THE DOOM MASTER

WADAZONE

OCTOBER 2021
ISSUE 15

DUNGEON SYNTHS, SINGLE STICKIN' IT 64 STYLE, LINUX JANK
COPENHAGEN CENTRAL STATION, 40 MINUTE-R, RAPIDFIRE, ARCEON, GHOULS VS HUMANS
ELF GETS PISSED, BROTHERHOOD OF RUIN THE LOST TEMPLE, TNT GOES BOOM!, SYRINGE
ETERNAL DOOM, PREACHER, AVACTOR, CONSOLE DOOM CHRONICLES, BASE 32, SCARIEST DOOM MOMENTS

Decino Talks!

EXCLUSIVE INTERVIEW

HALLOWEEN ISSUE

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DOOM NEWS STORIES
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ANGRY OPEN LETTERS TO JOHN ROMERO

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TO SEE HOW YOU CAN HELP!

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WAD Corner:

INTRODUCTION

That day of the year has arrived. Nope, it's not your birthday, although it might as well be! It's _Halloween_ and _Wadazine_, 2 in 1 for the price of nothing! Scare season is open and we're ready to entertain you with all sorts of crazy and fantastical exploits in the deep, mysterious and violent world of **Doom**. This particular edition brings with it a slightly scary theme with a few items designed to share with you sweet stories of terror, or rather, **Doom**. On the other hand, our essence remains intact and you will find the typical materials from our favorite categories in a diverse amount. A large portion of this magazine is dedicated to a handful of WADs that, I'm sure, will be to your satisfaction and you'll want to play with all the desire in the world.

On the other hand, if you are tired of playing and want to take a break and relax reading interesting articles, congratulations, because here we also have an excellent collection of hidden knowledge, forbidden secrets and lost stories, ready to fall into your hands. Including fantastic creepy WADs recommendations, an EPIC interview with the legendary doombubter decino, a unique real-life story about a **Doom** WAD competition and much, much more. Feast, mortals. Welcome to _Doom Master Wadazine #15_.

– Endless

DEADITOR-IN-CHIEF

THE WADAZINE IS PROUD AND VERY HAPPY TO SAY THAT WE HAVE MANAGED TO GET THE MAD SCIENTIST TO JOIN US IN THIS FANTASTIC EDITION.

INTERVIEW

Ultra-True
Preamble Start
All Secrets
No Kills
No Saves

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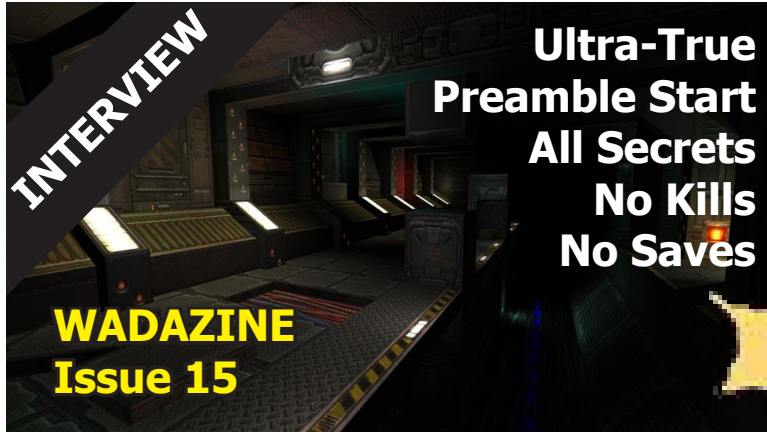
Interview
With
decino

If you're a classic Doom fan, I'm sure you've heard of decino, heck, maybe decino himself has inspired you to return to the infernal maw of this wonderful game – thanks to his entertaining gameplay, lifeless voice in monotone style, fantastic wisdom and perfect dose of sadism. decino's channel is the pinnacle of Doom entertainment – from walkthrough videos through freaking difficult WADs, to fun fact videos, to his famous and fantastic docu-video series about the technical wonders of this near three decades old game. From start to finish, it's quality entertainment at its best and the perfect dose of Doom in video format!
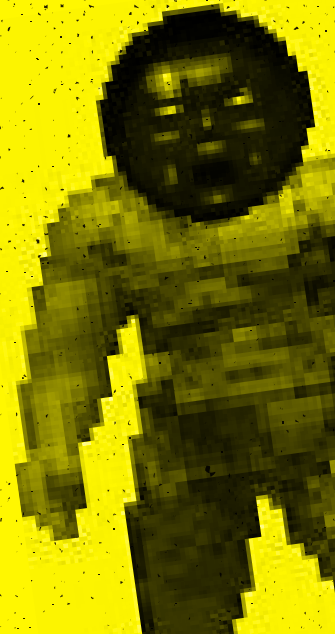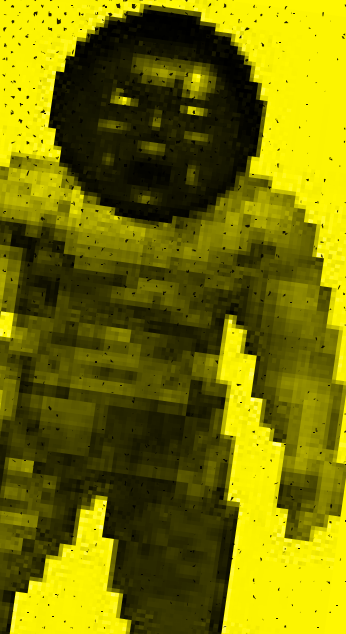
THE MAN, THE MYTH, THE LEGEND, DECINO!

Decino, the legend of the yellow thumbnail, how does your story with Doom begin?

First of all, thank you very much for having me, as an avid Wadazine reader I'm thrilled to be featured.

My Doom story starts somewhere in the late 90s. My dad and uncle were quite the nerds, often compiling a bunch of DOS games onto CDs for my sister and me to enjoy. Most of these were kid friendly games, but as stated before -- my dad and uncle were nerds so some games were for themselves. One of these games was, you guessed it, Doom. Doom 95 to be specific. From what I can remember we had Ultimate Doom and The Plutonia Experiment. Some fond memories: thinking E4M9 was the final level because it was at the bottom of the dropdown list, my sister and I fearfully hiding behind the couch when witnessing the E3M8 Spider Mastermind for the first time, and feeling my stomach drop when seeing the rare ouch face. I was really young so I didn't really focus on one game, so Doom came and went.

In the mid-2000s I got both Doom games for the GBA. That reignited a spark for the PC version and eventually I found out about PWADs. Since then, I've been playing very sporadically until I started YouTube at the end of 2018 -- that's when I started playing Doom pretty much every day."

How did you start your career on YouTube?

I've had the idea to record narrated Doom playthroughs for a very long time, but my living situation made it a bit difficult. Think of noisy roommates and only having access to a crappy laptop. After obtaining my degree I landed a job, moved places, got myself a proper desktop computer and microphone. That's when I started recording videos.

The videos that exploded your channel were, without a doubt, the analysis about how Doom works, what was the conception of this series?

I lurked the Doomworld forums for some time and found a lot of interesting threads. Threads with UV pacifist demos inspired me to make the very first analysis video. Blackmantis' amazing findings on the origins of Doom's assets were also very inspiring and I wanted to share it with others. It's mostly also curiosity. I want to know how Doom works, so bit by bit I started covering certain game mechanics.

How is the process to create these videos?

Initially I wanted to show off things I found online, but eventually I started encountering weird or interesting things while recording gameplay videos that I wanted to know more about. For example, while playing Stardate 20X6 I got zapped by an Arch-vile in a seemingly open area, but I only took 20 damage! That intrigued me, so I started looking into how blast damage works in Doom and how an explosion's line of sight error can cause 0 blast damage to actors. I documented my findings, wrote a script around it and that turned into a video on how Doom's explosions work.

What are your source ports of choice?

PrBoom 2.6.1um can play classic Doom, Boom and MBF PWADs while retaining the same feel and spirit of the original Doom engine. It also comes with a very nifty out-of-the-box real time kills and secrets counter which is very satisfying to «complete» while playing the game. For the more advanced mapsets that require scripting and whatnot I use GZDoom."

Of all the things you have researched about Doom, what is your favourite technical marvel?

The enemy AI. Technically speaking it is not impressive at all compared to, let's say, the rendering engine. Design wise however it's brilliant. The way their pathing works, how you can manipulate it, infighting, pain chances, health points, damage values… there are so many little quirks that create a synergy between you, the enemies and the map design that you can't find in any other game. People often compare Doom's combat to chess, with each enemy having a specific role and strategy depending on their placement.

