projects that try different kinds of limitations to stretch map maker creativity, and I think they often fit a role of creating

quick and easily accessible action, or at least testing a map maker's skills. *1k Lines* isn't fancy, but it works well with its limitation and has plenty of good maps to play on and enjoy without too high a difficulty and providing a nice straightforward vanilla experience. Give it a shot, you will not regret it!

**ERIC CLAUS**



# CODENAME DEMOLITIONIST

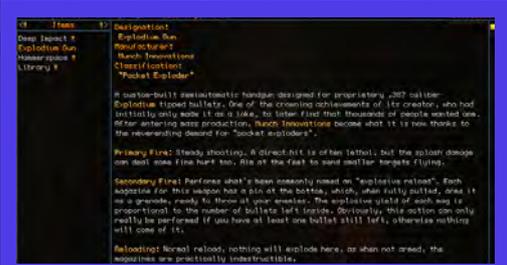
The World Is In Danger And We Have Just Sent  
This Double-Cheeked Sassy Robot To Save It!?



To talk about this project, I want you to take me as a reference, I am not a great modder, not even close, I have 5 years of experience and although I have done some things that I am proud of, the project that I am going to show here, I've only played for an hour and a half. Although, it wouldn't be entirely accurate to say that, as I have seen a lot of content about it. But coming back, with only 1 hour and a half played, it was enough for me to write an article, because everything done in this project made

me say "HOW THE HELL DID SHE DO THAT", "The coding this would have taken...", and well, it also made me say, "What the hell am I playing?"

Now with the context that I have given you, I think you will realize that despite what I know, this is simply another level. *Codename Demolitionist*, shows what is capable not only with GZDoom, but ZScript in general, and of course, the skills of the author, with weapons, characters, items and others, all made



100% with 3D models - something impressive for me, because well, in my case, I don't know how to handle models at all.

This mod adds a lot of weapons that were originally in an **Unreal** mod, all the weapons are impressive, and the protagonist robot too, *Demo Chan*. There is an extensive lore behind her, and no, I'm not kidding, it's a lore immensely extended, one that brings many characters and explanations of what happens in this universe. But how is it that a weapon mod can bring lore without modifying the enemies? Well, *Codename Demolitionist*, shines again with a whole menu.

Yes, it was not a joke about the lore, about 20 minutes in, I was still reading the lore. And I swear that it is incredible the number of things that this menu brings, from a store, in which you can spend money that you earn through the extra weapons that you pick, killing enemies, combos, secrets, and surely more things that I did not realize while I was playing.

The menu contains a story of why you are in the megawad, it also contains your statistics, inventory, lore, and all the messages that *Demo Chan* says, and its interesting humor, and much more.

Now, with the most important thing, the weapons - well, we are at another level, I want you to see this image:

No, that is not a joke, that is a 25 cannon shotgun that can be reloaded with each type of shell in each cannon that you want, revealing, as the mod itself says, 'the ssg as a toy weapon', with an immense amount of damage, and being able to have so many charges at once, makes it a weapon that - well, I'm sure you want to have by your side! You will have to get used to its recharging system - this is quite simple, though, so don't worry.

However, each weapon has its intended use, having several ways to use it - yes, really, several. I have had fun even though weapon mods are not really my thing.

Even the minimap works well, real-time in the HUD, and picking up the automap gives you waypoints - believe me you will appreciate this a lot.

Finishing with that, and to conclude, this project has left me speechless! I knew that the author was a "magician" with this sort of thing, but she has simply showed that I know nothing - just by seeing the number of features that each weapon

has. The types of shells, the dual wielding, the way of reloading that monstrosity of a shotgun and the other weapons, the models, the animations and the menu - this mod has everything. With only 1 hour, it has shown me how much its author is capable of. Surely I will keep playing this, it is a really fun mod with a lot of options that I still don't touch, but likely will at some point.

Oh, I almost forgot, this project has an interesting sense of humor! I leave you with some screenshots that really made me smile :)

**GAIA74**





# EVP

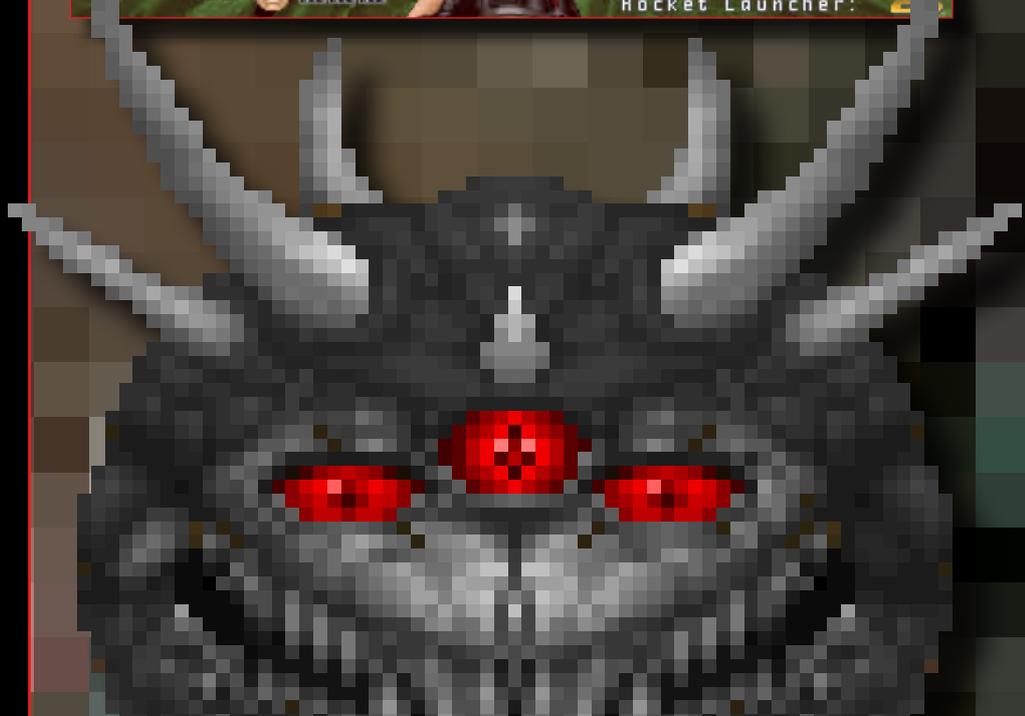
Some people may think **Doom's** graphics look kind of bad. Times change, and even if you love **Doom**, you might agree that it could do with a visual revamp. *EVP* is that, just with the effects and features that *GZDoom* has.

This project totally revamps **Doom**, but with just one condition, that revamp is only visual and slightly changes the balance - nothing more - **Doom's** gameplay is near perfect and this mod decides to just make it more aesthetically pleasing, with the power of *ZScript* and *GZDoom*. *EVP* does this job well, not only because it truly looks good, but because of the many QoL changes. You have a lot of megaspheres in an area, but you already have 200 health and 200 armor? Don't worry, *EVP* covers you, making you unable to grab unnecessary megaspheres because you have max armor and health.

Find lost souls and archviles annoying? Not anymore! Resurrected monsters and the proper lost souls don't contribute to the kill count, and even better, the lost souls have 50 hp! Trust me, this simple tweak makes **Doom** a lot more enjoyable as a game.

# ENHANCED VANILLA PROJECT

REVAMP MOD BY A\_D\_M\_E\_R\_A\_L (2017)  
WAD CORNER WRITTEN BY GAI74





There are some enhancement options that annoy you, like motion blur, darkness, or fog? Don't worry, *EVP* has a whole menu of options so you can move and adapt it to your taste!

This project does its job very well, it provides **Doom** with a new and fresh look, while still maintaining the same gameplay. It almost looks like a good remake and is an excellent mod, doing several things perfectly and selecting the correct addons to integrate in this project (also the author mentions it is his first mod, mind-blowing if you ask me).

What else can I say? This is an enjoyable project, if you liked *Beautiful Doom* or *Smooth Doom* try this one - sure, it is way different because sounds, sprites, weapons, animations and even the gameplay remains the same, but the visuals look really different from vanilla, and that can be good or bad, depending on your tastes.

As a final note, even though I played this mod a lot and that's why I dedicate this little review to it, I didn't have screenshots, so I only thought to take a few screenshots and accidentally ended up playing a long slaughter map until the very end just because the mod is that enjoyable.

**Doom's** gameplay is excellent, and sometimes you don't need to change it to make a great mod, this is a great example of it!



A FEW MONTHS AGO, I was lucky enough to be part of the playtesting team of *Elementalism*, a very ambitious UDMF hub-based mapset. The project had already drawn attention to itself through its WIP thread and getting to play

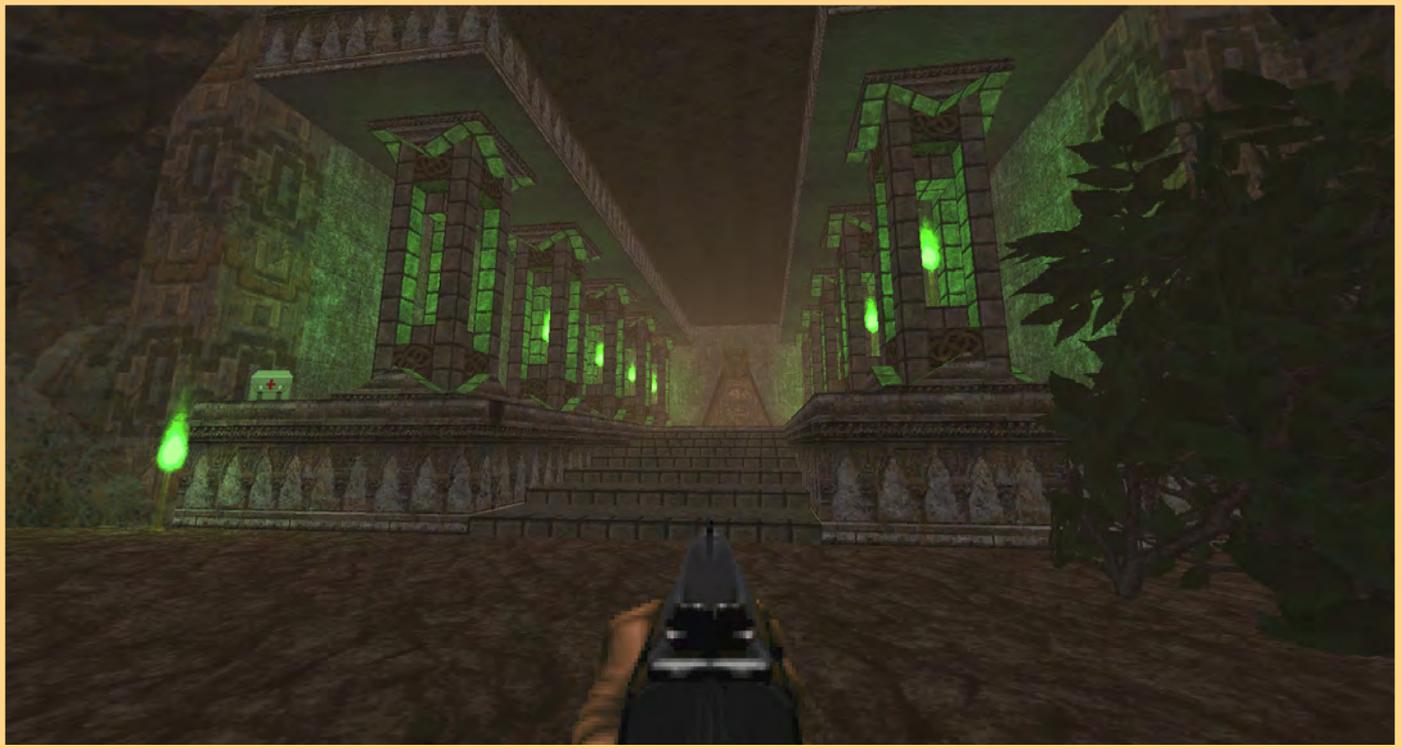
early beta versions only made my curiosity about it stronger. Thankfully, the very busy project lead Ben "Bauul" Mansell agreed to answer some of our questions! Please join me in thanking him for his time, and let's get right into it!



## AN INTERVIEW WITH

Ben "Bauul" Mansell

BY THEEVILGRIN



**Welcome! Could you tell us a bit more about yourself?**

Thank you! My name is *Ben Mansell*, and I'm the project lead for *Elementalism*. I go by the handle *Bauul*. My first experience of **Doom** was the shareware release, and I first dabbled in map-making in the mid-1990s (when the best we had was *DEU* – younger mappers, count yourselves lucky!) I recall my first creation featured one sector, was entirely textured with *Fireblu* and the only way to leave was to kill a *Romero Head* because I couldn't work out how *Exit* switches worked. Still took me all afternoon to make! I continued to try small projects, but pretty much left the scene in the early 2000s, focusing instead on making maps for other games like **Quake 3 Arena** and **Doom 3**. Eventually in ~2015 I dipped my toes back into **Doom** mapping, and finding the editors today much more user-friendly than they used to be (thank goodness), got stuck back in. I've been making maps ever since!

**First and foremost, where did the idea of making such an immense project come from?**

The origin of *Elementalism* is a little bit storied. The genesis for the project dates back to the 2017 *GZDoom* project *Skulldash: Expanded Edition*, spearheaded by *Dragonfly*. He had recruited a selection of mappers to contribute to that project's "community tier"; an episode of community-made maps to go alongside the main content. I contributed one of those maps, along with eventual fellow *Elementalism* mappers *Phade*, *Remmirath* and *Dreadopp*. Once that project was finished, we

enjoyed working together so much that ideas were banded about for a new project. *Phade* suggested a mapset based entirely around water, and *Dragonfly* expanded on that idea to include all four elements (plus two extra ones). Thus, *Elementalism* was born, featuring the *Skulldash: Expanded Edition* alumni as the mapping team.

*Dragonfly's* original plan was six episodes of five maps each. The episodes were to be thematically distinct, and feature primarily short, focused levels, which favored non-linear, almost deathmatch style layouts, and didn't outstay their welcome. Furthermore, he wanted





the whole project completed in a year. Given this tight timeline, I only originally committed to a single level (which would become the final *Earth* map) knowing that with my typical glacial mapping speed I couldn't match the output of speedier mappers like *Dragonfly* and *Remmirath*.

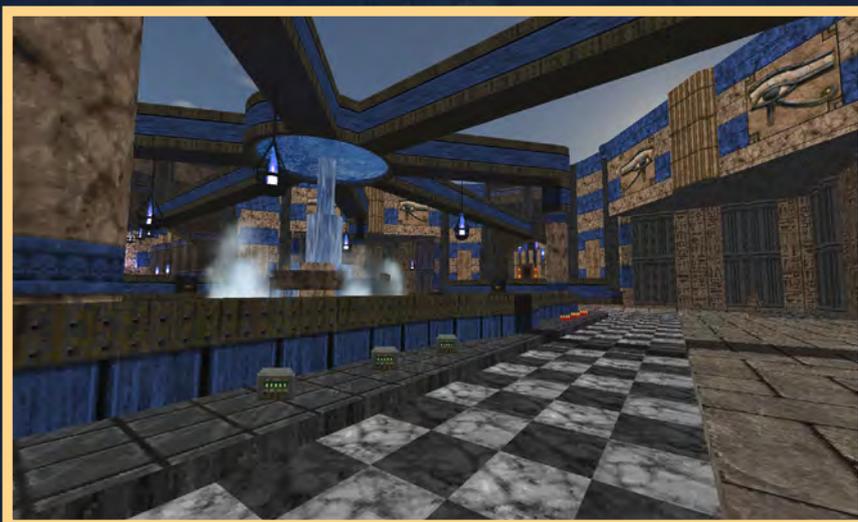
However, after an initial buzz of activity which saw *Dragonfly* set the tone of the project with the first two levels, it became apparent that we may have bitten off more than we could chew. Advanced *GZDoom UDMF* levels with lots of custom assets don't particularly lend themselves to very rapid map creation, and the 12-month target started to seem unfeasible. Separately, around that time *Ukiro* sent out the invitation to the community for mappers to utilize the upcoming *OTeX* texture pack to create a *Boom-compatible* project. A project with a single self-

contained texture set as good as *OTeX* combined with a simpler source-port looked much more in keeping with *Dragonfly's* desired goals, so he borrowed the plan for *Elementalism* and set out to create what would ultimately become *Eviternity*.