I once asked John Romero how they came up with the seemingly arbitrary enemy stats. Revenant missiles that can deal 10 to 80 damage, Barons having a mass of 1000 and low pain chance, Cyberdemons having a relatively long pain state, etc. According to Romero, it was all extensively tested until it felt right. I find that very impressive and it creates the most versatile monster roster I've ever seen, offering an infinite amount of diverse enemy encounters.

If you could go back in time and fix or change anything about Doom, what would it be?

The blockmap bugs. Not only does it make you miss shots, it also makes punching bigger enemies very awkward. It also indirectly causes rare bugs like the intercepts overflow, breaking the map and turning everything into ghosts. If you're extremely unlucky it can even inflict multiplied blast damage on you when hit by a Cyberdemon rocket. It's a bit of a double-edged sword, as the same bug can negate blast damage altogether. It's messy. I highly recommend checking out Coincident's video about the buggy blockmaps, it's really well made and a must watch for any classic Doom player.

You are not only a coding guru, but also a passionate community content player. What was your entry into the world of community created WADs?
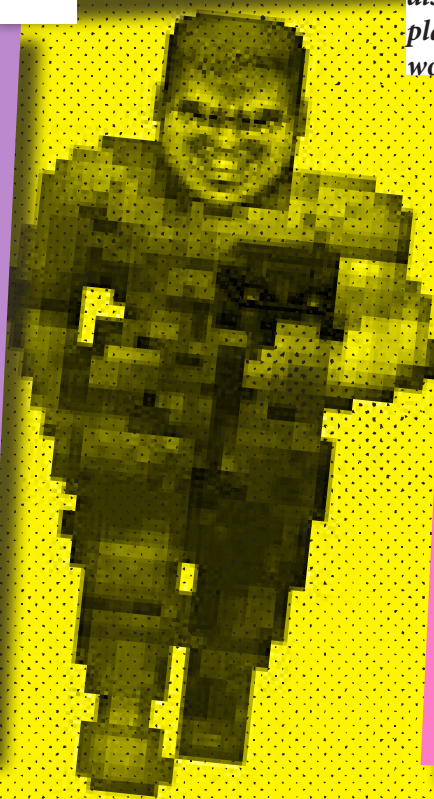
I used to browse Jake Gilbert's OldDoom.com website in the mid-2000s which had a page with the webmaster's favourite WADs. Two WADs in particular, for whatever reason, caught my eye: Hell Revealed and Hell Revealed 2. What's funny is that I don't think I had even finished any of the IWADs on PC back then, so the jump to the Hell Revealed series was huge in terms of difficulty. Mind you, I also chose ultra-violence because I figured that was the default skill setting. Let's just say that I got my ass kicked, but eventually I got the hang of it. It is no coincidence that the very first playthroughs I uploaded on YouTube were those of both Hell Revealed WADs, they left a big impression on me after all."

What are your favourite WADs?

It may sound weird, but I haven't actually played that many WADs compared to the veterans out there. Most of the megaWADs I've played are also featured on the YouTube channel, so I've maybe only fully beaten about 20 of them? Anyway, I would say Sunlust is where my Doom experience peaked. It's where I truly discovered Doom's puzzle element. Not only are the maps beautifully designed, with each map having an amazing atmosphere, it really made me grow as a player and it gave me the confidence that raising the bar is nothing to be afraid of.

I've got some more favourites in no specific order: Micro Slaughter Community Project, bite-sized, clever fights that can be completed in 10 minutes on average. Very fun! As of writing this I've only played 9 Going Down maps, but I'm already loving the concept, humour, and the highly memorable encounters. Some standalone maps that awed me: The Egg of Human Endeavors -- the most surreal and «dreamlike» map I've ever played, loved it. The Mucus Flow -- another dreamlike map with its haunting MIDI and oppressive gameplay. There's nothing like it. The Gateway

to Shangri-La -- I was happy to see this one featured in Wadazine issue 6. Again, surreal, dreamlike, with a great stewboy MIDI and the best texture known to mankind: FIREBLU. Guess I'm a sucker for dreamlike stuff, huh?

Of course, I'll have to mention my guilty pleasure: Mock 2. Some jokes in that WAD may have aged poorly, but the MIDIs are absolutely timeless and legendary. Shout outs to WADs that aren't mapsets but are still great: community MIDI packs and Marphy's sprite fixing mod.

Out of all the Doom series, which is your favorite release?

Including the modding community? Doom II. Easily. If we don't include custom levels then it's tough. I personally think most of classic Doom's stock levels didn't age too well. I played Doom 64 for the first time ever around 1 year ago and I was pleasantly surprised how well it holds up in terms of level design. Then again Doom 64 lacks Arch-viles, so I'll stick to Doom II.
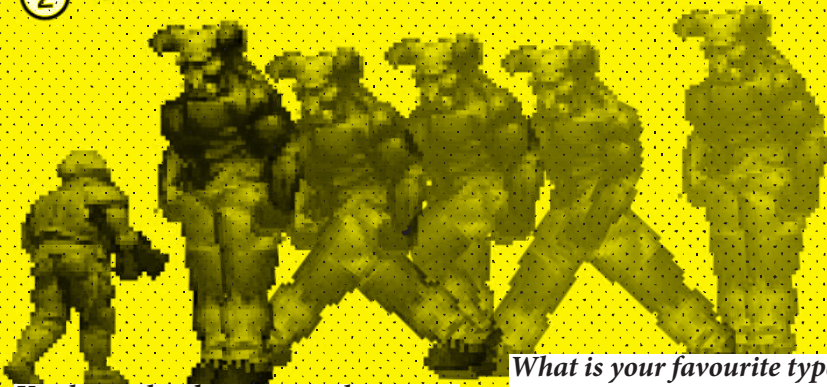
You have also demonstrated incredible composing skills, as with your contribution to the No Rest for the Living MIDI Pack, how did you become a composer?

Over a decade ago I started working on a Doom mod where all graphics would be replaced with MS Paint recreations. I had a video showing off redrawn weapons, some textures and stuff like projectiles. Back then YouTube had the option to send private messages I received one from none other than Peter «MegaSphere» Lawrence showing interest in the mod, offering his help. The scope of the project grew and we started creating custom maps for the mod too. We wanted custom music for the maps, so why not make the music too? We both had no idea what we were doing, but eventually managed to create a couple of MIDIs. In the end the project got canned without much to show, but it was a fun learning experience and writing MIDI music is something that stuck which I still enjoy doing to this day.

What is your favourite type of WAD?

I find the term «slaughter» to be a pretty subjective term, I think everyone describes it differently. I love BFG-ing thousands of Imps, but if it involves circle strafing to victory then it gets old quickly. I suppose this can be called slaughter? Throw in a dozen Arch-viles behind the colossal group of Imps, spawn some Barons behind the player to apply pressure and suddenly it turns into a movement game.

How do you manoeuvre to ensure the Baron fireballs don't hit you in the back while you take down the Imps? How do you keep distance so the Arch-viles don't start igniting you? If they do ignite you, where do you hide? WADs where the maps make you think how to effectively tackle fights and how to prioritise targets are the best. It doesn't necessarily have to involve hundreds of enemies on screen, it's all about clever monster placement. To answer the question, I would say combat puzzle WAD.

Are you interested in creating your own maps? Have you ever done it?

Definitely! I've made unreleased maps in the past but they were boxy and not at all impressive. I got approached some time ago to contribute to an unannounced community mapping project and I made a map for it. It's a humble start and it's a bit, um, memey? I also made a short puzzle map where you exploit that obscure bug where your colliding projectiles deal no knockback if you equip the chainsaw. My goal eventually is to create a map that is both fun and challenging to play while also sporting unique but pleasant visuals. I suffer from very bad creative blocks when it comes to mapping, but I think it's just me being too ambitious."

Who is your favourite id Software level designer?

I'm going to say something very controversial, but that would be Tim Willits. Tim made the greatest deathmatch map of all time: Q2DM1. Although that is if we include other id Software games too. Strictly Doom speaking, Tim made the two worst Thy Flesh Consumed maps, so in that case, no. My favourite level designer would be Sandy Petersen. It took some time to come to that conclusion, but over time I really started appreciating the experimental nature his maps have. He wasn't afraid to think out of the box and you can tell he was having tons of fun designing levels."

Do you have a favorite mapper?

I've got some. Benjogami for his creative and bizarre-looking maps, never fails to inspire me. Ribbiks for his ingenious map design. Not just visually, but the combat is always fresh and intuitive. I also really appreciate his blog where he shows off experiments, findings and the Lua scripts he wrote for Ultimate Doom Builder. If I had to choose my absolute favourite it would be Insane_Gazebo who in my eyes single-handedly revolutionized the way Doom maps are built. Sunder in particular has maps so incomprehensibly varied, colossal and detailed that it scares me how a person can be this creative and brilliant.