As such, this freed *Elementalism* from the previous 12-month commitment and meant we could relax a little more into fleshing out the scope, including bringing in more mappers to help on the levels. It also meant I could author more than just one level, and I began contributing more and more to the project. The more maps I made, the more the project pivoted towards what I like to build: long,

adventure-style maps with a strong sense of environmental narrative (mostly inspired by my love of the *Soulsborne* series). This in turn guided the other mappers, who also created longer-form levels. Luckily *Remmirath* is also a big *Soulsborne* fan, and thus the direction of the whole project evolved to the form it has today.

Ultimately between *Eviternity* and his eventual work on *Prodeus* taking up too much time, *Dragonfly* rescinded project management duties and handed the reins to me. It took nearly five times longer than the original 12-month goal, but in the final release (at least of this half anyway) I like to think you can still feel the evolution from the project's humbler origins.



**Over the course of my playthrough I spotted textures of various origins, including but not limited to *OTeX*, *HeXen II* and *Doom 3*. How was resource gathering and managing like?**



Honestly, a bit of a pain! Quite early on we settled on each episodic theme, e.g., *Mesoamerican* for *Earth*, *Egyptian* for *Water*, and *Hell-Industrial* for *Fire*. We then went hunting for texture packs that could work for those themes. In total we ended up pulling in sixteen texture packs, plus a bunch of textures we made ourselves. Having so many texture packs is great for choice (we have over 19,000 individual textures to choose from), but it made finding the absolute best texture for any given situation rather time consuming. In the end you get to know what subsets of the texture packs work best for a theme and lean heavily on those for subsequent levels. In practice, it was often the case that the first mapper to tackle an episode's maps would choose the primary textures, and all subsequent mappers would utilize the same basic selection. In the final Phase 1 release we used just ~4,500 of those textures from across the texture packs. Which is still a lot, but a tiny bit more manageable.

***Elementalism pushes the Doom engine to its most with the use of 3D floors, slopes, models .... Still, was there anything you wanted to do but technical difficulties made you change your mind?***

Great question! The biggest on-going technical issue was performance – the combination of large, high-detail sector work

along with advanced *GZDoom* features like dynamic lights proved very challenging for the engine. Early on we decided on a minimum FPS – not a fixed number, rather whatever a mapper achieved on their PC for specific scene (the opening of the first *Air* level) would be the minimum for their maps. *GZDoom* scales very differently on different PCs (it's heavily single-core speed dependent) so setting a relative performance minimum per-mapper was a good early idea. For example, for me that scene ran at 35fps, so that became my minimum. But for someone like *Remmirath* who has a very powerful CPU it ran much faster. So, me saying to him "It must run at 35fps or higher" didn't help – he set his minimum to match to his PC's performance.

Once the benchmark was set, there were multiple instances of maps ending up performing worse,

so we needed to focus heavily on optimizations. Void spaces and closed doors are both highly efficient at telling the engine not to render something, so we used those extensively. Many maps feature hidden doors that will close behind the player (and re-open if they turn around) specifically for culling sector visibility. We also utilized lots of scripts to disable lights and actors that were far from the player, and on the most challenging maps we even converted large parts of the level to models. Models interact with dynamic lights correctly, but have no collision calculations, so look convincing but run significantly faster than their sector counterparts. The most extreme example of this is the Fire boss arena – when fighting the boss, the entire level is actually a model. The only "real" sector the player interacts with is an invisible 3D Floor the player is standing on. Everything else the player can see is a model, which helps ensure framerate stays as high as possible. Ultimately, aside from a couple of situations we couldn't improve any more despite our best efforts, we successfully hit that minimum framerate target.

Overall, I don't think there were any big ideas we had to abandon altogether. Some things took a huge amount of effort to realize – the dynamic labyrinth in the third *Fire* map, and the rotating staircase in the third *Water* map come to mind – but ultimately there was very little we had to completely walk back on. Perhaps the biggest exception



being a multi-poly-object door in the first *Fire* level that repeatedly hard-crashed *GZDoom* when used. The only solution was to replace it with a simpler one, but that was one of the few tangible ideas that had to be fully scrapped.

***The mod showcases various styles of real-world architecture such as Mesoamerican plazas and Egyptian temples. Was accuracy in those representations something you aimed for?***

The first *Earth* map, designed by *DMPHobos*, is heavily based on genuine *Mesoamerican* architecture, going as far as to accurately recreate specific real-world locations. However, for my maps I was rather more liberal with my inspirations – most came from other games, movies, artwork, and other more fantastical sources. For example, the third *Fire* map is heavily based on the movie *Cube*, while fourth and fifth *Water* maps are *Serious Sam* homages. Other *Doom* wads had a strong influence too – for example the layout of the third *Earth* map is based on combination of Map14 of *Eviternity* and Map01 of *BTSX* Episode 1 (in a somewhat loose sense). The bosses also have rather obscure references – the *Earth* boss is based on the 1992 Sega shoot-em-up *Bio-Hazard Battle* for example. None of the team shied away from wearing their influences

on their sleeves, and I think it adds a fun extra layer to the experience – “guess the influence”. Clues to which can be found in the Hub once a level has been beaten.

***What stroke me a lot is how coherent the wad is: the texture choices, architecture, story and music come together as a whole; which is very impressive given the number of contributors and different used resources. As the project lead, how did you manage cohesion between all those elements?***

Having a strong vision for a project, and being very thorough communicating that vision, goes a long way to keeping people aligned throughout a project’s development. The themes themselves are relatively uncomplicated, so thankfully required little in the way of iterations once they had

been decided upon. This meant the mappers, musicians and other asset creators had a pretty clear brief, and there was relatively little disagreement over how to realize the project’s aims. Combined with the fact the whole team is fantastic at what they do, meant most of the assets you see in the game (maps, music, entities etc.) required very minimal adjustments from their initial draft.

***Any interesting or fun fact about the making of Elementalism that you’d like to share with us?***

Hah, where to even start! The history of the project is so convoluted there are a million little stories I could share. We put a lot of thought into every aspect of the project, from big things like the levels to tiny things, like how the HUD works and what custom difficulty settings to add in (I’m very proud of the two custom UV difficulties – hopefully this gives those “UV or bust” players who want an easier experience more options).

One story I was reminded of the other day was about an extremely advanced piece of ACS coding





we created that powers a rotating platform - one the player could stand on and be physically rotated accordingly. It's an amazing in-game experience but was something of a hack-job to make it work. Due to this slight instability, these platforms ultimately appear in just a single unimportant room in a single map. Most players will just run past it and have no idea of the hours we spent tweaking it to get it right. There are a fair few little things like this in the mapset - ideas that took a long time to get right for relatively minor payoffs. But I guess it's the summation of these little things that helps give the mapset its personality.

***For now, only the first half (phase 1) of the project has been released. I assume phase 2 is on your list for the next few years; but can we hope to see your work in other projects soon?***

As much as I'd love to commit to something, Phase 2 will likely be a long way off - my wife and I have recently had our first kid (a baby daughter) so that's taking up most of my time at the moment. What's more, Phase 1 was a real mammoth task to finalize, so

I don't want to rush into Phase 2 and risk burnout. I'll likely continue to dip my toes into other projects though - I'd like to do a sequel to my Micro Slaughter Community Project one day, and potentially an Ultimate Doom spin-off of 1000 Lines. I'm also making a map for Age of Hell, which I aim to make my most advanced UDMF map yet. So nothing super imminent, but my dance card is still pretty full for the time being. Phase 2 will come along eventually though and is already proving to be a bigger scope than Phase 1!

***Last but not least: any advice for mappers who would like to have their own big-scale project?***

With the increasing ubiquity of UMapinfo, I would personally like to see a movement away from a focus on really big-scale projects. Boom and higher mapsets can now have any number of maps, not just 32, so I think a move towards smaller projects that take less time to make, and play would only benefit the community.

However, if you really want to make a super large project, my biggest advice is to make something that

you consistently find fun no matter how long it takes and be fiercely strict on scope-creep. Have a vision for what you want to make and stick to it. If it at any point becomes a chore, or becomes too big to handle, you will fail to finish it. Stay focused, and only work on it when you have genuine enthusiasm for it. And if you run out of enthusiasm and don't think you'll ever finish it, then there's no harm in releasing what you've already made. Better the community can enjoy and appreciate something in a half-finished state, then not at all.

That, and surround yourself with good people in the community - even if they don't directly contribute, having someone to bounce ideas off and playtest maps is incredibly important in the long run. Ultimately, we do this because we enjoy it, and having other people to enjoy it alongside us is the best part.

***Huge thanks to Baul for taking part in this Wadazine edition! Keep on dooming.***

**THE EVILGRIN**

# RUMBLE PAK

FOR DOOM 64 CE



The *Rumble Pak* (named after the *Nintendo 64* vibration device) is a selection of influential map releases from the **Doom 64** modding community which are enhanced and ported to *Doom 64 CE*. For those who don't know, *Doom 64 CE* is the latest adaptation of **Doom 64** to *GZDoom* with upscaled graphics, materials, sounds, and animations by *Molecicco*. It has been a juggernaut in player's eyes since its release for its attention to detail and enhancements.

Levels in the *Rumble Pak* date back to the origins of custom **Doom 64** mapping. The mapping scene for **Doom 64** is much newer than classic **Doom**. This is because the **Doom 64** map format was not supported until *Doom 64 EX* was released in early 2010's, where the *Doom Builder 64* level editor soon followed. For the first time mappers could make maps in the native **Doom 64** format and *Doom 64 EX* became the workhorse of the community. It is now a decade

later and unfortunately *Doom 64 EX* is showing its age where it can be buggy on modern systems. Rather than let these maps fade into history, *Molecicco* decided to adapt a selection of them to the most modern *GZDoom* for **Doom 64's** 25th anniversary.

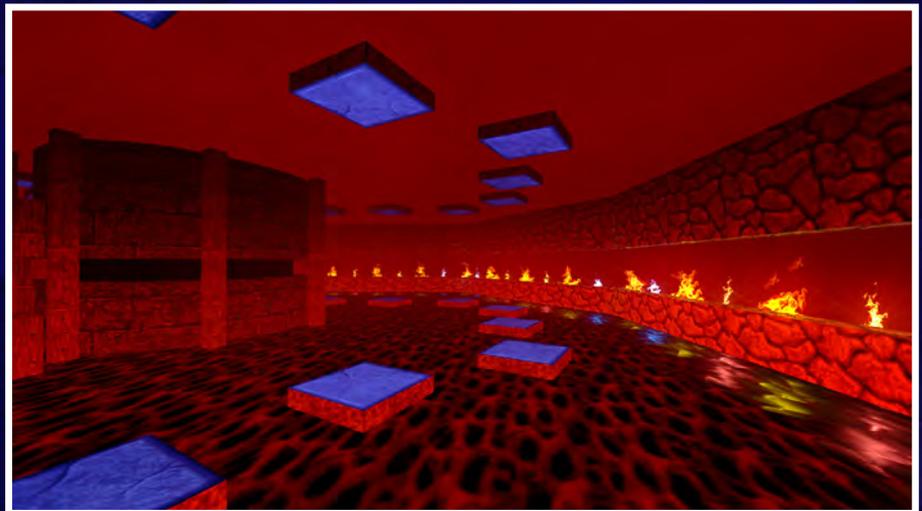
Since *GZDoom* does not support the **Doom 64** map format nor WAD, the conversion process is not straightforward. When *Nevander* had to convert *Doom 64* maps to

GZDoom for *Doom 64 Retribution*, he had to go through multiple older mapping programs and rebuild much of the maps (and scripts) by hand. *Molecicco* was able to speed this process up a bit with custom algorithms, however there remains a large amount of bugs and geometry to fix for each map conversion. So it is commendable that *Molecicco* (and *Nevander*) have put the time and effort in keeping other's works alive into the modern times.

Here are some of the maps you can expect. From the early 2010's era, it contains *Sector666's Mad House* and *Permutations of Hell* (covered in *DMW 13*). Then *Kore's* maps from this era (*Introger*, *Beneath the Clay*, and *Red Strands*), which were later updated for the *Community Chest 64*, are also here. Finally *Footman's Abyssal Darkness* makes an appearance as well. The mid 2010's was a slow period of **Doom 64** mapping, but this set includes the *Fortress of Pain* by *TheAguares* and *Space Base* by *YummyPie* from then. By the late 2010's, the aforementioned *Community Chest 64* assembled some of the top maps of the community. From this set, *Molecicco* includes maps by *Antnee* (of *Beta 64* fame covered in *DMW 14*), *hardcore\_gamer*, *RyleyXY1*, *sluggard* (aka *Snapshot*), *thexgiddoomerx*, and *Koko Ricky*.

In 2020, the official *Doom 64 Remaster* was released. Although based on *Doom 64 EX*, it is more strict to the original **Doom 64** limits, thus most *EX* maps do not run on it. It was *Jason Dagenet* who made the first custom map for this port (excluding the bundled *Lost Levels*). This map, *Wretched* (covered in *DMW 5*), and his next map *Anguish* (covered in *DMW 10*) are included in the *Rumble Pak*. Then *Doomsday Keep* by *DMPHobos*, another early *Doom 64 Remaster* map, is also present. So modern maps which made history were not excluded.

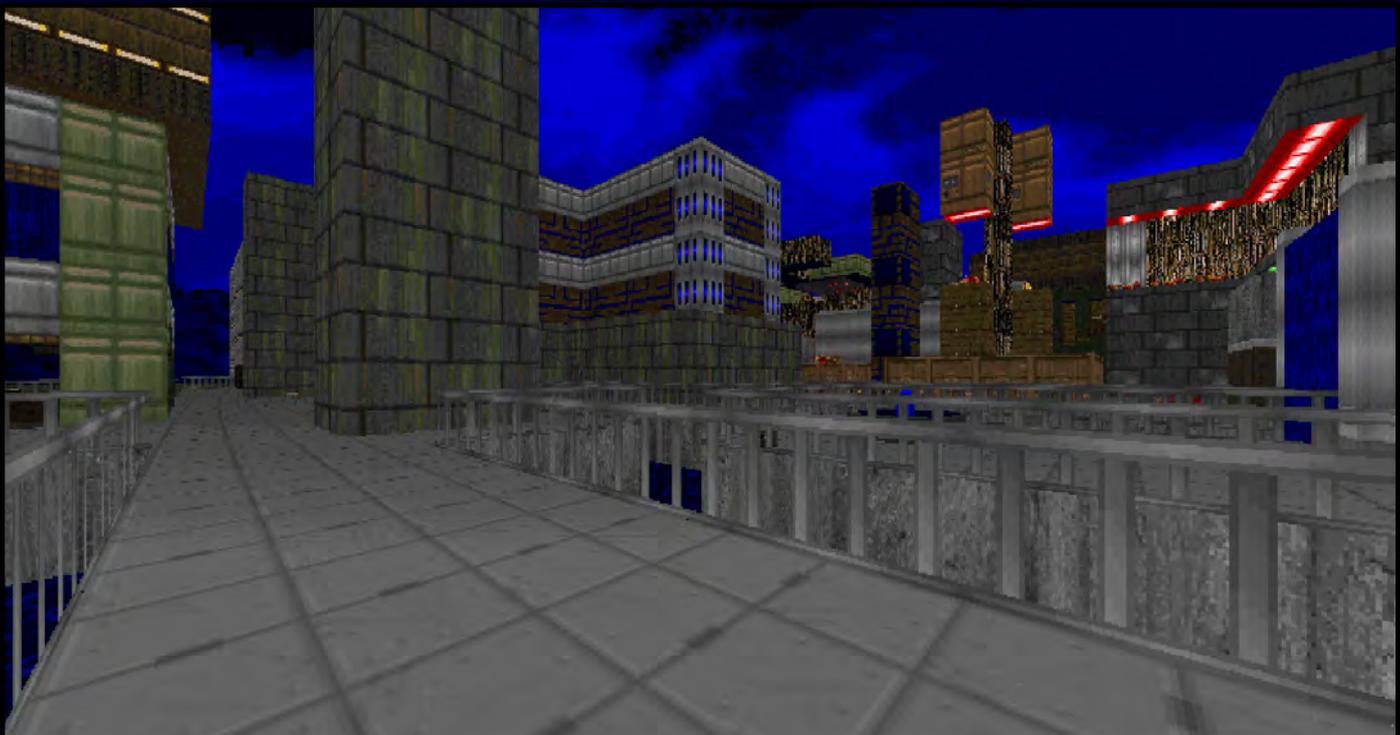
In total the *Rumble Pak* contains 20 modern and classic maps



which span across a decade. This includes a good balance between techbase maps and hell maps. For the most part, it focuses on single-map releases, which often get less attention than sets, and some of the maps assembled for the *Community Chest 64*. It does not include all of the maps from *Community Chest 64* and is missing some of the episodic releases (many of which

are unfinished). So perhaps there is an opportunity now for a second *Rumble Pak* with these episodes; maybe it can be called the "Expansion Pak"? We will see! This is *Molecicco's* fourth map set add-on to *Doom 64 CE* and he does not seem to be slowing down!

# Anomaly Report



## *valkiriforce* (2022)

It's no secret that I'm a big fan of vanilla and limit-removing WADs - especially those that adhere to modern map-making sensibilities.

So, you can imagine my big smile when I heard that *valkiriforce*, a well-known map-making machine that has been releasing some bangers since this last decade, released another full-sized megawad. Megawads aren't a new concept to *valkiriforce* - some of his first standalone projects were megawads after all, such as *Doom Core* and *Reverie*. While being very well done megawads, they do still suffer a bit from being quite exhausting past certain points, with some maps reaching a very long duration and high difficulty.

Let's go into the future some ten years and we now have a new contender: *Anomaly Report*. A new megawad, fully created by *valkiriforce*, with some fascinating maps that have great consistency from beginning to end - I'm quite happy to be making this review, recommending this magnificent piece!

Megawads offer a complete experience that can sometimes feel like a new game - although, they do suffer a bit from their own duration. Some megawads can become quite tiring and fatiguing after their first half and depending on the gameplay style and the design of the levels, it can get even a tad annoying. I started my **Doom** career only playing megawads, trying to finish the list of the 'best of

the best' that the community had to offer. I quickly found myself diminished in energy and motivation to keep going after facing off against some truly hard beasts that'll beat you to a pulp!

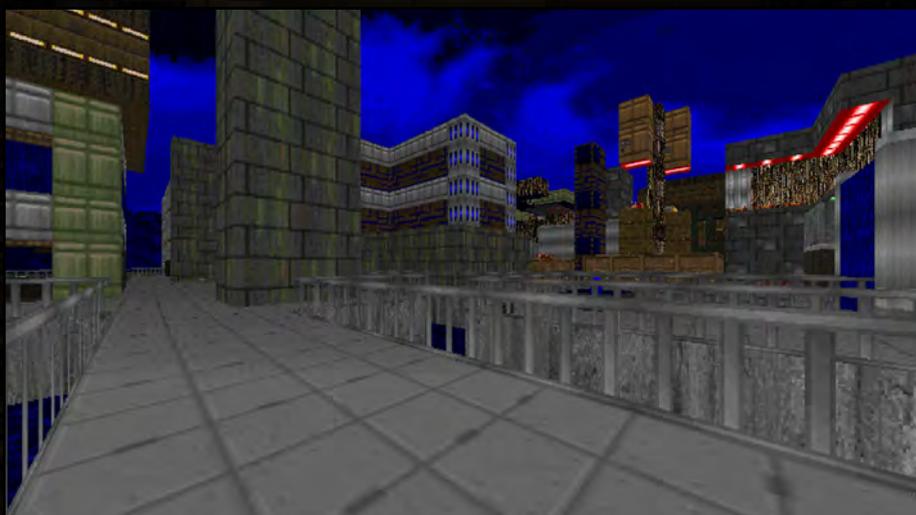
Now, whenever a new megawad is released, I feel both a sense of emotion and dread for it. The last is mostly by the simple fact, that if the megawad isn't as good as I hope, it will probably be a tiring experience. This is essentially how I felt when I saw that *valkiriforce* released a new complete megawad by himself. I've played some of the maps made by this legend before, and while they are all around pretty good and solid, they tend to be very long and overarching, sometimes making them very complex to navigate. *Akeldama* has a few

examples of this - especially the last maps. Luckily, *Anomaly Report* proved to be different from the rest, and in many ways that I've highly embraced.

The entire megawad could be completed in a few days with some effort - most of the maps are of short to medium duration. On average, each map took me some 5-8 minutes to finish, without any major issues, painful puzzles or punishing gameplay. It flows great and it feels great to play due to its smooth progression curve and clean map layouts. Even on Ultra-Violence, you won't feel like you're being thrown against the forces of hell with a just a toothpick and some potions. It's damn fun from the get-go, and the visuals complimented it beautifully.

If there's something I really enjoy, it is when more bright and lively colors are used as a WAD's setting. Previously done in *Akeldama* to a degree, *Anomaly Report* builds upon a semi-realistic atmosphere that creates a very cozy and welcoming landscape. The maps are themed around three episodes, and each one follows a different set of visuals that seem to be inspired around the idea of Earth-like locales. From the very beginning, you'll notice this quite easily. While not following in the steps of, let's say, *Trinity College*, this mapset has a palpable visual quality to it, while still using most of the generic/stock textures from the original classic game, with some extra additions on top to build up on the idea of landscape panoramas. This is not the first time *valkiriforce* has done this lovely style of mapping aesthetics, and I surely hope it's not the last! Each map manages to capture a very sweet feeling thanks to this selective and believable style.

The design of these maps have a more traditional style. Imposed over the earthly visuals, the architecture and layout of the maps feel classic, almost 90s, while still being manageable and very comfortable to navigate. Unlike previous efforts



by the author, these maps have a much shorter duration and simpler navigation - there are very little obstacles or unsurmountable challenges. Many of the maps flow linearly, until the latter half of the last episode, where maps become a little bit more grandiose yet still very uncomplicated in their progression. If you're one of those players that don't have a lot of patience, like

me, this means you'll find *Anomaly Report* a very welcoming experience. It's always a good thing to balance out the modest style of a classical megawad with the unique creativity of free will - here, *valkiriforce* does just that. The maps all have something different and unique, without necessarily being exaggeratory in their identity - in other words, there's variety.



The gameplay is stable in a more traditional sense. You can expect the usual **Doom** craziness but without any Plutonia-esque combat madness. This means that all the maps have a conservative style of fighting - rather than the explosive, in-your-face kind of fights like something the *Casalis* would create. On Ultraviolence, the megawad feels very relaxed and offers a good variety of challenges. There's a very slim chance that you'll find a fight that will break your patience - there's next to no chance of it. The maps are simple in this department, and unless you're some sort of adrenaline junkie, I don't see anyone disliking this. Maps are very well balanced and most of the action feels just right - fast enough, yet not excessive - it's just great classic **Doom**.

Speaking of old, *Anomaly Report* feels like a golden tribute to a by-gone era of the WAD world. Not only is the entire WAD accompanied by a selection of tried-and-true MIDI pieces from the likes of *Memento Mori* and *Requiem*, but the gameplay, style and design of the mapset feels like a love letter that was fixed on representing the wading daydreams of that era. Specifically inspired by **Doom 2** and *D2tWiD*, you can tell that each map was designed to be a painting that encapsulates the many past years of the WAD scene.

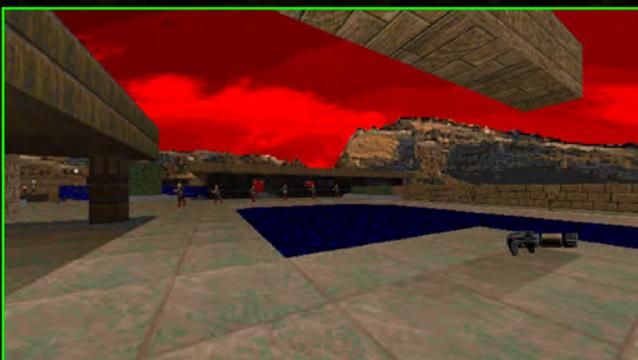
In this sense, *Anomaly Report* feels like a melancholic piece that brings nostalgia to the bearers of old **Doom** memories - to the old sailors of the ocean, you'll find friendly waters here.

*Anomaly Report* is an elegant and minimalist set piece of fantastical works. It's a fun experience that pays homage to the precursors of our age, and in doing so it manages to establish a gold standard of great quality in its simplistic modesty. A solid work all around, I highly recommend it to any kind of doomer out there - especially those who are fans of the classic scene - you own yourself a trip through this anomaly.

Let us know your reports!

Gosh I'm bad at puns...

*Endless*



by asbadagba **Utter** released august 4, 2022

# HERETIC



his wad is no less than a full *Heretic* episode 1 replacement, a heremix if you will. Well, replacement is a bit of an understatement. Think of it more as an enhancement. First, some quality of life improvements: monsters that shared sprites (gargoyles and fire gargoyles, golem and undead warriors ghost and non-ghosts) now have variants ; ammo pickup messages are now gold, and a nice shade of magenta is used for inventory items. Last but not least, the game has seen in a complete overhaul of its weapon animations, the new ones being much smoother.



Weapons also feel much more powerful, mostly thanks to the additional tome of power animations and the new sound and particle effects. Along with new ambient sounds, they make the game feel fresh and polished.



Now onto the maps: I'd be lying if I said they are simply re-decorated. On the other hand, the screenshots speak for themselves: most landmarks (I'm thinking of E1M2's central crusher plaza, E1M9's checkboard room, but with a twist, and E1M7's dragon claw tower in particular) are still very much recognizable. However, the new textures (mostly originating from *Otex*, *HeXen* and *Quake*) give it a whole new style which is much more realistic. Details such as new decorations (food, piles of coins, corpses) make the immersion work even better.



What's special about this wad is how refined and well balanced it feels. Even if it stood the test of time very well, *Heretic* can feel a bit blocky and lacking fine tuning of the weapon/monster balance (not that it's not enjoyable, though) and most of the time that is enough for it to be classified as frustrating compared to *Doom*. It feels great to see mappers and modders decide to wipe the dust off its stone hallways and finally give it the love it deserves. Whether you're a *Heretic* lover or you're simply curious, give it a try!



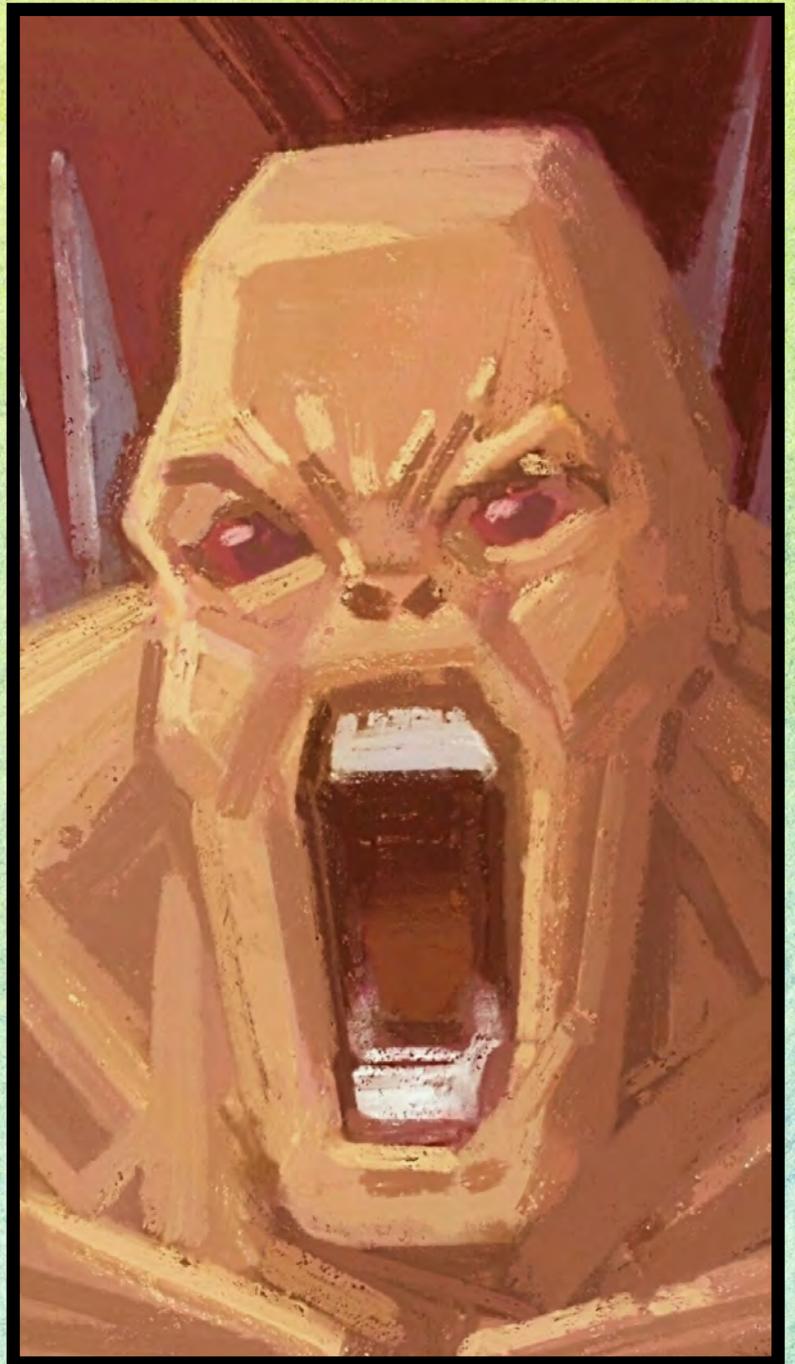
- theevilgrin

DOOM COMMUNITY  
**ART GALLERY**

SHOWCASING THE AMAZING CREATIVITY  
OF MULTI-TALENTED DOOMERS!



ART BY LUIS FELIPE KEMMERICH





ART BY JOHNNY CRUELTY





ART BY CRANEO

# NEWSTUFF ON

# DOOMWORLD



NEWSTUFF SINCE AUG 1, 2022

RIP AND SHARE.