Who is your favorite John?

John Carmack. Not only did he create technical marvels, but he encouraged creativity. The fact that Doom was made with modding in mind was a godsend which pretty much increased Doom's life expectancy tenfold. Not only that, but open sourcing the engine was the best thing he's ever done and I will forever respect John Carmack for that."

What other games besides Doom are your favourites? I dare to say Serious Sam.

I like Serious Sam, but it's not as replayable as Doom in my opinion. There's a lot less randomness involved so each run can get a bit samey. I never got into its custom levels either. I don't really play games besides Doom nowadays, but I was really into Quake II multiplayer, Guitar Hero, Minecraft PVP and the Silent Hill series."

Before starting your channel, were there any other YouTubers that inspired you?

Definitely. AltimaMantoid and Big-MacDavis for narrated Doom playthroughs. They are the OG Doomtubers which I still watch to this day. Speaking of OG YouTubers, there's Louis Chou who used to do 100% runs of games. Not necessarily FPS games, but still satisfying to watch and got me into completionism. For the analysis videos I got inspired by Pannenkoek2012. He makes videos about Super Mario 64 mechanics, but the attention to detail is insanely high. The way the videos are made just glues you to the screen and they're very interesting to watch. I wanted to recreate the same type of high-quality dissections but for Doom.

And for the final question... What do you love the most about Doom?

The infinite content. The creative works put out by the modding community is my main source of inspiration nowadays. The maps, the music, the mods -- it's all fantastic. I also just really like Doom. The feeling of the engine, visuals, the enemy roster, the weapons, it all feels "right". The gameplay is simply perfect. Well, almost. Excluding some of those finicky physics bugs of course, but we've grown to love-hate them.

A last word to the community, the fans

Never stop creating. Doom has the most creative community I've ever seen. A huge shout out to all the mappers, composers, artists and programmers who are keeping Doom awesome. My utmost respect goes to them for not only providing entertainment, but also inspiration. That's also the reason why I love doing the viewer submissions series where people can submit (their) maps to me so I can showcase how varied Doom's content is.

Speaking of videos, I'm really glad the fans enjoy the content. I love reading comments on how they experienced the video's map, or how the video taught them stuff about Doom, or how it inspired them to start mapping. I'm grateful that the community is so friendly and helpful, makes me proud to be a DoomTuber!"

SEGA
MANIA

MEGA CD ● MEGA DRIVE ● MASTER SYSTEM ● GAME GEAR ● ISSUE No.2 2021

Turbo Charged Game Gears by RetroSix. Find out more on pg. 10

ROEBLOZ'S CONSOLE DOOM CHRONICLES

PSX

DOOM
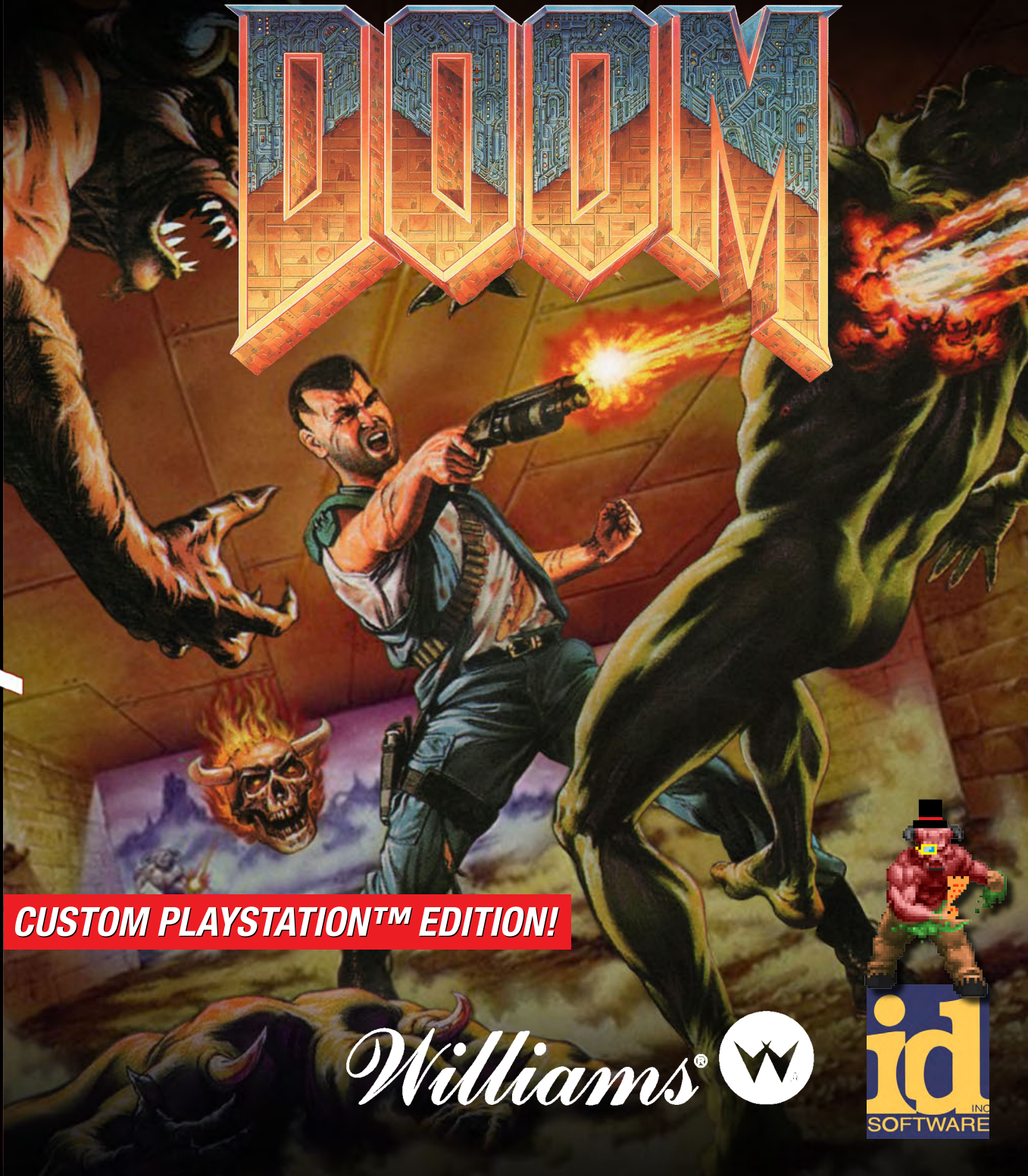
CUSTOM PLAYSTATION™ EDITION!

Williams®

id SOFTWARE

Welcome my fellow refined demons to the 5th Edition of **Roebloz's Console Doom Chronicles**. This time, we shall take a stab at a very famous **Console Doom** port, that is often cited as the best console port. But is that really the case? Let's tackle this question while talking about the development of this port and its long lasting legacy.

DEVELOPMENT AND FEATURES

PSX Doom started off as yet another **Jaguar Doom**-based port. Not too surprising as the **Jaguar Doom** source code was used as a base for official console ports until **XBOX Doom**, and **Doom II GBA**. However, *Williams Entertainment* was dead set on making the *PSX* port special. Now, since the *PSX* used discs, the limitations were almost nonexistent in terms of storage space, so they chose to not only include **Doom 1**, but also **Doom 2**! And while they were at it, they decided to include even more exclusive features.

NEW AND IMPROVED BADDIES

One of **Jaguar Doom's** biggest flaws was that the already-limited roster of demons from **Doom 1** was reduced even more by slashing away the Spectres, as well as the Cyberdemon and Spiderdemon. (The Spectres were technically included, but as **Jaguar Doom** rendered them

the same way as regular Pinkies, they were essentially cut)

Well, guess what? Not only are they back, along with most of the **Doom 2** cast, but there are even more baddies to shoot!

Meet the well-known Nightmare Spectre and the lesser well-known Caco-Spectre. Both of these demons are new additions to the port, and have not been seen in other ports. (Other than **Saturn Doom** of course) Let's start with that weird Pinky, shall we?

The Nightmare Spectre is, much like its weaker cousin,

translucent. However, it has the additional visual effect of being subtractive, which basically makes whatever is behind him appear in negative wherever he is… or at least something like that. The other added bonus is that instead of boasting its usual 150 health, it boasts 300 health! You can see them sporadically replacing regular Spectres in certain levels. Overall, a cool enemy. But do you want to see the real deal? Then head to *MAP45: Tenements*. Once you make your way to the cage that normally contains an Archvile, you will instead see a seemingly normal Cacodemon in its stead. If you look closely, you will notice

The all-new Caco-Spectre.

The terrifying PSX-exclusive Nightmare Spectre.

it is translucent, not unlike the Spectres in this port, although, this Cacodemon is 50% opaque, compared to the regular Spectre which is 25% opaque. This special Cacodemon has been nicknamed the "Caco-Spectre". Why did I say Cacodemon and not Cacodemons? Well, this is the only one of its kind. This technically does make her the rarest demon in **Classic Doom**. Why is she like this? Well, one theory is that Nightmare Cacodemons were considered (Nightmare Imps were similarly considered as seen in pre-release screenshots) and that this Cacodemon was once a Nightmare Caco, but once the idea got scrapped they forgot to completely revert their changes, and thus the Caco-Spectre was born. Another theory is that one guy messed up when adding her, and accidentally made the Caco-Spectre as a result. My theory? Just one *Williams* employee deciding to set her opacity to 50% as an easter egg. Make up your own.

THE VISUAL IMPROVEMENTS

I'm pretty sure all of you refined demons are aware that **PSX Doom** has some fancy-schmancy colored sectors. If you didn't know, you aren't a refined demon, so get out of here. In any case, let's remind ourselves that **PSX Doom's** biggest difference from other ports was the fancy colored lighting that was added to it. This, along with the overall superior darkness levels, made the **Jaguar Doom** levels look better than they ever did before (And after). It also allowed the newer levels to exploit said colored lighting for some cool scenery and ambience, and much later helped do the same in **Doom 64** but to a much greater extent. Another cool thing about **PSX Doom** was its use of animated skies, such

as the famous burning hellscape background. Overall, the visual improvements are some of the best selling points for PSX Doom.

THE NEW TUNES

As **PSX Doom** was more aimed towards horror, the original soundtracks for **Doom 1** and **Doom 2** would not have fit very well. And as such, the talented *Aubrey Hodges* was brought onboard to create the alternative **PSX Doom** soundtrack. While

Colored sectors and animated skies.

the Title/Main theme are absolute bangers, the rest of the soundtrack is dark, gloomy and… I'm telling you, with that soundtrack, the only thing that was missing to make it work better with the redesigned levels was the **Doom 64** sprites for things. The only level track that isn't terrifying is the one for *Club Doom*, which I mean…Is it that surprising? In short, great soundtrack, glad he was brought back for **Doom 64**.

THE NEW LOCALES

Speaking of *Club Doom*, the demons at *Williams Entertainment* made some new exclusive maps for the port. Oh yeah, not only are you getting one of the best looking ports of **Doom**, but you are getting 6 new exclusive maps for your enjoyment! You also get the exclusive **Jaguar Doom** maps as a bonus. Let's go over these first. As you may know, **Jaguar Doom** did NOT include the Cyberdemon or Spiderdemon bosses, and as such *E2M8* and *E3M8* were cut. Another odd case about **Jaguar Doom** was its removal of the original *E3M1* (And by extension *E3M9*). While

Club Doom!

One of the PSX exclusive levels, Hell Gate.

"Why did they throw out E3M8 but keep Nirvana?!"

E3M8 was replaced by *E2M9* as the final map, *E2M8* and *E3M8* were replaced by two new levels, *Hell Gate* and another *Hell Keep* that has nothing to do with the original.

PSX Doom included both of these (Albeit the original *E2M8* was brought back for the port with some minor alterations, like Mancubi in the courtyard with the Cyberdemon and Lost Souls, as well as being moved to the *E3M8* slot) and added its own exclusive maps. The first two were made to replace both *E3M8* (Which is strangely not included here) and *MAP30* from **Doom 2** respectively. They are known as *Twilight Descends* and *Redemption Denied* respectively. The second purpose new levels were made was to replace secret levels, with the most famous of these new secret levels being *Club Doom*. After all, who doesn't enjoy speedcore, strobe lights and stripper Revenants?

Anyway, these levels are most likely what eventually led to the creation of **Doom 64**, so you may consider them as the TRUE first levels of **Doom 64** if you want.

THE LIMITATIONS AND ISSUES

While I think I have done a great job talking about all the cool things this port brings to the table, you may have been thinking "Wait, why was the Archvile in the cage removed?" or maybe "Why were the Jaguar maps used when they have enough space and memory for the real deal?!" or even "Why did they throw out *E3M8* but keep *Nirvana?!*"

While I cannot answer that last one, I can answer the first two. See, one advantage the *Jaguar* had over the *Playstation* (And any other cartridge-based system, that is) is that it didn't need to load everything into memory at once if it wasn't needed, as it was on a cartridge. So while you could store more data inside a disc, every texture, every enemy sprite, everything basically, had to be stored in VRAM on the *Playstation*. And as such, the game just couldn't afford to port the original *DOS* levels, as the textures would take too much space in RAM. This is also why the iconic Archvile was removed, and why you never see a Spiderdemon and a Cyberdemon in the same map together: Their frames just take too much space in VRAM.

And while these limitations weren't that bad in the original port, let's check out **Final Doom** for *PlayStation*. Oh yeah, we got a port of **Final Doom**.
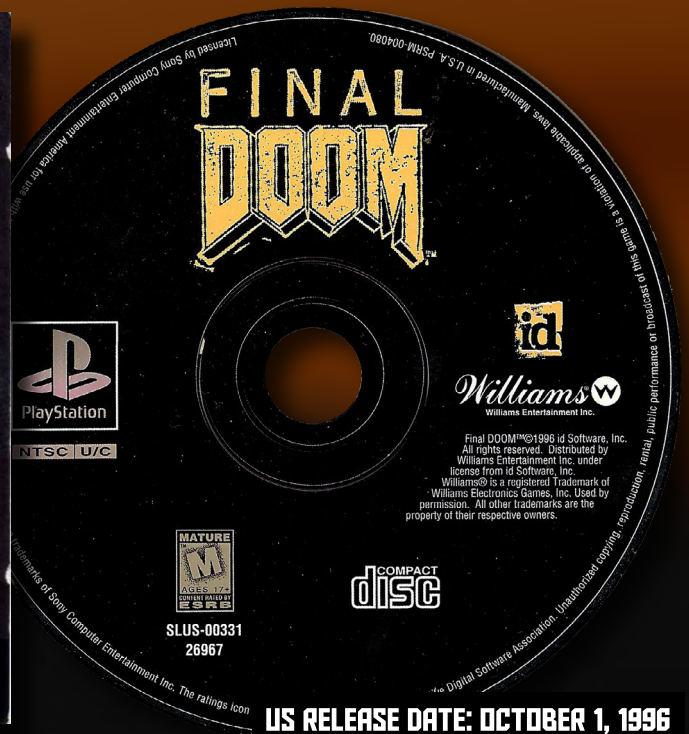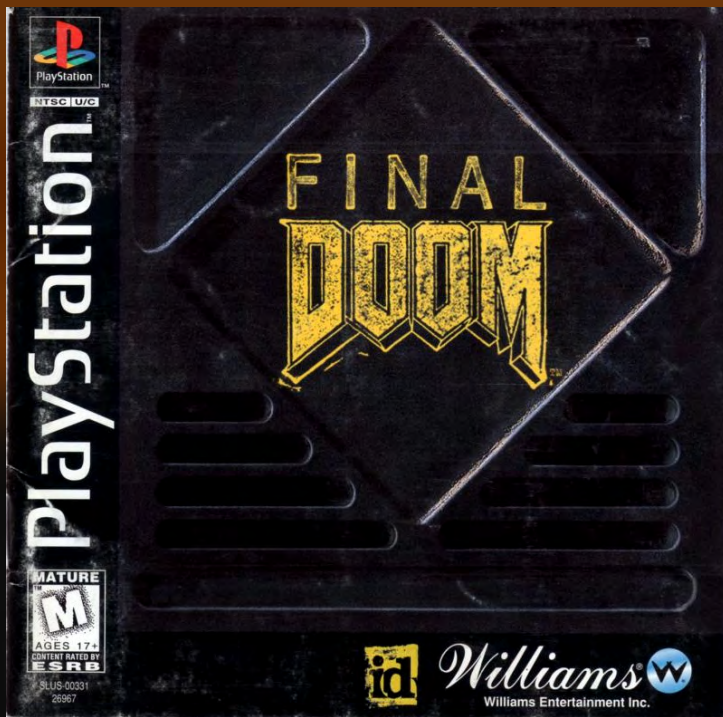
FiNAL DOOM: THE BOTTOM OF THE BARREL

What's that I'm hearing? That first screenshot is Vesperas from the **Master Levels**? Ooh yeah. Other than that new Super Shotgun sprite which actually looks pretty nice, **Final Doom** is a big old box of lies. You get 8 levels from *TNT* and only 6 (!!!) levels from *Plutonia?!!* And the remaining 16 levels are from **Master Levels from Doom II**?!?!? WHAT THE HELL WERE THEY SMOKING?! HOW DID THIS HAPPEN?