- Requiem in D'eman Major - a 1 Boom format map.
- Tenebris Silva [Single Doom 2 Map]
- PUSS XIX: Dead Mappers Tell No Tales
- DBP50: Emerald City [idgames]
- NewPaintless' Map Pack
- -El Faso- a Doom II map
- Fun mod I made for GZDOOM (DECORATE)
- Update to Hexen megawad: Paths of Perdition
- Map
- 15 Minute Deathmatch
- [PsyDoom] Doomsday of UAC Conversion
- Reclaim the Part (Part.wad) for TNT
- Ultimate Doom E4M1 replacement I made
- [work in progress] STATION-012 - my first wad with some balivable places and atention to detail
- Office Wad - Created by Krash
- Overboard - 6 map island hopping adventure (now not quite an idgames yet)
- [zdoom][WIP] Utter Heresy! - episode 1 released (for heretic)
- Hellcinerator - Large MBF21 Map [Now on /idgames!]
- Abyssal Speedmapping Session 6B - The Rear End is Nigh!!!
- Pumping Station - short vanilla map
- Jaws of Destruction - An 11 Map Vanilla Episode (BETA 2 release)
- Nostalgia - now on idgames! [32 Maps] [Doom 2 format]
- [Vanilla] Lonealpha waits in line at the BMW
- Sweetener.wad
- Subearth, a short three map wad
- Stickney Installation - A Full Vanilla Doom 1 Megawad
- Caffeine Injection! [5 levels ep, mbf21](finally in idgames)
- GZDoom: Fallen District (now on idgames), Large city themed map in classic id style - released
- Contaminant Containment Control / C3.wad - First submitted map
- Damned Hole Gantlet: An old jokewad I put effort in. NOW WITH SCREENSHOTS!!!
- Toxic Shack - Boom Compatible Semi-Speedmap
- Project Unity: Remastered - 2 Beta Maps
- IsThis [Boom compatible speedmap] - made in 2.5 hours
- UAC-M9 is out! (limit removing map for Doom 2, MAP01)
- --RELEASE:chrispack--
- 2 mini slaughter maps : Furuncle - Boom Format
- Bleeding Through - single map (5-10 min playtime)
- HERETIC - Wrath of the Titans (99% Complete Edition) [Heretic-Plus / Crossport]
- My Doom WADs from 2011-2013
- [Doom 2] Heaven Strall , a single vanilla map by me
- Pharaoh's Wrath WAD project
- Pikelets [c19] : Two hard, puzzly and pretty maps (wip)
- Weird WADs #1: no 3D made
- BRUHNITRO: Evulution - 4 speedmaps inspired by Evulution!
- Doom 2 - Flood- old map concept with new ideas
- Gorehaunds of Doom RC2 - An MBF21 Horror Themed Community Project
- GAlger-esque - A HR Giger Tribute Map for HacX using AI [Now on IdGames!]
- Deep Space Thruster (Boom map)
- [Now on idgames!] Four Perfectly Fine Lemans | MBF21 mini-episode
- Torn (a single map for a future megawad)
- DooM PBR materials pack for episode one (available resolutions: 256, 512 and 1K)
- Muumipack - Muumi's resource of animated textures (25 smoothly animated portals)
- Just Another Day at UAC
- I made my first Doom 2 wad.
- Weird WADs #2: Elements of Pain
- Isolation
- Fortress Nevermore
- Timeless Pirates Stealing Reality with Space Time Goo [Doom2] Orc 14 - a single map
- Amorphaus Eupharia - 9 Eupharic Maps to Vibe To
- Castle of Lunacy 2 [RC2]
- [SLOTS OPEN] DARKZONE: A low-lit Community Project
- Demanophobia - 7 short maps
- (Un)DETECTED [Level 1][TC][SBIG Jam 2022]
- Disintegration Muffin (Boom map)
- [RC1] Thirty Monsters Challenge - Sixty-four maps from the community, for any MBF21 source port
- Never Come Back - boom-compatible map [/idgames release!]
- Unto The Dirt demo 2022
- UAC Prison Break - 1 map
- E1M1 Made from memory
- Forever Cursed - A simple vanilla map

- Some Old Map, single map made by Fai
- base of hell
- Advent: A limit-removing demo for an upcoming mapset.
- Plutania experiment the way you remember it
- Voxel Doom Releasing Today
- Doom 2 Icon of sin Department
- NUKE SKUM DETH - short hell-base map for the summer vacation
- Hapscotch RC1.1 [MBF21]
- UAC Experiment - An old map in my folders who took the dust
- First map!!
- 10 am Break (Vanilla, CLZ) [/idgames link]
- HANGOVER : new semi-realistic (kinda Duke3d-style?) city map : now on idgames!
- My best map so far, made in 2 days :)
- JOOM's First Map [GZDoom], an idea I'd like to share
- Fiendish Facility (My 3rd map on Doomworld)
- The F\*ck It Button - A small and stupid weapon mini-mod
- BehemothHUD - Ultrawide HUD for ZDoom based ports
- Revolution!: 2022 Edition - A PWAD version of the Unity Rerelease of Revolution!
- Necrotic Gaze from Dimension X (my first 2.5 maps)
- [GZDoom] Doom Returns v2.2 update is now available!
- Another Quick War - a trio of maps getting their independant release
- Existential Dread [-complevel 2] 6 Map Vanilla (Limit Removing) 'Classics-Styled' Mini-sade
- Between Flesh and Soul - fourth boom format map in RLH episode
- ReBoot Doom - UPDATED - 2022 SEP 10
- Terraformal (My First Map)
- EQH Last Mission 2 v 1.3 Deluxe Edition in /idgames [DQGM2][GZDoom]
- GooseJelly presents: Unseen (BETA)
- Como Pan Camida: A short Hell Revealed inspired limit-removing level
- Jazz Jackrabbit Doom - EPISODE 3 (Reupload)
- UDoom Glitch (1 mid-short map)
- Subtle Sparkle (Various minor odds and ends for GZDoom)
- Frantik DM 2 - New 32 Map FFA Deathmatch MegaWAD
- Perfect Baked Muffin (Boom map)
- Malevalence Episode 1 (9 maps Boom Compatible)
- [Community Project] Cleanout - A slaughterish Boom compatible Ultimate doom megawad
- Vanilla weapon modification, a little Dehacked mod to spice up Vanilla gameplay
- The Devil's Machine
- JOHNNY 5 - Custom Monster - V2
- [MBF21] Three Different Ways to Die
- My first Megawad : The Slayer's Job.
- A Demo For A PWAD I Am Making Called DQD
- [NEW WAD] Station-12
- Paths of Perdition ver 0.3: The finished 1st episode
- My first REAL DEAL Doom WAD!
- DBP51: Deadly Ritual
- Bellatrix : Tales of Orionis (RC1)
- UDMF Experiment - A Single Map Using Freedoom2.wad Shitty CodePers Earth Place
- NaNaWADM0 2022 - The month-lang mapping challenge!
- OPal: An Experimental Palette for Doom 1/2 (v2 Update!)
- Doom 64 weapons in Classic Doom
- [Untitled] - Seven Boom maps about age and decay - on /idgames
- [GZDoom] Dxn-Wads - DavidN's stream visual mods
- Daamguys Tax problem v1.2 [Map01,-02,-03 Update!]
- Temple of the Nephilim 1.2 - A pitch-black single-map WAD
- Outpost 31 - A Tribute to Jahn Carpenters The Thing My WAD
- The Mines, A 90s esque Doom 1 Hell Map
- UNTERNITY, a one man 32 maps Megawad project by FAI (Boom Compatible) [EPISODE 1 and 2 release!]
- Full Moon 2 (32 BOOM Community Speedmaps) (RC1)
- PUSS XX: Hell Yeah (2nd Anniversary Speedmapping!)
- hell city
- Azazel's Second Descent 32 map Megawad now on IDgames
- Awkward Situation at a Subway Station | MBF21 map | RC2
- Stoneshade - Single Level Deathmatch PWAD
- Shinabi '87
- We strive to the 9 (boom map for cirna day)
- my first doom wad in internet
- Liminal World - A set of Boom maps based on Liminal Spaces (WIP)
- Doom Chapter 6 (Unoficial)/Melodies of hell
- Pirates! Shipping Trouble!
- Slaughter Processing: A decent looking slaughter map with decent gameplay (WIP)
- Variations on Doom 2 (maps 1, 2, and 23) (first maps)
- [Doom 2] Doom Blackjack V0.9
- Mob of the Hellspawn - a 6 WAD mapset (WIP)
- Soul Torment (3 map WAD)
- Heretic's E1M1 recreated from memory
- Cyberdemonic Sin - a standalone map for doom 2 [CP][MBF21] Doomed Urbex (Slots Open)
- [GZDOOM] 10k Imps
- Which IWAD should I use for NERVE.WAD?
- Grand Scheme of the Martian Gods - vanilla map in DQGM format.
- Toxic Refinery redux
- this wad is easy
- WEED DQGM (Version 3.20) Now out!
- 2022AD0 ... time to pamper yourself with the first public beta.
- [WIP] Undercourt - Deathmatch with death traps!



# NIMBLE NEWSTUFF MENTIONATIONS

by LadyMistDragon

# EX



## NEWSTUFF RATING SYSTEM

### SERVICEABLE APPETIZER - @

May not be necessarily memorable but are still probably worth a play or two. Just don't expect stunning visuals or calibrated setpiece battles (you may fight large mobs, but they don't feel polished).

### POLARIZING CULT - !

Something that may not have traditional gameplay or otherwise anything approaching standard map design or presentation but are still usually worth a look.

### SUPERCHARGED APPETIZER - #

More memorable and definitely worth your time if you're a die-hard wad player. Visuals and encounters may also be more sophisticated. Overall, a considerable upgrade from the usual stuff above.

### EMINENTLY ENJOYABLE - \$

Underrated WADs that stand out in the visual and gameplay departments.

### THE OMNIPOTENTS - \*

The very best WADs released each month. Download them and put them in your 'must play soon' folder. By the Doom Masters' words, you are obligated to play them.

### WAD OF THE MONTH

The single best wad reviewed each month

### RUNNERS-UP

The next best ones. There will be a minimum of 1 and a maximum of 3 chosen each month.

### MOST VISUALLY DISTINCTIVE

The wads with either the strongest or the most striking visual style. Wads with beautiful visuals will probably win this, but if none exist, it'll default to something with a different style.

### BEST GAMEPLAY MOD

Best wads which modify gameplay in some form or fashion.

### BEST MISCELLANEOUS WAD

The best of wads that are usually made for other Doom engine games (Heretic, Hexen, Strife), though TCs (Blade of Agony, for instance) and other indirectly-related Doom source port products may also be eligible. This is the one most likely to be intermittent.

Zombie by Clippy



CLICK THE TITLE  
TO DOWNLOAD IT!

### **\$Zombie\$** by Clippy

Limit-removing. The Canadian madman returns with this gimmicky, yet strangely clever map. Basically, this voodoo doll at the start is crushed to the brink of death, and due to some sort of trickery, you're left with 1 percent health. Take any more damage, and you find yourself subsequently unable to attack anyone or finish the map, though you can still move around and activate switches. Final hallway with the BFG is kind of a fake-out moment as you're transported to a room of enemies, containing more switches you need to press in order to cross a chasm and gain access to the area behind which will allow you to pick up the BFG and also exit. I failed to find the secrets, and it was extremely short.

### **@Map 26 remake@** by Potato Man

For GZDoom. Curious little map that attempts to make Abandoned Mines look more like its name. Granted, I'm pretty sure that lava and blue floors weren't really part of the original design, but putting that aside, this is a decently challenging, short, if having some rather confusing progression sort of map. Basically, you press different switches and they lower teleporters that are nearby for the most part that take you to something critical like a key. The last one was farther

away, but I correctly surmised its location immediately. Combat is incredibly rough at the beginning though, as you have nothing but a pistol against a room packed with enemies including chaingunners. You eventually pick up a Super shotgun near the switch opening the blue hallway, and things get a good deal easier. Honestly, though, the secrets are kind of crap. There should have been a shotgun accessed by Secret #1 rather than just shells and what's up with tagging the switch itself as a secret. Cool bit with the pillar crushers that murder you in the rocket launcher hallway though.

### **\$Havitetty\$** by Decay

For limit-removing ports. A version of Decay's map originally submitted for the Refracted Reality project that has been modified to work in all non-GZDoom limit-removing ports. Instead of a void backdrop you now have lava, and unfortunately, no way to escape for the most part. Fights are a nice healthy challenge, though a little exhausting at the wrong times. And awesomely cinematic, despite the end result meaning a little too much free space. Great map.



## **MULTIPLAYER WAD OF THE MONTH**

### **\$Biohazard Deathmatch\$** by Joblez

For GZDoom and newer versions of Zandronum. Basically a deathmatch wad that provides 6 different classes and also is playable in single-player, this is basically an alternate weapons pack that provides with weapons you may have seen in other multiplayer wads (a pistol which shoots explosives) but given a truly unique makeover. The plasma rifle replacement for instance, shoots out gas, while both shotguns have been given a vine-covered and poison-soaked makeover. The death sounds pack is also quite funny. Definitely a good way to spice up your multiplayer game!

### **#The Walls Hunger#** by PeceMan

Boom-compatible and requires the OTEX texture pack. Quite an intense indoor map, and one that turns positively hair-raising if you're playing on UV. 210 on HMP is still quite fun but might lack bite to some people. Lots of crazy and nasty ambushes, especially returning from key locations.

## **WAD OF THE MONTH**

### **\$Dust Devil\$** by Captain Toenail

For GZDoom. The mysterious phalange-nailed captain who apparently hails from the British Isles normally draws mapping inspiration from a multiplayer-focused perspective, as his Way Id Did and Clandestine Castle maps, along with the majority of the projects he's been involved with have evidenced. And while that can still be observed here from the circular, interconnected layout, this shows an ambition that goes beyond the initial inspirations. You are a marine, sent to a remote desert base you've lost contact with where you also have to kill some random odd scientist



with the not-so-memorable name of Gor...ok, that's not true, but we all know where this is going.

What you may not expect is the strength of the combat. On UV, it can get moderately bullethell-y and rather challenging in certain locations. You also encounter some Quake-esque chaingunners riding lightspeeder boards, particularly evident in an ambush (or maybe two!) that'll likely kill you if you don't use your newly acquired rocket launcher very quickly.

One of the best maps released so far this year.

### **\$Afterburn\$**

by RockyGaming4725

Boom-compatible. 12 tense, explosive maps, at first starting in the sort of mini-map vein of Rocky Leared doom builder, but later expanding out into slightly more ambitious layouts. Not too ambitious since this was released in a relatively short period of time (probably less than 3 weeks) than the Rocky's Random maps set, which acts as a sort of prologue to this, especially since the maps from that are the first four maps here. Maxing is often less the point here than getting the best time since packings of Arch-viles and

Revenants get so thick that infighting alone may not have the effect you'd hope. Have at it, speedrunners.

## **RUNNER-UP 2**

### **\$Rocky Bunker\$**

by BENCHY

Boom-compatible. You may recognize Benchy as the creator of the fantastic Undermine, released several months prior. After a period of apparently sitting on this for a while, he finally decided to release this. And man, it should've come out sooner! The combat is of a slightly different nature, but no less challenging. The fight where an Arch-vile and several Revenants are teleported in made me fume for a while before I discovered a massive rocket load, along with a switch opening the way to the final area. An area which you might even call "Clash on the Big Bridge". The toughest part of the map is thinning out the pinkie ranks while also keeping the Hell Knights off your back and dodging turret Mancubi fire until you can find an opening and push the switch at the other end. This will then start a process that lowers the bridge and the turret Mancubi and spawns a fucking army of Cacodemons in front of the switch, along with sever-

al Archanotrons which then will liekly proceed to massacre all the Mancubi. An incredible battle, though you're probably deprived excessively of BFG ammo.

### **@Garden of the Doomed@**

by wkfo

Boom-compatible. Slaughter-lite sort of map taking place both in a hedge maze and in a region where Hell has clearly sent its corrupting influence out into with massive craters of volcanic rock surrounding what thankfully has not become lava yet. I can give the author one thing, placing monster hordes in such a fashion that there's really no place to hide. Try to evade pinkies, you'll run into Hell Knights. Run from the Hell Knights and come upon Revenants. Some running is necessary of course, such as to pick up the Super Shotgun. But that's the brilliance of this particular map in how it forces you to think about when to run and when to make a stand. All the same, it's one a little hard for me to get behind.

### **#Wisdom's Carcass#**

by thelokk

For GZDoom. Thelokk brings us yet another highly atmospheric map set

amidst a library-esque setting, complemented by a certain yellow skybox and some Resident Evil music. I really liked the sequence where you go to an obvious testing room in a UAC base. A little strange that the Archvile didn't try resurrecting the corpses here though. The ending is essentially a reduced version of La Biblioteca.

### #The Cathedral and Catacombs#

by FOU

Plays in GZDoom. A set of two maps originally made for Doom II by the author a few years ago spectacularly converted to Heretic. These maps are all detail-heavy and have an even stronger impression of the locations that bear their name than the original Heretic maps. They're fairly easy for the most part, except for some rather select locations. Lots of cool caves and waterfalls accompany the eponymous cathedral of the first map. The second map really steps the game up with an even-more authentic-seeming map, containing rooms dense with graves and mausoleums and featuring some rather nifty traps involving Gargoyles lowering from the ceilings in a few instances and one case where an Undead Warrior rises from a tomb. The only part I really didn't like was running the final gauntlet to acquire the blue key since enemy placement along the pathway is quite random and also, the door that leads here just feels too remote from the exit. Other than that, this is a fairly easy Heretic map, other than the presence of explosive and enemy-dense fights at certain points.