Well, let's answer that. Due to **PSX Doom** and **Final Doom** both receiving praise from Doom fans, I suppose *Williams* had the great idea of porting **Final Doom** to their **PSX Doom** engine. However, with how hard it must have been to port these 14 levels from **Final Doom**, (Due to how many Archviles and different enemy types are needed) I

assume the developers just gave up, and instead gave us a mix of **Master Levels** with **Doom 2** maps. While the *3DO* port sucked, at least they didn't mock us by including **Master Levels for Doom II**. So yeah, while the

limits were harsh on the original *PSX* port, **Final Doom** really showed how even the greatest ports have great weaknesses.

THE LONG-LIVING LEGACY

Despite all these flaws, **PSX Doom** managed to create a legacy of its own. For the fans,

the port was famous enough that not only was it made into a total conversion for *ZDoom*, but it's code was reverse engineered by *Erick194* and *Team GEC*, and said code was turned into yet another source port: *PsyDoom*. As for *Williams Entertainment* and *iD*, the new custom levels and overall impressive engine would eventually be used for the classic, the one and only, **Doom 64**, which most likely influenced later **Doom** games such as **Doom 3**, or even **2016** and **Eternal**. And as such, **PSX Doom** was probably the port with the greatest amount of impact on the **Doom** franchise as a whole and as such, I shall continue to respect the hell out of it.

Well, that should be it for now, my fellow refined demons. For our next stop, well…Let's just say it will be: *"The Absolution"*

This is *Roebloz*, signing off.

SINGLE STICKIN' IT 64 STYLE

by Immorpher

strafe lock

use

map

strafe

speed

move & turning

weapon select

attack

Sector666 Controls

Even though mouse input was available early on in first person shooters, it was not obvious. Therefore many players opted for keyboard only controls during the 90's. In fact, keyboard onlycontrols became so prevalent that many believed mouse input was not an option for **Wolfenstein 3D** or **Doom**. And given that **Quake** initially did not have mouse input enabled by default, many **Quake** players still played with the keyboard only. Apparently it was not until competitive multiplayer became a large part of the gaming community where the mouse and keyboard input emerged as the supreme control method. Thus it may appear antiquated now, but compared to the keyboard-only players of the same time period, the analog control on the *Nintendo 64 (N64)* controller was advanced. Even the keyboard and joystick players, or the directional pad *Playstation* **Doom** players, did not have the finer precision of an analog stick. So let's have a run down of the single-stick *N64* style controllers of the past, the present, and how to get the most out of it with **Doom 64!**

As it is Halloween season, it's thematically fitting that *Nintendo* announced it will be once again
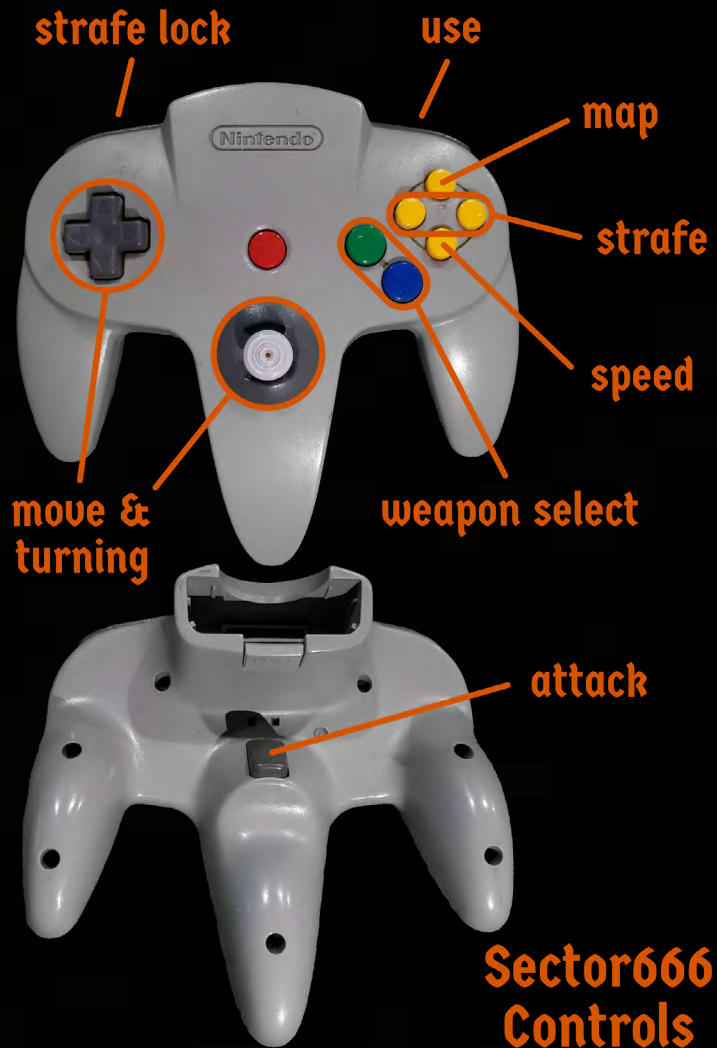
producing the *N64* controller for the ghosts and ghouls out there. Often considered the most evil controller of the 90's, this controller and its three-prongs is a symbol of madness for many. Contrary to popular belief, you do not tempt fate and hold all three prongs simultaneously, rather you choose two of them depending on the game. For games like **Doom 64,** the sensible choice is the middle analog stick prong and the right six-button prong. And believe it or not, **Doom 64** plays particularly well like this since it does not use vertical aiming. Here **Doom 64** can have a decent level of precision without making its auto aim extreme as other console shooters of the era. The finer precision of the analog stick defaults to turning, forward, and back movements. And **Doom 64** lets you rebind the

other buttons individually. This ability was under-appreciated in its time, but it would evolve some great configurations.

Sector666 perhaps has found the most optimal configuration on the original controller. Here strafing is bound to C-left and C-right akin to A and D on modern keyboard inputs. Then C-down is bound to "speed" which changes the digital movement from walking to running. By holding C-left or C-right with C-down, you can strafe at running speed which is great at avoiding the mother demon's homing projectiles. Importantly you can also still strafe at walking speed, which helps with precision aiming on the controller. Thus having the option to strafe at both speeds is particularly useful! However, to change weapons you still have to take your fingers off of strafing.

Do not fear though, third-party controllers found a solution to this with new button layouts.

At the year of **Doom 64's** release (1997), there were plenty of third party controllers available for the *N64*. They were not carbon copies of the official controller either, as *Nintendo* copyrighted its shape. Perhaps the most ingenuitive design was Interact's *Super Pad 64* which had variants under the name of *Mako Pad 64*. Of course it still looks like it was born in hell; what *N64* controller doesn't? But even magazine reviews recognized its potential for **Doom 64.** With its two-prong design, and staggering of the L and Z buttons on the left side, all buttons are reachable. Taking *Sector666's* configuration, but binding weapon swapping to L and Z, attack to R, and other smaller changes, allows weapon switching during strafing. This

is useful for a chaingun swap when the nasty pain elementals show up. Towards the end of the *N64's* life, the *HORI Mini Pad* controller would also arrive and use a two-pronged approach. However I argue its layout was inferior to the *Super Pad 64.* Despite this, the *HORI Mini Pad* is more fondly remembered.

Iterations of the *N64* controller design have continued into modern times with peripherals to attach them to modern systems as well. In particular, *Retro Fighters* and *Retro-Bit* have been one-upping each other for the best modern *N64* controller. Here *Retro Fighters* has been using a *Switch Pro* controller design for its *Brawler 64*, while *Retro-Bit* opted for a more classic *HORI Mini Pad* design for its *Tribute 64.* In each iteration, improvements have been made in terms of button feel in the case of the *Brawler 64,* and directional pad

placement for the *Tribute 64.* And now both controllers have wireless versions as well. Then for the cool kids out there, there are options to connect *N64* style controllers to modern systems. There are *N64* to USB adapters for the classic controllers and original *N64-style* controllers with USB connections. So if you only have the **PC** versions of **Doom 64,** you can still get a classic control experience. Heck if you are awesome enough, you can set up the **Nintendo 64** controller for other shooters as well.