## RUNNER-UP 1

### \$The 10X10 Project\$

by lunchlunch

Boom-compatible. Lunchlunch first emerged from that wretched hive of scum and villainy known as the /vr/ boards around the end of 2020 after completing some maps for 2048 Units of /vr/ to join the DBPs and instantly start to leave his mark with some chaotic, yet, incredibly intense fights. The 10X10 project should then

be looked at as something of an effort to make something of his own. Using just 10 textures per map, he is able to create a disturbing yet surprisingly effective hodgepodge of various environments. Starting out, he displays a Cyriak-style of sinister playfulness with monster closet traps opening up seemingly every few feet in the starting hallway. As you continue, fights become less gimmicky but also more deadly and chaotic. As an example, you meet a Cyberdemon toward the end of Map 03 on HMP!

### #Jojo's Bizarre Doom Adventures#

Give Me Ya Pretzels

For GZDoom. After going silent for a while, Give Me Ya Pretzels has returned with yet another weapon mod, this one based on that popular anime I keep mixing up with Jojo Rabbit for some reason, despite the fact I believe they've got absolutely nothing in common. This is actually pretty fun, if rather broken. The explosive crossbow everyone carries can damage you if you fire it too close to you and Joseph Jostar has some sort of incredibly powerful laser weapon that requires more precision than you might feel comfortable with but that's pretty much it. Jotaro Kujo does have an ability to freeze time and turn the screen white, but it only seems to work once per map, otherwise, his shadow flies into the middle and scatters everything in front of you. Fun mod to play for a while.

### \$Project: GHAG\$

by Kevansevans

For GZDoom. A mod with a strangely cute aesthetic centering around a sexy Pokemon originating from the 3rd generation, the weapon modding is strangely enticing. Your starting weapon are finger guns (yeah, that's a thing) and various psychic attacks. The BFG replacement is basically a literal finger-snapping that you have to charge up for a second or two. But the best part is Gardevoir's Rage. Fallen enemies will drop little hearts of rage, which you can then expend on

a number of Pokemon abilities, which will deal even more deadly damage on enemies.

### #Blood Flash#

by Hayden49

Vanilla. Hayden just released this set of two hell-themed maps that are outtakes from another project. The first one is a tight and imposing map in both enemy choices and the amount of damaging liquids present. Despite that this is supposed to take 10 minutes to complete, the platforming may give trouble in spots. The second map is probably closer to the difficulty of an early Sunlust map. After a certain point, it becomes a series of slaughter fights, including a bit where I failed to get Masterminds infighting. This all culminates with an Invulnerability Sphere and a very tricky bit involving more than a dozen Archviles (probably around 15). Taking them out before the time is out is far trickier than some might guess, as veterans will know. Congrats to Hayden from designing much closer to his potential this time!

### @Zero Dawn@

by Zero Dawn

Limit-removing. Originally conceived as being part of the Community Chest spiritual successor Community Trunk before Gibbon found himself unsatisfied with what he'd produced and worked on something else. Now he's releasing this, replacing Map 27. The turrets at the beginning are rather laughable since you've got zero reason to come back here. That said, the red light is a nice gimmick. The main trouble comes with acquiring the blue key as you've got to shoot a switch you can barely see then wait for some time before a platform rises, allowing you access to the side areas. Some large scale stuff involving Cyberdemons and Spider Masterminds telling you about the original placement of this map. It's not too difficult though - might be worth a play or two.



Flytrap Lab by Red77



### **@PSX Doom Sound effects@**

by CoolerDoomer

For GZDoom. Allows the PSX sound effects and interface to be played in literally any Doom II wad. Seems like something that probably already exists, but no matter, the creator suggests some wads it'll work best with, though really, I think you could use the pack with any wads if you prefer said sounds to the PC defaults.

### **#Flytrap Lab#**

by Red77

For GZDoom. Very well rendered and detailed map somewhat recalling someone like *evil\_scientist* with its relatively humble scale. There are a handful of cool atmospheric moments, such as the point you hit a switch in a lab and kill one Imp experiment, while unleashing a whole host of their friends to punish you fiercely. I really want to know what the hell knights are doing with those corpses. Challenge also ramps up nicely. While the first Arch-vile seems just a touch too random, the one appearing when you activate the mainframe security is just perfect. The final battle then concludes in a grassy field containing healthy amounts of Barons and Pain Elementals and an ominous red Baron face texture facing you from the opposite end. There could stand to be a few more rockets and the circle-strafting in narrow corridors wasn't so pleasant. Otherwise, this is very solid.

### **#1 Way Ticket#**

by Clippy

Vanilla. Clippy brings us this stupidly gimmicky, yet strangely exciting puzzle entry. You start out in slime. That's right. And no monsters attack you due to the limited amount of actions possible in one sector maps. They just run around constantly. Ammo is very tight too, so you have to be very careful if you want 100 percent kills. Despite the occasional rad suit, you're expected to take a certain amount of damage. There's also a small bit where you've got to push around some voodoo dolls which you're kindly provided with an Invulnerability Sphere for. All the same, I have no idea how you're supposed to win the final battle.

### **#Reviver Series Deathmatch 3#**

by Reviver

Plays in GZDoom. Reviver once again turns in a tiny, tiny deathmatch map designed for 1 on 1 matches and it's his most tightly designed yet. Slightly rectangular, a rocket launcher behind the player 1 start with a BFG in an alcove you can access by heading to a statue at the other end of the courtyard, this is great way to blow off steam for a few minutes.

### **\$QuakeZen\$**

by Give Me Ya Pretzels

For GZDoom. Mod that aims to put Quake weapons into doom. Doom 64 sprites are used for some reason and weapon fire/player speed

is increased to such an extent, you'll probably end up breaking the game to a large degree. But speaking from personal experience, this makes linear slaughter corridor maps considerably more fun. I won't even get into the railgun which has a somewhat limited utility but against snipers is quite invaluable.

### **#2300 Core Movement#**

by Synami

For GZDoom. Very difficult set of 3 maps. One requires an Arch-vile jump to have any chance at surviving (pass) the second one rips its beginning from Well of Souls but also practices ammo starvation with a layout that strongly encourages infighting, while the 3rd map institutes a sort of No Chance-esque facotor of placing strong enemies literally everywhere. Great for what it does, but only for sadomasochists.

### **#Silt Road and Napalm Beach#**

by Nootsy-Nootsy

Boom-compatible. Nootsy made these maps as part of some apparently abandoned project and is now releasing them publically! 1st map is just an atmospheric intro map while Map 02 takes you to a hellish fortress, quite tense and challenging with lots of enemies in tight spaces almost right away. Things get more difficult as you ascend, culminating in a thrilling final battle. The last map "Dark Shadows" is somewhat less enjoyable but is still an undeniably adequate journey through shadows, fighting bad guys off and tediously collecting weapons. Worth at least a few plays.

### **#Preshower#**

by Cacodemon187

Vanilla. Cacodemon187 is a relatively inactive mapper, having community releases only sporadically and solo releases almost never (though Angry Quilt 3 will soon be on idgames as of this writing). So it's not too surprising that his first entry in some time would be a speedmap! A tight, tense and explosive map, Preshower starves

you of ammo while forcing you to react almost instantly to some dangerous threats, making a demo on UV a daunting prospect for first-timers. At least you've got plenty of room to hide from the Arch-vile. Like Sideurgia from 2021, the secrets were very well-hidden. I really liked the blood-fall in the darkened room, and the fireblu shower curtain at the end was premiere Doomcute. Though I have to ask why Doomguy is living in such an apartment building. Killing demons must not pay very much

### **#To Hell and Back#**

by *shaunofthedead28*

Limit-removing. shaunofthedead returns many months after releasing a fantastic miniwad that I still say was nearly the equal of Demonic Destruction from last year. The title is just like it says. Starting off in a techbase with a hidden Supercharge I couldn't reach, this map then takes you to a tanned wood and stone rendition to hell that inexplicably contains a red key essentially just to have a red key because it guaranteed that I would miss a critical switch allowing access to the RK door. Threat level picks up, and you return to the techbase before again heading back to hell and finding yourself in the middle of a large and explosive conflagration. Cool finale, and of course there had to be an Arch-vile at the fireblu portal which just takes you further into hell. The little bits of detailing that I noted in my review of shaunofthedead's last map are still evident, with some ever-so-slight cinematic locations.

### **#journey to Hell#**

by *DamTheGreat*

For GZDoom. Solid 12 map set, containing much Doomcute and taking you to among other locations, a city, a demonic gladiatorial arena, a temple, a UAC Base, Omaha Beach (?) and a flesh factory. Combat takes a back seat this time around to some degree to the story and the associated objectives around it but it's quite competent and the layouts are generally pretty nice though after 8, they end up becoming a touch more sim-



Mekanism by Womp the Cat

plistic. Still, this is a good wad to play if you like well-rendered locations.

### **#Nukeway Library#**

by *nTraining*

Vanilla compatible. Simply textured but honestly cool map that seems fairly simple at first but quickly ramps up the challenge and starts throwing little groups of Revenants your way fairly quick. You're provided with the means to take them out though, so it's all good. Don't miss the plasma rifle in the gimmicky and darkened maze, btw. While not necessary, it'll give you another powerful weapon that's not just a rocket launcher, quite invaluable in the showdown in the titular library featuring a small Revenant murder on ground level with Imps and Hell Knights firing at you from near the exit door. The Arch-vile behind the secret red door will be sure to punish anyone who charges in unawares, though they can be punched to death rather easily. Great map.

## **RUNNER-UP 2**

### **\$Mekanism\$**

by *Womp the Cat*

Boom-compatible. Cool set of Boom maps with a purplish theme, a la Misty or something along those lines. Despite being somewhat easy starting out, they let you know they mean

business early on with nasty traps involving chaingunners and an Arch-vile near the end of literally every map almost. Some cool uses of lighting can be found in some of these. Making the Super shotgun in Map 03 placed in a hard to find secret was perhaps an ill-advised decision, but the good news is you can punch most everything thanks to the monster composition and layout (but that really sucks keyboard only). Moving on, this transitions from well-rendered techbases to large, outdoor desert sandscapes. Final map puts you against something like half a dozen Cyberdemons and many other enemies in some conflagrations that approach slaughter-lite. Definitely a strong recommendation!

### **#Wraparound#**

by *LindalsHere*

Boom-compatible. Short yet intense map with a triple encounter structure. Despite plentiful resources, you're forced to stay constantly on the move. You're attacked almost instantly upon starting by Revenants and you're basically forced to fight off many strong enemies until you can gather resources and put an end to their haranguing. Final battle has a tense Cyberdemon encounter inside a fairly small space. Cool .ogg track too. Get to it.

## **\$Forethought\$**

by *RockyGaming4725*

Boom-compatible. After making a long series of short and largely difficult maps, Rocky returns with a longer, but hardly any less difficult map. Taking cues from Plutonia in both its texture variety and utter sadism, this is not going to be the most difficult map anyone's ever played. But at the same time, this is quite challenging on UV. Starting with a couple of annoying chaingunner teleport traps (after some other incidental stuff) you then fight an intimidating gauntlet of Hell Knights and Revenants that hold full-court advantage so to speak. Honestly, I'm fairly certain the last massive ambush is all but impossible without the Supercharge. Speaking of which, Rocky really likes players to shoot candles for some reason. Some strange sexual fetish? Possibly but that's fine. Congrats Rocky, you're moving into the big leagues now!

## **#Humilde Residencia#**

by *slugger*

Vanilla. A tiny, fairly difficult, yet very much challenging Tyson map, this throws roughly 9 Spectres at you right away, along with an Arch-vile. Thankfully, you get a Berserk Pack to help even the odds. Some people who played this map mentioned Cacodemons but I must've skipped a trigger somewhere. Killing two Barons with your fists is undoubtedly a little tedious. For what it is though, it's good, especially the jaunty caribbean-ish music.

## **#Deeside Facility#**

by *SleepyCat*

Plays in GZDoom. A large and open, and also incredibly easy facility map. Enemies will rarely appear in groups large enough to be threatening. Shotgun shells are doled out thinly initially though. Like Helipad Techbase, this map is filled with quite a few bits of wonderful detail. I just love those Doomcute trees outside and the computer banks in one room were quite nice. I'm not sure why you'd put one

of the facility keys for the facility in a cave at the far end but no matter.

## **#This Place is Death#**

by *MidnightMage*

For limit-removing. Mximum project 2021 submission Short, tense, yet exciting, this never fails to keep you on your toes. It's visually generic factory stuff, however, the first weapon you'll likely find is a rocket launcher, which indicates what you're expected to do. While there are certainly harder maps of this caliber since you've got a decent amount of room to move, there are still some nasty moments and shocking double traps that can catch you off guard. Quite evil indeed.

## **WAD OF THE MONTH**

### **\*Sonic: Lock 'N Load\***

by *That1M8Head*

For GZDoom. Has anyone done Doom monsters in the Sonic universe before? Probably but who cares? 4 different characters to choose from, each with different weapons and the Doom roster adapted to varying degrees. You move much faster than regular Doom, although you'd better learn how to run and jump, otherwise you're going to have a short game. Amy's precision weapon abilities, Shadow's great strength, Sonic's speed. What could go wrong? The controls could probably use some more precision, and you should probably save frequently, but this is some awesome stuff.

### **\$Meanwhile As Hell Crept Through the Sewers\$**

by *YMB*

Limit-Removing. What seems a rather cute, snug, and laid-back sort of techbase adventure eventually sees a spike in difficulty as you run into an Arch-vile. From that point on, you descend into increasingly hellified hallways, culminating in an outdoor area with a Pain Elemental and several other enemies. Thankfully, you get teleported into an opened western section of the map with a rocket launcher

but from this point, don't slack off or don't hesitate. Hesitation means death in these narrow corridors after all. If you feel a little overwhelmed, you'll probably end up picking up the not-no-secret BFG you can see from the hallway near the exit (which I should say will not be immediately available to you when you grab the red key). Always be wary of Archviles, and never let your guard down. An strong example of a map that uses a lower monster count with incredible effectiveness.

## **@Blue Fire Park@**

by *Lawrence*

For GZDoom. Lawrence's newest map is a smaller-scale, less ambitious, but no less impressively detailed in its own way. Excellent use of vanilla Doom trees to create a forest of sorts. Not much ammo and even less ammo combining a few traps really make you think. Eventually, you'll enter some ultra-generic tech rooms near the end and the noose tightens ever closer.

## **\$Lunar Outpost 359\$**

by *Kyukon*

For GZDoom. Here's something you don't see every day. A 10-map replacement for TNT, this one obviously takes some strong thematic inspiration from that set while taking some more modern difficulty cues. Lots of nasty teleport traps and incredibly sleek design. TNT fans should really check this out!

## **#Brutal Freedom GZD Nash Mod#**

by *kalensat*

For GZDoom. This basically takes the original version of Brutal Freedom, uses the base Nash Gore Mod, adjusts it to Freedom sprites and animations and throws in a few other things to create a wad that's shockingly only 13 MB! Anyone who likes some brutality to their Freedom should probably at least look at this.

## **\$Nensha\$**

by *RonnieJamesDiner*

Boom-compatible. Ronnie finally returns to the land of non-GZDoom with a more conventional but excellent little slaughter-lite map. It's set amongst a rocky natural environment with damaging yellow liquid in a manner that recalls his Map 26 of 1000 Lines Community Project 3, though a little less jungly. Encounters are well-staged and I liked the Cyberdemon that teleports around. There's plenty of barrels as well as an adequate-enough rocket supply you can humiliate the groups of hitscanners often arrayed against you. The ending actually sics no less than 4 Arch-viles on you inside a rather small space after you've already put an end to two Barons. If you want a more extreme challenge, play the skill 2 replacement "Hunted," which, like NVIDIA, is how it's meant to be played. Excellent stuff.