Okay, okay, it might be a bit much to use a *N64* controller with everything; especially if you want to have mouse aiming. But on the other hand, long-time console players might miss the analog stick movement they had on the original **Doom 64.** The good news is that a solution exists from a familiar name! The

weapon forward

attack

use

strafe

speed

map

strafe lock

move & turning

weapon back

Immorpher Controls

Super Pad 64
Interact • £15 • Super Pad 64 Plus (with auto fire and slow motion) also available

A real find, this. At just 15 notes you're looking at one of the cheapest alternatives, and also at an unusual but highly effective design. With the joystick on the left-hand side along with the D-pad there's no need for a central prong. The C-buttons are more ergonomically arranged than on Nintendo's own controller. The joystick itself has a smooth, precise action. And it's possible to reach both the L and the R buttons while using it, making it ideal for *Doom 64.* (Though it'll be a nightmare with the forthcoming *Quake*.)

BEST VALUE FOR MONEY N64

ANALOGUE STICK		
Z-TRIGGER		
DESIGN		
RESPONSE		
VALUE FOR MONEY		
OVERALL		

HORI TAC Pro is a FPS keypad designed for *PS4* and *Xbox One* systems. What it offers over many other FPS pads is a true analog stick. By using *Steam's* controller input options or the *Xbox 360 Controller Emulator* utility, you can get this working for any **Doom 64** *PC* port you wish. You will achieve true analog movement with mouse aiming! And, if you didn't already know, you can get a mouse with an analog stick too by way of the *ASUS ROG Chakram*. It's not a great analog stick but it is there. And if paired with the *HORI TAC Pro,* you can have a mouse and keyboard plus a dual analog stick set up simultaneously. However, for some of us, the idea of dual analog stick controls are terrifying. So the *HORI TAC Pro* analog stick and normal mouse combo may be awesome enough.

HORI Mini Pad

N64 to USB

Brawler 64

Tribute 64

Some of you who grew up with mouse and keyboard controls may be perfectly happy with your setup and that's fine. But sometimes you need to try something unusual to have that kind of fun you used to have with yourself. Keep in mind it was a different time for those who grew up in the 90's; we were all experimenting with different controls and schemes. It's fun for us to go back and revisit them. And to be fair many games don't work well with a single analog stick; but **Doom 64** is an exception that works well. Thankfully we can still relive these exotic controls and mix them with various adapters and peripherals. In a few decades they may become relics of the past, but at this very moment it's an awesome time to play with them. If you like exotic controls as well, feel free to write to the *Doom Master Wadazine* and tell us how you stick it!

save / menu / load

weapon select

attack   map   use

analog sticks

HORI TAC Pro

ASUS Chakram

Immorpher

PART 2

"Archaeology or archeology is the study of human activity through the recovery and analysis of material culture."

After the fantastic success of the first part of the project, now it's time for the second part where we collect and organize all the WADs we excavated for future preservation! The first project was a totally amazing one that not only demonstrated that there is still a great love for the WADs of yesteryear, but it is also one that shows us how a community, united under one mission, can accomplish amazing things. In less than a month we reached more than 70 WADs discovered, and we are going for more, because, after all, the art of rediscovering lost history is one that never ends, especially when we consider that there is an immense number of WADs waiting for us.

A LOOK INSIDE THE STUDY OF WADARCHEOLOGY

One of the objectives of this fantastic project, apart from enjoying the lost classics, is also to study what made the 90s and early 2000s special. To analyze any aspect or feature that stands out among those WADs as to form a coherent and comprehensive study of the WADs of yesteryear. Of course, this is not an easy task since if we want to be truly analytical and find a good scholarly approximation of what characterizes each year,

I think we can assume that, on average, it might be necessary to play about 100 WADs for each year from 1994 to 2004, in order to create a comparative chart that highlights each peculiar, original, trendy or popular factor during their respective conception. Impossible? No, of course not, but certainly very time-consuming and somewhat complicated. So, what I will give now is, more than a complete study, a kind of theoretical conceptualization of what I have found, personally, in this fascinating project that has been going on for more than a month now and I hope it will last much, much longer.

Now, while I don't consider myself a complete scholar of the study of WADs, I like to consider myself at least a passionate student, so take what I say with a bit of skepticism. But without further ado, here is what I have managed to understand, analyze and congregate about my study.

DUNGEON-CRAWL STYLED LAYOUTS

This is something that anyone who randomly picks up about 5 WADs from the 90s, from 1994 to 2000, will quickly realize. It's a rather peculiar aspect but one that I think makes some sense. First of all, let's define what I mean by *dungeon-crawl*: The term is used to describe dungeon-crawling maze environments, popularized by RPG board games like Dungeons & Dragons, and consequently, copied by a lot of FPS games from the 90s. This type of design is one I hold a special place for. Even though it's not my favorite, it's one that stands

out as having a certain appellative charisma that somehow appeals to me. Probably because I'm a D&D fan, but other than that, I think it's the idea behind this type of map that I find fascinating. For the 90s, Doom was a pioneer, and not only in the genre itself, but also in level development. Before that, the closest thing gamers had was the all-mighty Wolfenstein, which is the perfect definition of dungeon-crawl: huge levels made of pure mazes in a single dimension. While Doom managed to add 3 dimensions, community gamers, probably still with the taste of Wolf3D in their mouths, copied these levels so that they look like dungeons in every way: cramped, with little room to maneuver, confusing to navigate, unnecessarily long and full of secret doors. In its most basic essence, that is what they conveyed. On the other hand, I have another certain theory. Aside from Wolf3D, gamers in the 90s didn't have much inspiration to look to... except for pen & paper tabletop RPGs, like Dungeons & Dragons. You don't have to be an expert to see the similarities. Heck, Romero himself admitted that the idea of the invading demons in the Doom story came from D&D. However, the community not only took this idea, but also took the dungeon part. He hypothesized that during the 90s, the gaming market was still cultured and somewhat small compared to modern times. It was usually a select group of nerds with interests in indoor activities, and therefore, a certain group that usually shared the same hobbies, not forgetting that the 80s and 90s were arguably the golden age of nerd culture. It is my theory (and at

the same time sweet imagination) that the creators of WADs looked for inspiration in nothing more and nothing less than the maps created for adventure modules set in dungeons, of which there are thousands. Sure, we can also add the fact that during the 90s, there was no such thing as Ultimate Doom Builder, and the earliest map editor, *DEU*, wasn't precisely the most powerful editor of the time, and even his more popular successor, *DETH*, still had limitations that made maps look more rectangular than oblique. So, due to the inexperience of the authors, what better place to look for maps to create, than a board game that precisely pushes you to develop maps that are then easy to replicate in a game like Doom? Thus, the OG nerds came into Doom with an idea: to recreate the maps they used for their fantasy adventures and give them life. Honestly, if I was a kid back in the 90s, I would have done just that and I would have loved it fully.

SEMI-REALISTIC LEVEL DESIGN

This one is glorious, and it's one of the reasons the infamous term: *Doomcute,* was born. With an origin similar to the previous point, the previous authors had no real guidance or any kind of direct inspiration to create Doom maps. Most maps back then were the first of their kind so authors looked for inspiration from the closest places they had in their experience. Many times, that was nothing more and nothing less than real life. Due to the nature of Doom's design and how map creation works through linedefs, the editors of yesteryear were reminiscent of blueprints, and the revolutionary new feature of being able to create 3D scenarios with different heights was something that, without a doubt, I think attracted the attention of many future architects or at least fans of structural design. Of

course, this is not something that is completely applicable to everyone, and many times some authors simply have the idea of creating something that is similar to them and seeing it in a digital world, or in this case, a 3D world with 2x2 pixels. That's why two other terms were born that have as much negative connotation as a certain charisma: Myhouse.WAD and myschool.wad. The first is a type of map designed to replicate the user's home. Sandy Petersen did this with Doom 2 MAP16 and countless authors followed in his footsteps. The second type of map, instead of recreating the home, recreates the user's school, although in most cases this is usually a university. The most popular example of this is Trinity College, a WAD that recreates Trinity College and one of the first examples to recreate a realistic WAD with some consistency in its design, as well as a use of photorealistic textures. Of course,

not all WADs of this type managed to reach that kind of popularity, and the truth is that most of the WADs that try to recreate real scenarios end up running into the limitations of the technology of their time, resulting in a curiously funny map, tender to look at and with semi-realistic sector details. Doomcute.

For the moment, these have been the two most recurring themes that I have encountered throughout my journey in this fantastic project. While there are other themes that I believe stand out quite a bit, I will leave them for another opportunity so that I can study them further and present a clear and accurate conclusion to my findings. For now, my study tells me one thing is clear: the 90s were the best.