## **\$Bloodcore Base\$**

by *Darren "Doom\_Dude" Finch*

Limit-removing. Doom\_Dude hasn't exactly been a prolific releaser of maps since his New Doom days. But after honing his craft in a number of fairly recent projects, he finally returns with this barn burner of a solo outing! Utilizing his brilliant gift for Arch-vile placement along with sector-opening tricks, he gives us a blood-pumping and aggressive adventure that puts his Rowdy Rudy's II entry to shame at the very least. The Supercharge is hard to access, but you'll probably want to put the time into it. The last fight especially will probably very nasty and vicious without it. It's an excellent combat puzzle, but definitely one you'll have to conserve your ammo carefully because it's not exactly handed out like popcorn. Great map!

## **\$Old Bean Factory\$**

by *kwc*

Boom-compatible. Want a neat, Doomcute and relatively laid-back map. Well, this is just what the doctor ordered! Full of detailed-locations,

poster factory ambience and a sense of exploration and adventure, this is quite a fun location to explore. Heading to the factory director's office and hearing a toilet flush was quite nice touch. The cafeterias, little office buildings, and train station also felt shockingly on point. Detailed without seeming too realistic, it's tough to get too bored, despite the modest difficulty, if only because the monster count approaches 400. Those who discover the more-hidden fight will enjoy this even more. We need more maps like this.

## **#The Crusher 2#**

by *Demonic Meatball*

For limit-removing ports. A remake of one of Doom II's ugliest maps is not something I personally asked for. However, this does a decent job at referencing the secrets and other key locations of the original, while using said original as a base to expand things out a bit. That Cyberdemon in the MegaspHERE secret can go die in a fire though.

## **\$Hell Unearthed\$**

bt *Lerxst\_In\_Wonderland*

Boom-compatible. Set of surprisingly strong and well-constructed maps from a newcomer in a variety of settings. They're easy for the most part, though difficulty does increase to a certain degree in the last couple of maps. Great stuff.

## **#Rainbow Rubik's#**

by *Danlex*

For GZDoom. Ever wanted to use GZDoom to solve a Rubik's Cube? Well, now you can! You can spend hours using your meagre brain cells to figure out a brain teaser that will live up to its name by befuddling, confounding, and bemusing you! Cool music and graphics, btw.

## **#Seriously#**

by *Travis "T-117" Haselden*

For GZDoom. A 15-map set. Essentially, this makes fairly small modification to the weapons and monsters

that make things feel different and fresh without a complete overhaul of the core experience. I really like how monsters now make growls of pain more appropriate to their actual voice, rather than the simple stock growl of PC Doom. For GZDoom. 14 maps (+1 that put them all together into one. They contain a wide variety of challenges guaranteed to stimulate that action itch, at least past the first map which a) largely feels rote and b) has one section that'll probably make you pull your hair out due to it being a memorization puzzle amongst Archviles. Punching things and jumping on boxes is cool though, and so is having a speedup pistol/chaingun. As you get further in, the hub starts to open up and the emphasis turns more into heavy slaughter action. You're probably better off doing 'one step at a time' for the sake of your computer, although there is a bit of a Mario 64 situation if you choose that path, fair warning, and the solution is actually quite simple.

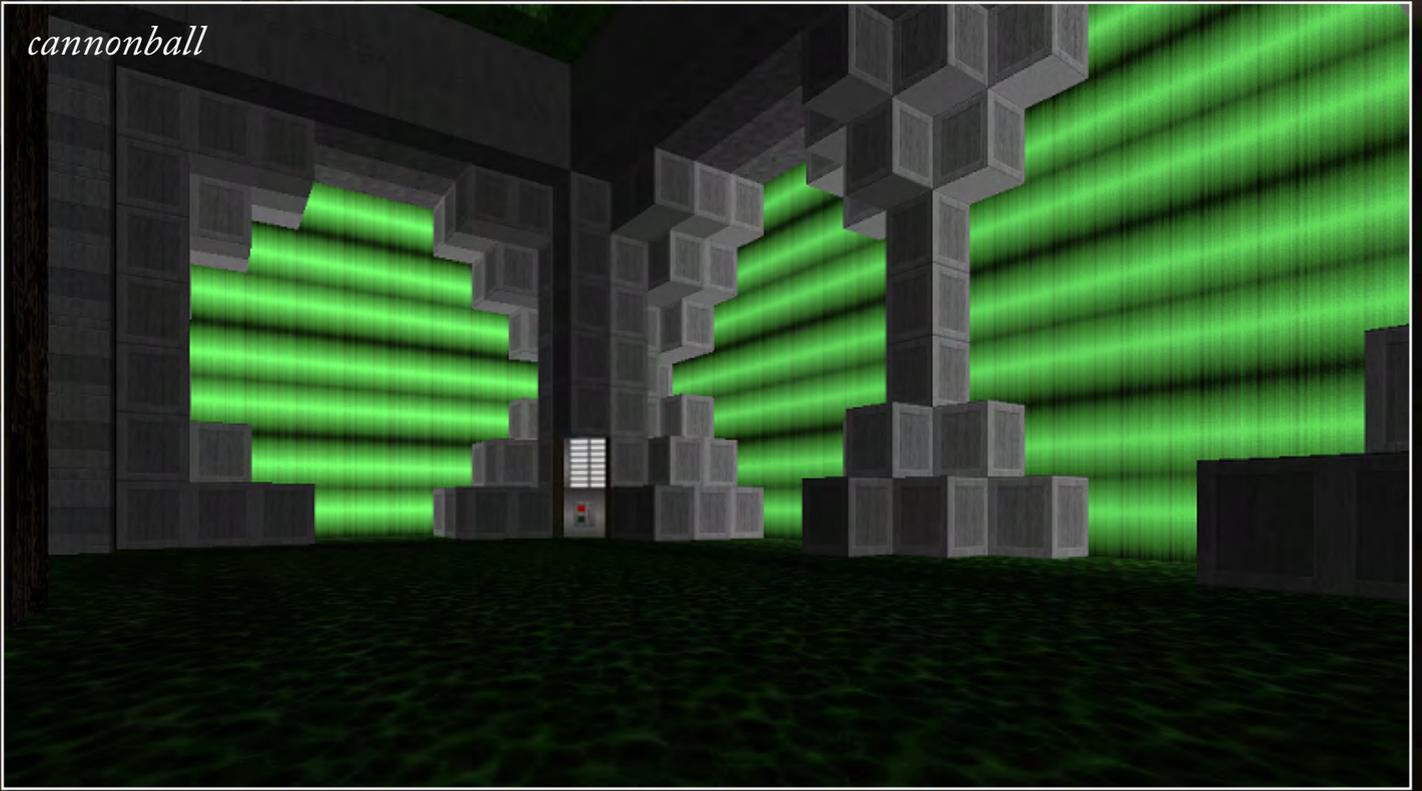
## **@Phobos Anomaly Revisited@**

by *The\_trigger (aka doomliker)*

Vanilla. Original E1M8, but with some changes. The little gray rock room on sides of main hallway have been slightly expanded, and there's actually a window to the left of said hallway this time. I'm not sure if a slime roof makes too much sense. However, the final battle is actually pretty cool and plays out quite well, though it's a little sergeant-heavy.



*cannonball*



# P I C T U R E S G A L L E R Y

*Bri*





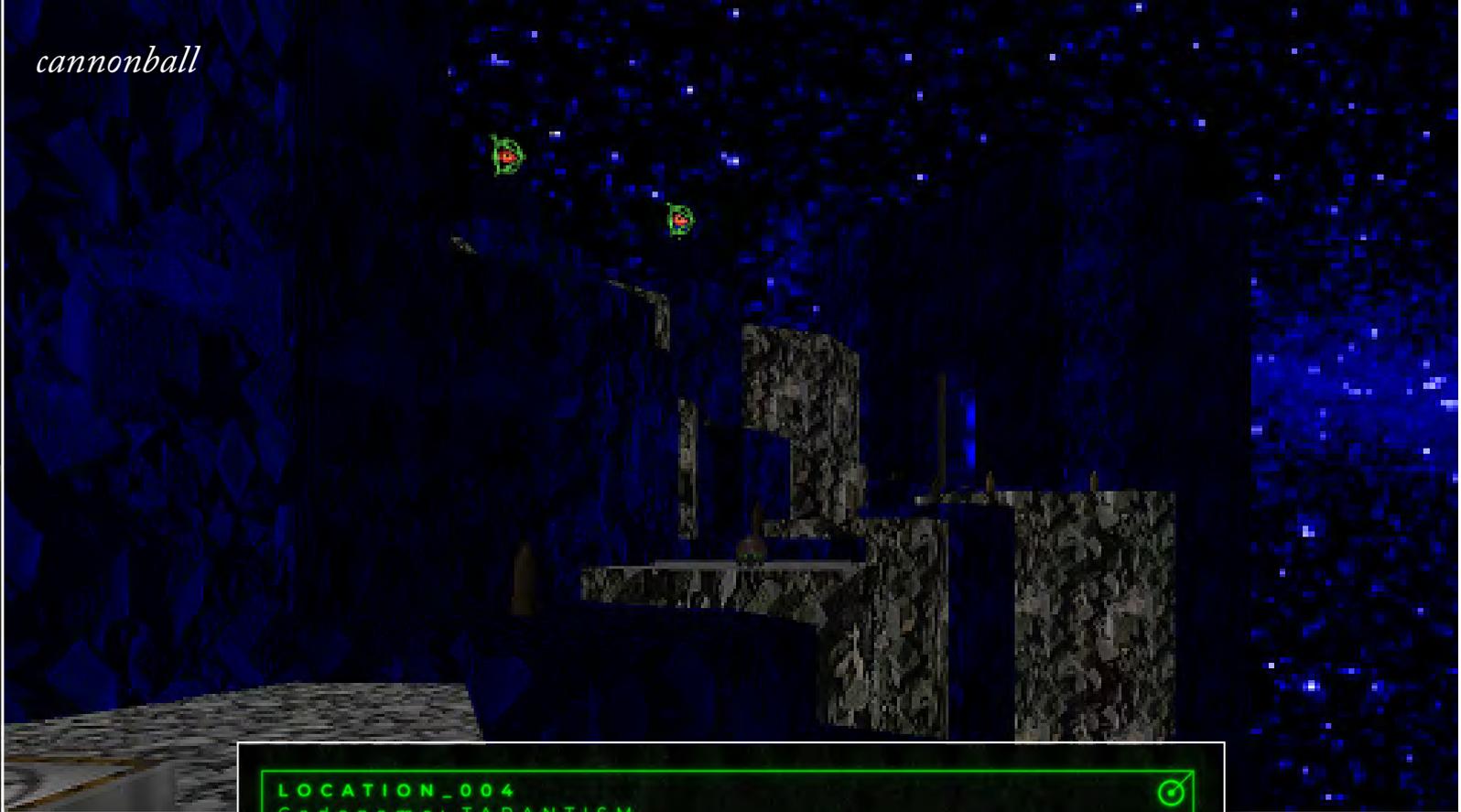
*Kyka*



*Chainie*



*Koko Ricky*



**LOCATION\_004**  
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intel\_search\_results...

heavily\_forested\_area...  
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river...  
artifact\_site\_RS2...  
classified\_access\_point...

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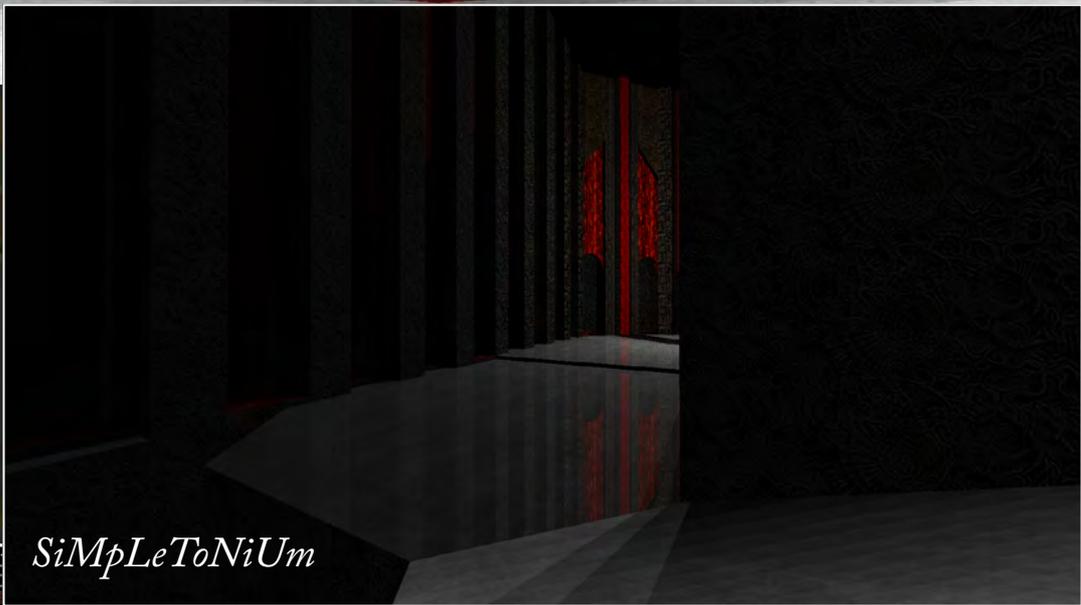
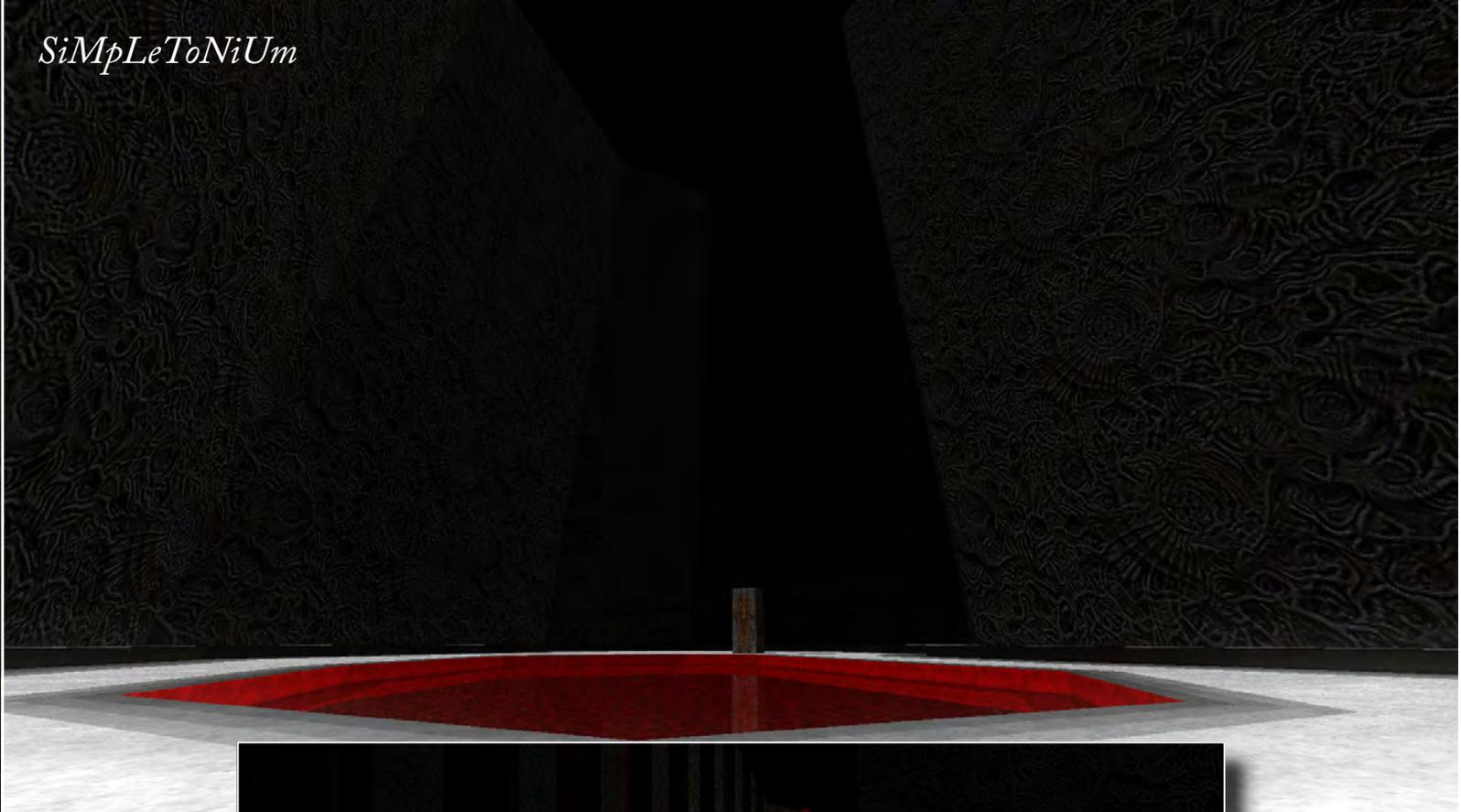
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Touchdown

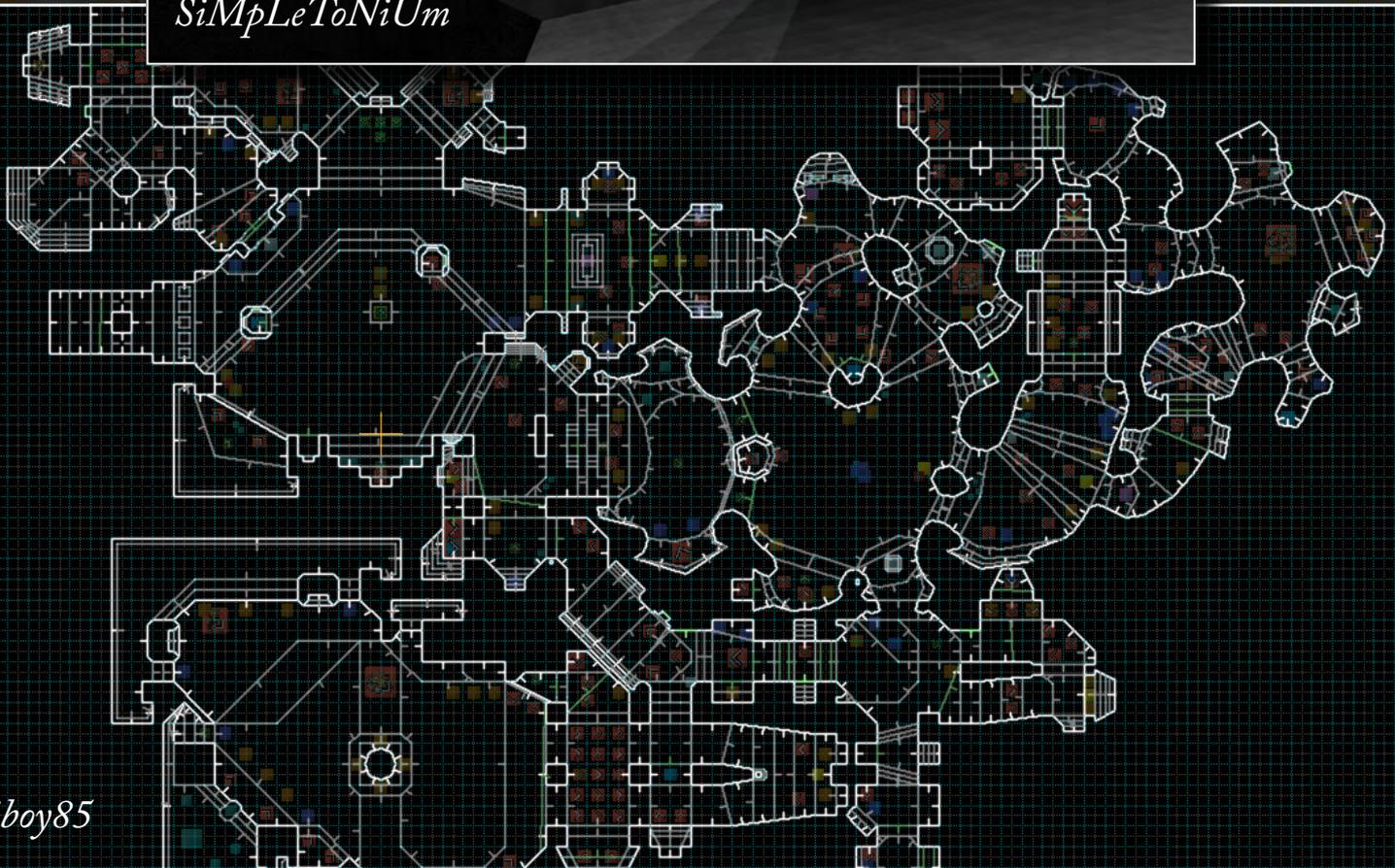
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*SiMpLeToNiUm*



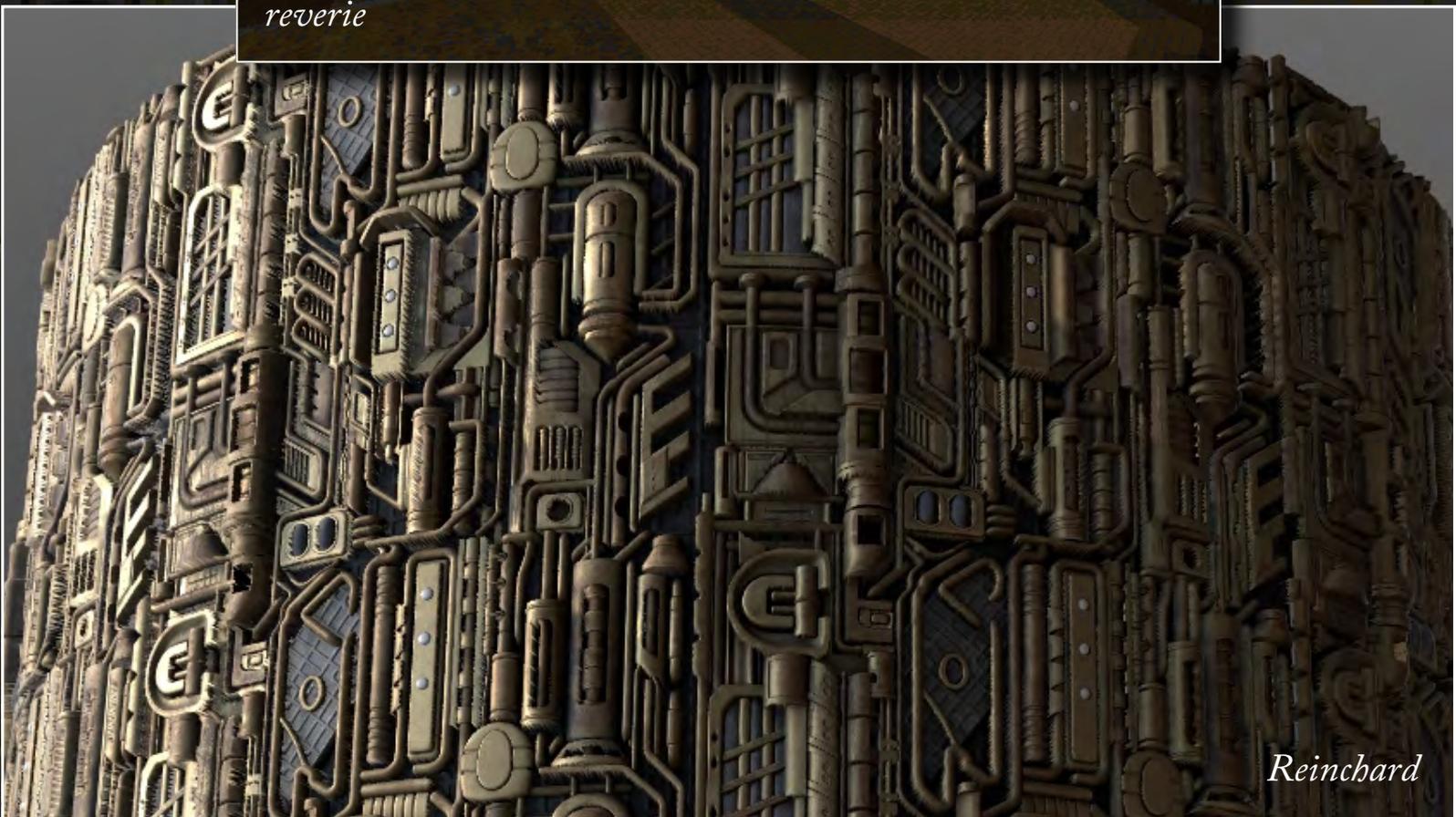
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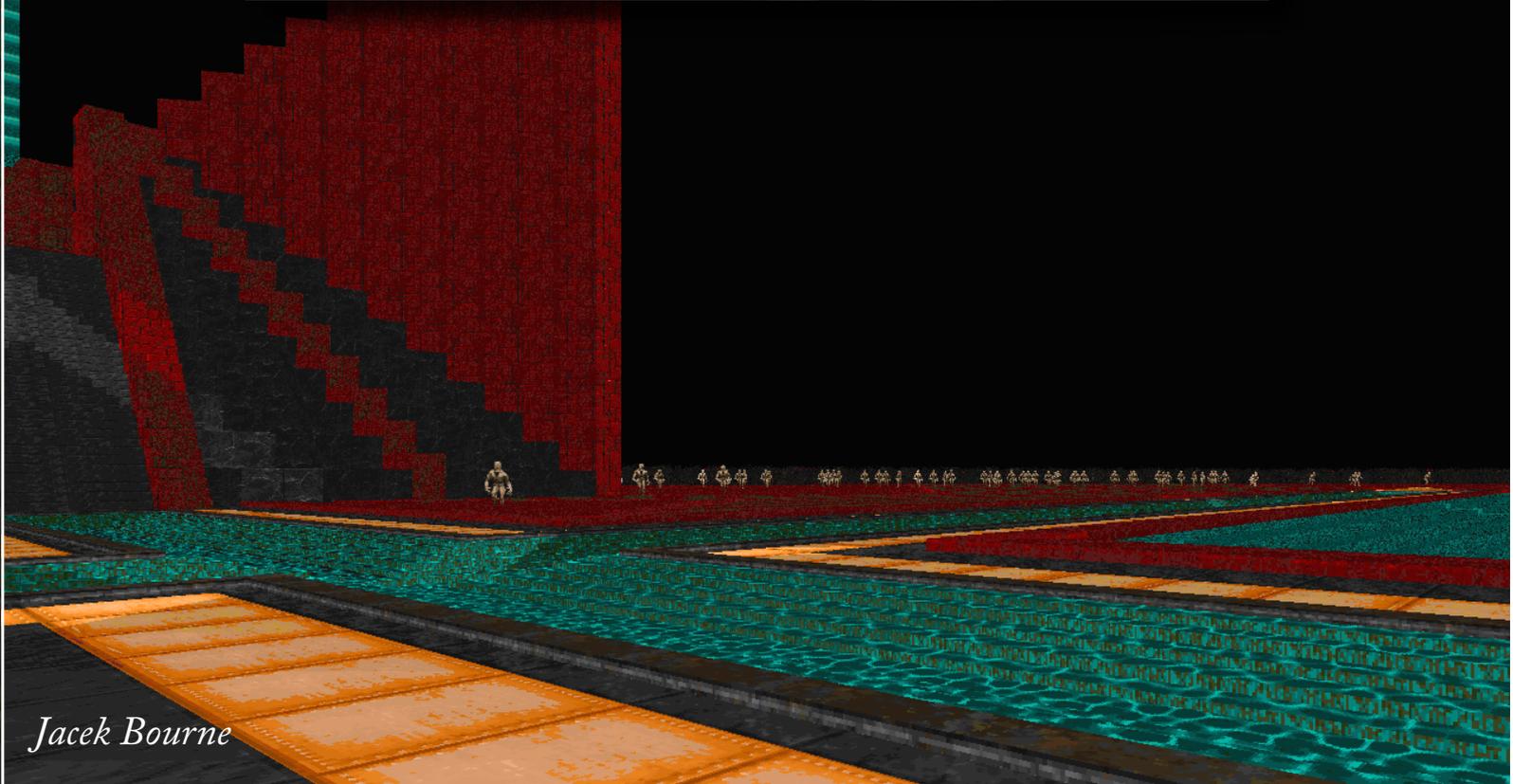
*Yugiboy85*