And now, without further ado, here's the 2nd part of the recollection of all our Wadarcheology findings! Enjoy:
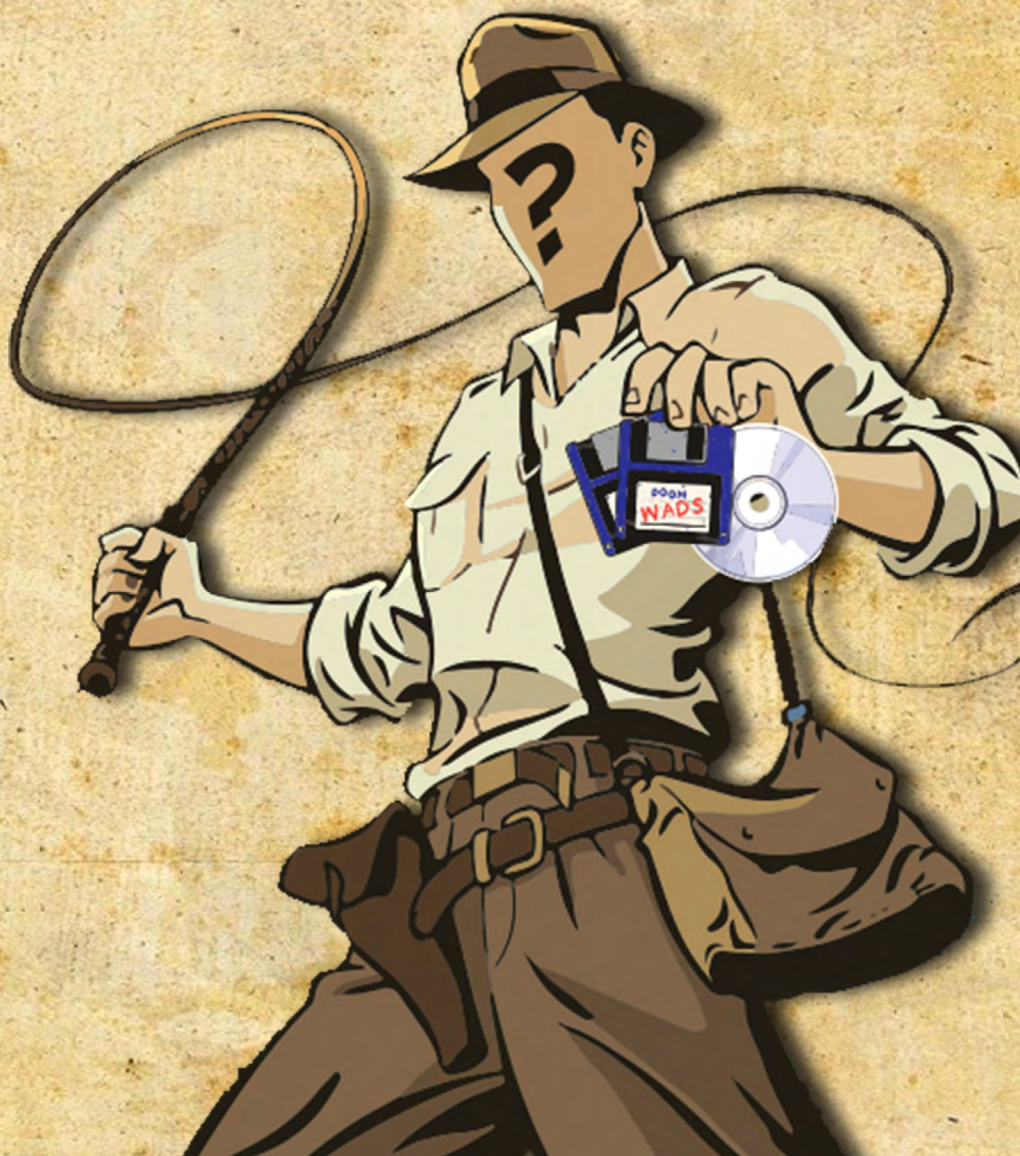
#71 RYAZAN RADIOTECHNICAL COLLEGE
Author: Handy | Year: 1996 | Wadarcheologist: Arrowhead

Comment: This is a Russian WAD based on a real place, (Ryazan Radiotechnical College) authored by 'Handy'. This WAD was stored under 'themes' on /idgames, and so was probably missed by many. The map consists of a large exterior courtyard, with university buildings surrounding it. I've taken a look at the actual university grounds - and I don't really see the resemblance - this map does a poor job of replicating the exterior of the actual university. The interior, (of which I could not find photos) is a lot better detailed - there are calendars, classrooms, etc - as well as a huge amount of custom Cyrillic graffiti graphics. This gives the map an odd charm - reminiscent of The Unholy Trinity. Overall, I think this is a fairly poor facsimile of the actual Ryazan Radiotechnical College - that's not to say it's a bad map, it definitely isn't! This map is a lot of fun, and I'd recommend it to anybody who likes exploratory, somewhat puzzly maps.


#72 PAT'S 1ST WAD
Author: Patrick Farabee | Year: 1994 | Wadarcheologist: Arrowhead

Comment: This is an early large level assembled by Patrick Farabee. The map is quite expansive, with many meandering corridors and passageways - the map, however, is not mazelike - it seems like the author took proper care to keep backtracking and wandering to a minimum. This is essentially because you know immediately where two of the three locked doors are. This makes it easy to know where to come back to, upon gaining further keys. Regardless of any small aesthetic complaints, this map really ended up being an enjoyable time. Recommended to anybody who likes more combat focused WADs over more 'exploratory' ones.

#73 CLAUSTROPHOBIA
Author: William Sullivan | Year: 1995 | Wadarcheologist: Arrowhead

Comment: Claustrophobia is an intentionally cramped map by William Sullivan. This is perhaps one of the earliest precursors to the whole '1024' WAD genre - the map is larger than 1024x1024 - but it doesn't feel this way. Most of the map takes place inside of a suffocatingly tight base complex, with the exit being situated outside of the base. Your goal, essentially - is to find the red key somewhere in the map, and escape. This is easier said than done. On your claustrophobic journey, you will encounter more arch-viles than you would think - there are also a ton of shotgunners. The shotgunners are less effective than in other maps, as they have far less distance to hit you from - most of the action in this map takes place right in your face. I strongly recommend this map to fans of the '1024' genre of mapmaking - you won't regret it! :)
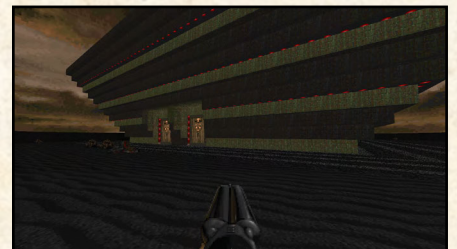
#74 WATER.WAD
Author: Bob Ferguson | Year: 1996 | Wadarcheologist: Endless

Comment: This is a 1996 WAD set in what appears to be a kind of mansion and its subway. The map has a distinctive quality in its progression. It keeps the narrative stable and as we move, the map moves as well, evolving the visual themes and showing us that the author of the map had a clear idea in mind. I also find the concept appealing and it reminds me a bit of Daggerfall: You start in a kind of dungeon/labyrinth (in this case flooded) and gradually explore until you get to the surface. Once outside, we find a sort of mansion full of sweet detail and Doomcute. The mansion has a great variety of detail and different rooms, which gives it a realistic but at the same time attractive air. It doesn't stop there, and once we leave the mansion, we find a nice and fun outdoor courtyard, where the combat intensifies even more and we finally manage to find the exit after going through a small maze of acid. This is a more entertaining map than I thought at the time. The layout is complex, and a bit lost at times, but it remains stable thanks to a good progression, which advances in good relation to the difficulty. It's worth playing and enjoying in full pixelated glory.

#75 QUIKISG2.WAD
Author: Malcolm Sailor | Year: 1996 | Wadarcheologist: Endless

Comment: Quick is good, indeed! This is a sequel to Quick is Good (which I haven't played) and seems to have been created speedmapping style, with only 3 hours of design time. This is pretty amazing, especially for the 90s, and especially because the visual quality that map possesses is simply incredible considering all the factors on the table. Speedmapping, to this day, doesn't usually look this good and with this much detail. Directly inspired by the aesthetics of Thy Flesh Consumed, this is a gothic wonder with marble, wood and lots of demons. The map is small but well designed, with a compact style that tries to have 3 dimensions of combat at all times; it has depth, it has height and it has horizontal combat at all times. What do I mean by this? There are enemies everywhere and you will always find a way to move across the map. Add to that an excellent taste for textures, attention to detail and the ability to create depth of perspective (something rare in the 90s) and we have a map that not only looks great, but plays great and is surprisingly complex despite its simple design time limitations. Fantastic! It's even better if you're a Thy Flesh Consumed fan, like me.