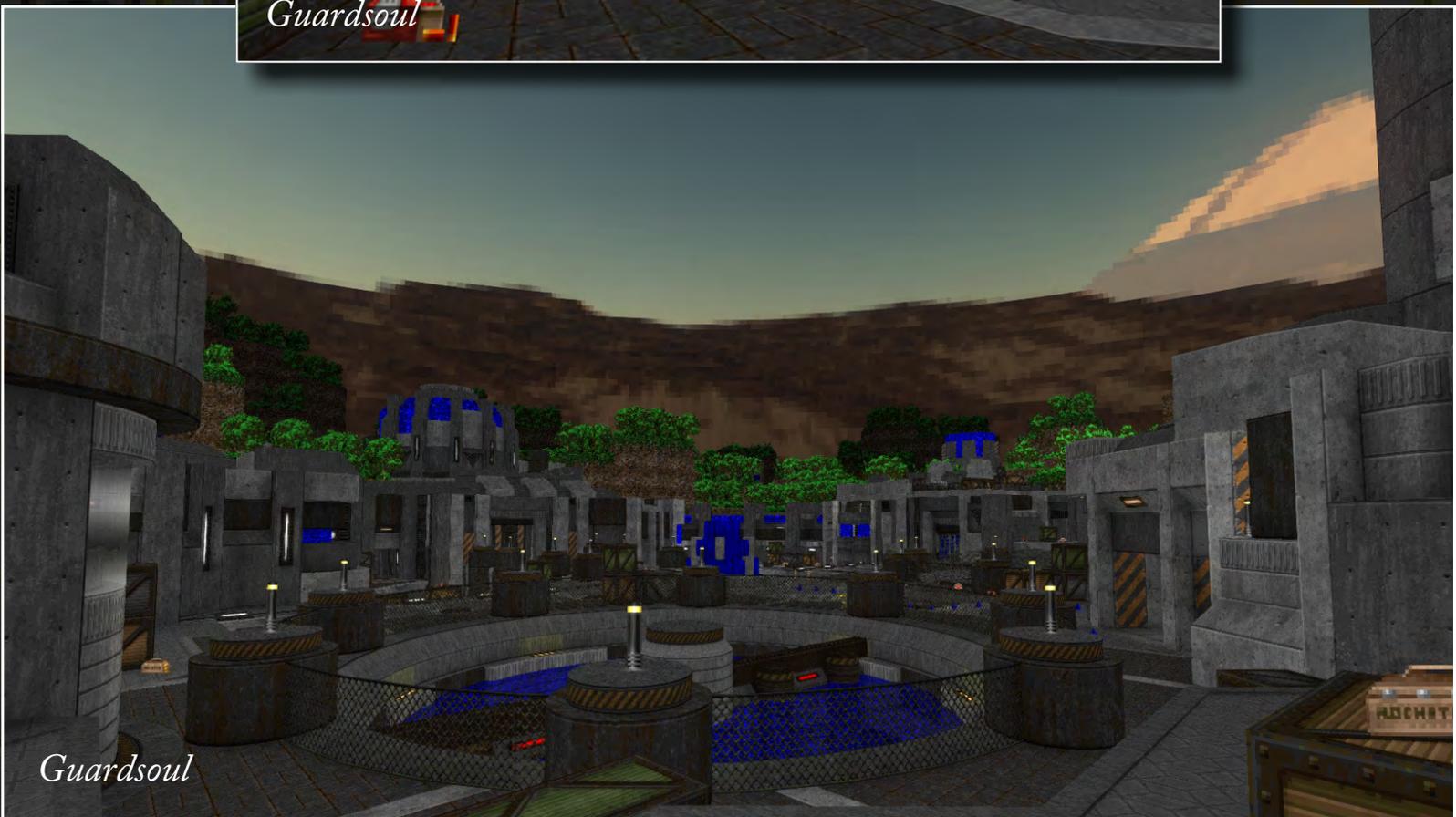
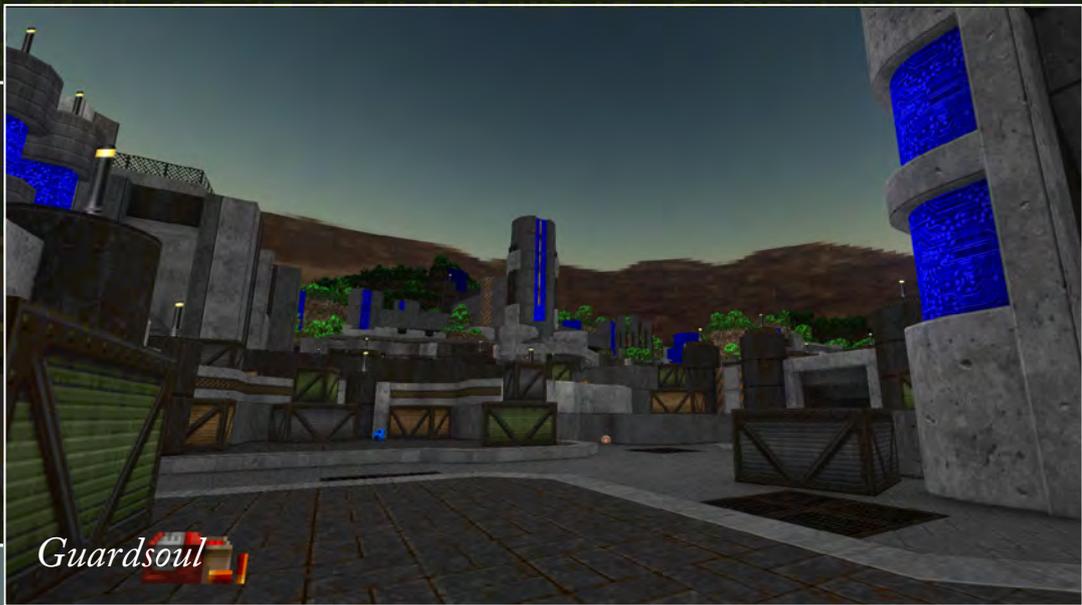
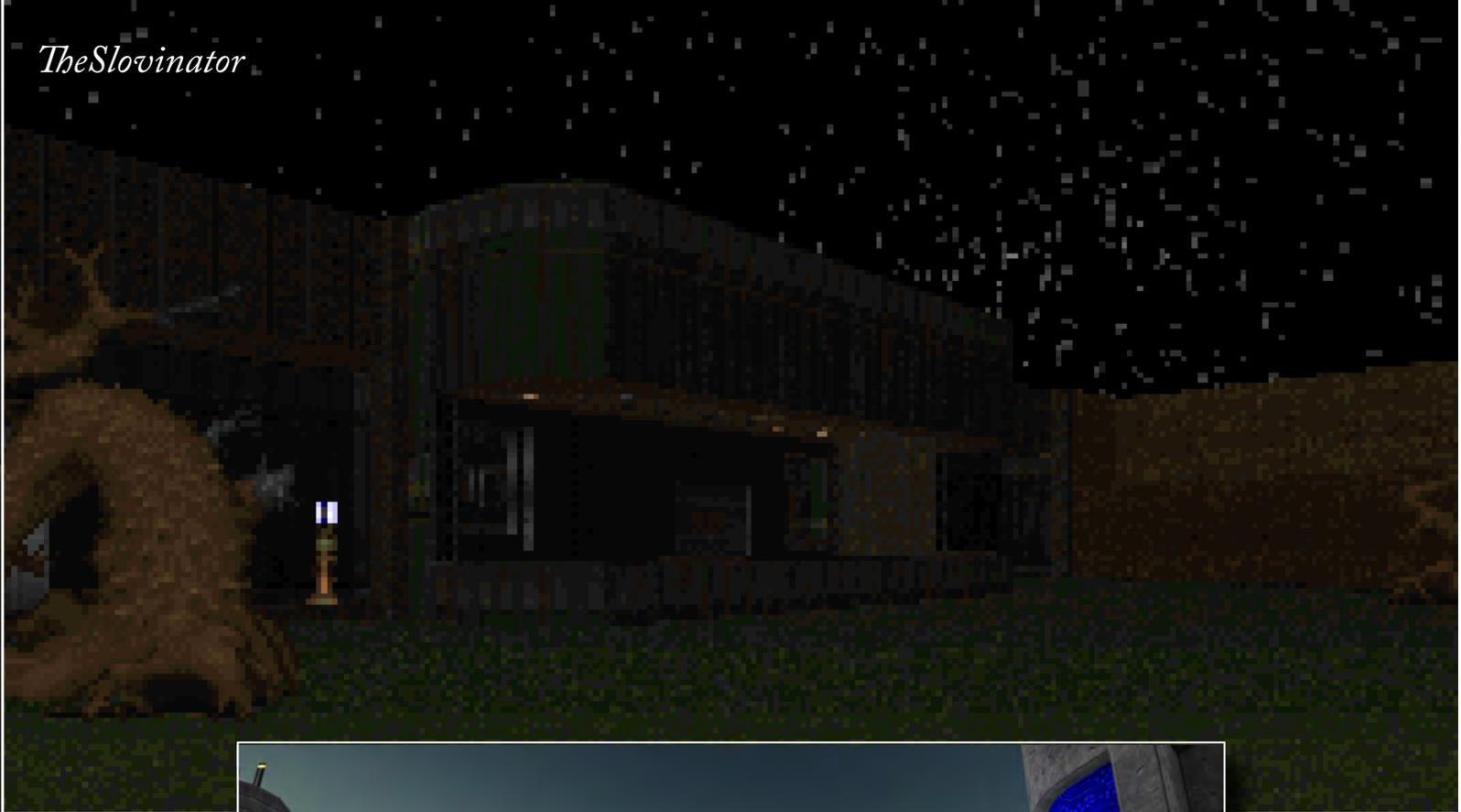


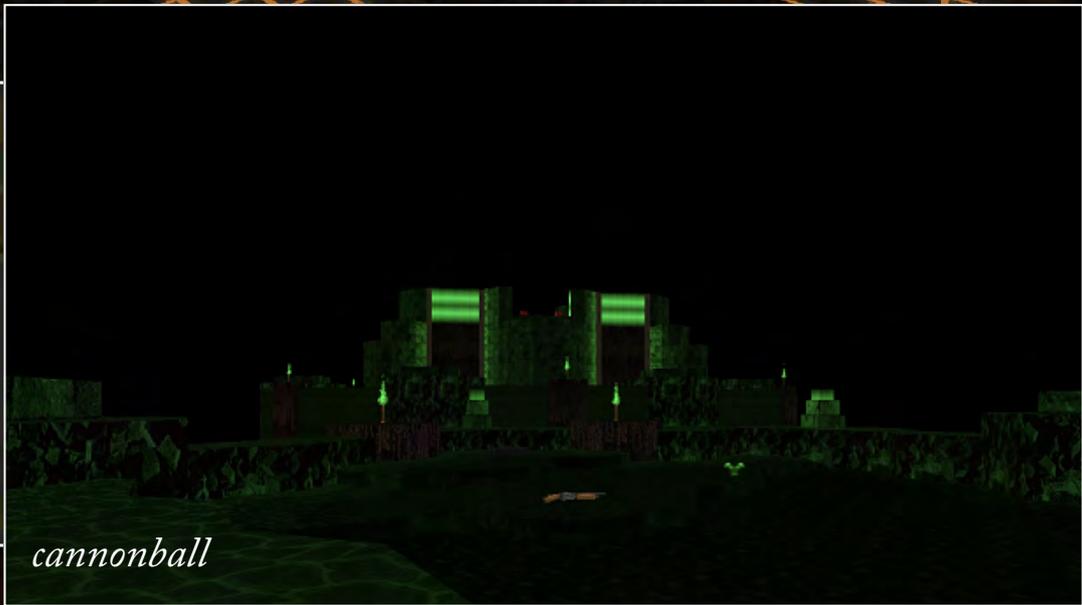
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nue







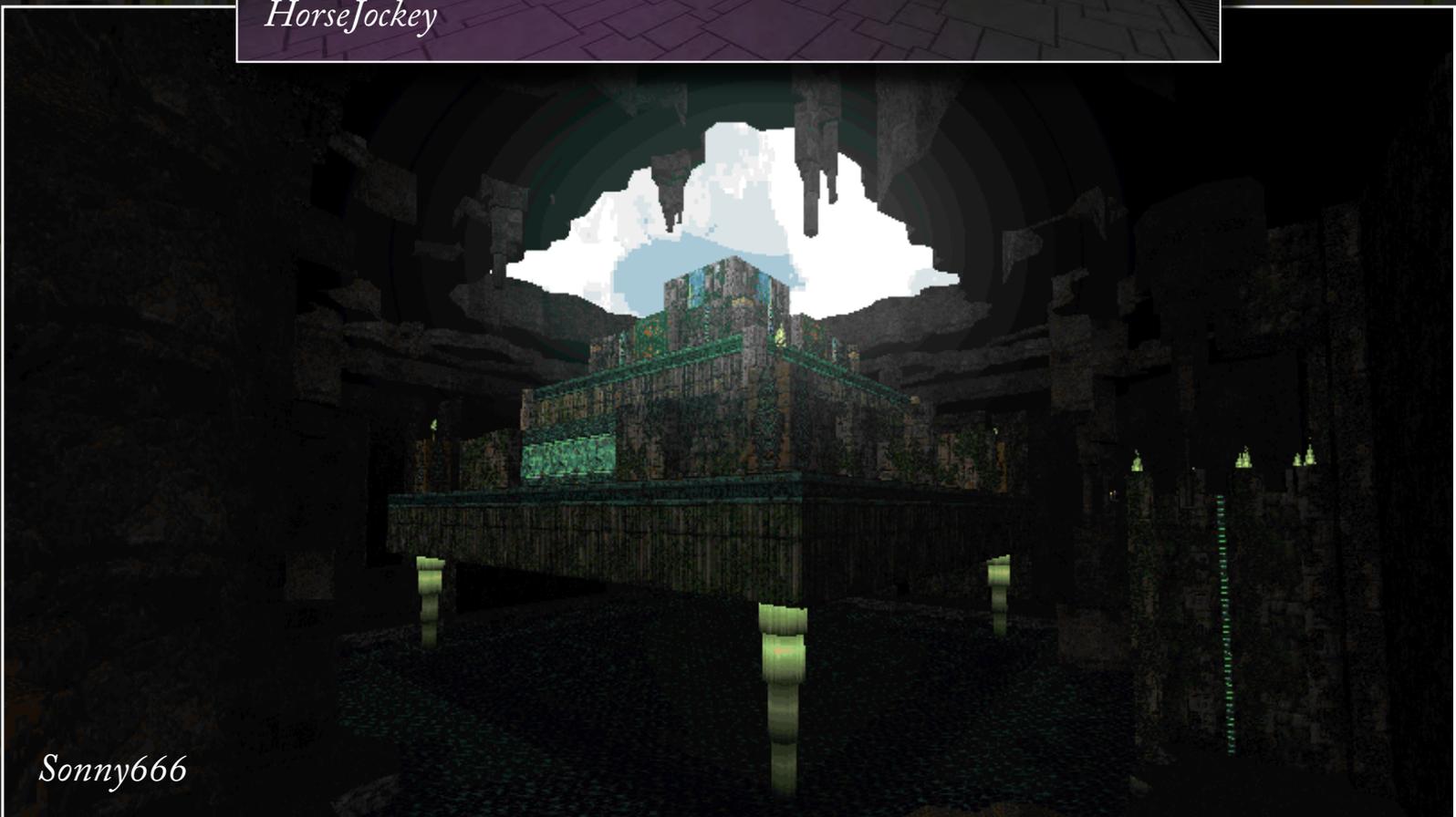
cannonball



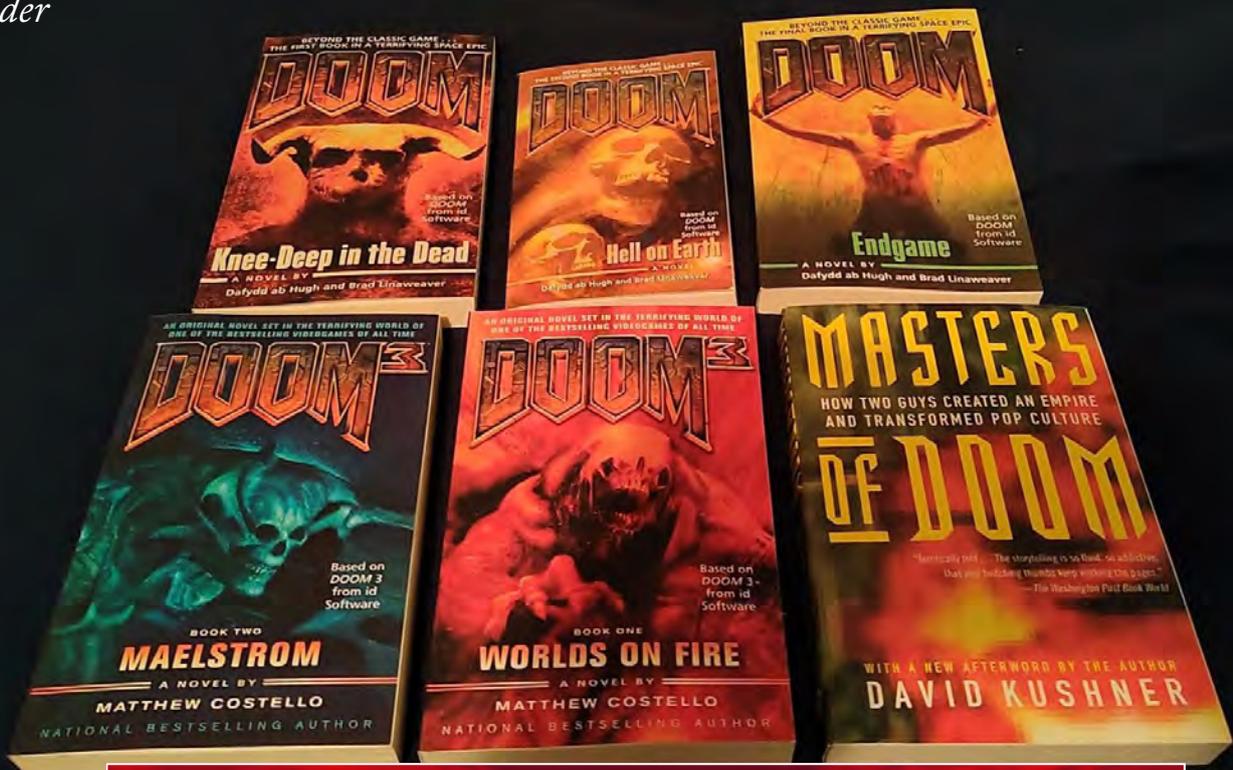
*HorseJockey*



*HorseJockey*



*Sonny666*



*Bauul*



*Vedde*

*Bawul*



*Vedde*



*MattFright*



TIME 0:52.29  
K 0/0 I 0/46 S 0/3

*Jacek Bourne*

A smaller screenshot showing a character in a futuristic, dark environment. The sky is red, and there are large, dark structures. The character is holding a futuristic, metallic gun. The environment is dark with red and blue lighting.

TIME 1:34.14  
K 0/1092 O 1/0/7 S 0/1

|           |             |       |  |           |               |
|-----------|-------------|-------|--|-----------|---------------|
| <b>50</b> | <b>100%</b> | 2 3 4 |  | <b>0%</b> | BULL 50 / 200 |
| AMMO      | HEALTH      | 5 6 7 |  | ARMOR     | SHEL 0 / 75   |
|           |             |       |  |           | ROKT 0 / 100  |
|           |             |       |  |           | CELL 0 / 300  |