#76 E1M1SAS.WAD

Author: Scott A. Smith | Year: 1994 | Wadarcheologist: Arrowhead

Comment: 'E1M1SAS' is a WAD created by Scott A. Smith. I found this WAD while searching shovelware discs for edits of original id levels. This is a definite hidden gem. There are none of the standard 1994 errors in this map - everything is really carefully textured - doors are marked properly - pits are escapeable - it truly is a nice surprise for a map that appeared within the first two months of WAD editing. You initially start off in a prison cell, but the map quickly turns abstract after that. Room design is great with very little boxy, or orthogonal rooms in the map. The secrets in this map are meticulously constructed. There are often cool features like crushers moving, or monsters involved - something quite rare for a map this early. There is a cool section where you're required to do a really precise running strafe to get the blue key in the centre of a pedestal - I included a screenie of the area. Other sites to see include a subterranean demonic temple of some kind, and a large expansive cavern. Combat in this WAD is fun, but not overly complex. Often, monsters are simply guarding important items, and traps are quite rare. You'll pick up a key sometimes, and not get punished for it - would have been nice to see some more dynamic traps, as a lot of what's here is incidental type encounters.
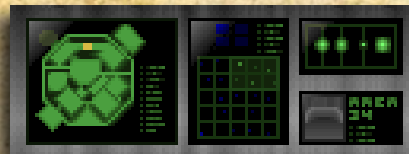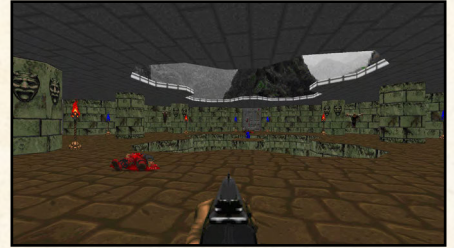
#77 LOST HOME

Author: Henry Vettraino | Year: 1996 | Wadarcheologist: LadyMistDragon

Comment: One of those early maps that's really worth playing less because of any entertaining factor but because of the way the author's personality shines through. A Map 01 replacement that also makes some annoying sound effect replacements, this is notable mainly because of its strong sense of place. Invisible doors are sometimes required for progression because of course, but the map's structure is fairly simple, so it's not so bad. Though perhaps too simple in spots because there's at least one room that felt almost like a literal shooting gallery. It's kind of nifty how the blue key is behind a window constantly going up and down. I really liked how you could see through the library shelves in the library, not to mention that you can actually see some crappy outside textures if you examine the windows in this room closely. Not to mention a couple of other touches you can see in the photos below. The final fight is a fairly modest affair inside a fully-hellish area, with caged Mancubi, Revenants, and Arcahnotrons you can easily rocket to pieces, but you can't really complain in a map like this, and it's actually a remotely decent ending. I was expecting a Cyberdemon at some point, but let's be serious, do we always need one? This is an interesting curio that you might want to look into if you're remotely into early maps. It could be more visually appealing I guess, but it plays decently enough. None of the enemy placements seemed especially egregious so I can't really complain there.

#78 THE BASTARD GURU
Author: Jim Oldland | Year: 1998 | Wadarcheologist: Arrowhead

Comment: This is an interesting WAD - there is both a fight with a Cyberdemon and a spidermomma, as well as a somewhat surprising amount of arch-viles. Traps are quite abundant in this map - you will often find that new areas have opened up upon visiting an old area - this keeps you nervous at all times, as often it is an arch-vile that is released from these new cubbyholes. Combat in this map is a little tougher on average for a map from this time period. The author likes to throw many medium class enemies at you, whenever he can. That's not to say there aren't hitscanners - chaingunners appear quite abundantly - and can often surprise you. Pretty fun map, lots of abstract room design, it's quite large, traps are decent, enemy placement is good - give it a shot!

#79 MEDIEVAL CASTLE
Author: Travers Dunne & Alister Dunne | Year: 1997
Wadarcheologist: Endless
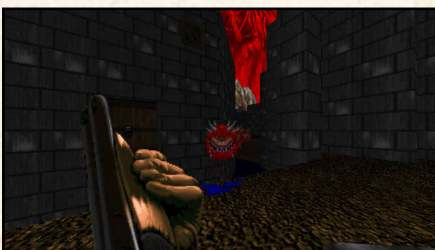
Comment: Oh yes, more castles for me! One of my favorite themes and certainly one I enjoy even in bad iterations, but luckily, this is a pretty decent one. This is a magnificently large map, and somewhat boxy, but well-designed architecturally without going too far. It maintains a great consistency in its style and doesn't overdo itself, always having a modest, gentle and enjoyable quality. The difficulty is surprisingly high for a 1997 WAD, but it doesn't reach slaughter levels (except for the ending), yet it offers more than enough opportunities to play through the combat without feeling unfair. From the beginning we realize this, since it puts us in a curious position against two arachnatrons, and without weapons, but with a little exploration, we realize that the tactic is to flee and find the weapons, and then take just revenge. The map teases you at first in that way, but gradually opens up your arsenal and throws you straight into intense combat that is quite entertaining, well buttoned up and with a bit of black ink to give it that gothic style, yes sir. It reminds me of D&D so that's a plus for me. On the other hand, the layout leaves something to be desired. The map is big, oh yes, if you move carefully and know where to go it will take you about 20 minutes to finish it, but, unfortunately, it has a confusing layout, classic 90s quirk, that can make us feel very confused at times. Other than that, it's beatable, and I've seen worse WADs of the year that are a thousand times more confusing, so; you like gothic castles? This map is one worth a try for all retro lovers.

#80 MASSIVE.WAD
Author: unknown author | Year: 1996 | Wadarcheologist: Arrowhead

Comment: 'Massive.wad' is a WAD I found today in an old OS/2 html archive. I've tried to search every common place for this WAD, or for more information on this WAD, but I haven't been able to find anything - not even a readme. That means that this is currently by an unknown author. I think it's possible that this WAD could be known under a different name, and that this may be the old version. The map name for this WAD does not fit it. The map isn't tiny, but it certainly isn't 'massive'. I'd like to know if anybody recognizes this map - as I found it in a very odd place. If this is by a well-known author I apologize, I had no way to know! Regardless, stellar map with some fun combat situations. Not too hard, not too easy, just right.

#81 MANCUBUS.WAD
Author: Turdburglar aka Shitbag | Year: 2000 | Wadarcheologist: Arrowhead

Comment: Mancubus.WAD is a 4-level map pack for Doom 2 created by Turdburglar aka Shitbag. I found this WAD on DoomWADStation - it does not appear to be on /idgames, or any of the usual archives. This is a competent 4 map minisode with some odd gameplay twists, and tight aggressive combat. Combat feels modern in this WAD - it does not feel like this WAD is 21 years old. These maps took me about 35 minutes to beat in total, although I think someone would be able to get an hour+ out of this if they focused on UVMAX'ing. Fun WAD pack, I was unclear on if the author produced anything else, as when I search the name, Shitbag, I get 'Ray "Shitbag" Schmitz' on /idgames, but this WAD is 3+ years older than Schmitz's first published WAD - so I don't think they're the same person. Plus, I couldn't find the name 'Turdburglar' as an author anywhere on /idgames, or even anywhere in a textfile. I think there are two doomers that went by the alias 'Shitbag' around the same time - this author, (who also went by Turdburglar) and Ray "Shitbag" Schmitz... certainly is confusing. If anyone else knows any other WADs by Turdburglar, please let me know - their style is very endearing and experimental. I'd like to play more from them, as this seems too competent for a first WAD - I'm sure there are other works by this author floating around the internet.

#82 CANYON
Author: slaytan | Year: 1995 | Wadarcheologist: Wavy

Comment: These rocky Hellscapes are certainly one of my favourite map themes, and the author (slaytan) pulled it off very well here. One thing you may notice through these screenshots is that it's red — very red. You need to use the -warp parameter or IDCLEV to MAP21 as that's what the map starts at, probably to get the Hellish sky texture without the need of messing with TEXTUREx or custom textures, which isn't too uncommon for these sorts of WADs. Map starts off by giving you a Super Shotgun, while also throwing a Hell Knight right in front of you. After falling down the left and fighting some Imps and Hell Knights, you arrive to the most anticipated part, the canyon! From then on, it's a pretty standard Hell map. You go into a few dark caves, go into a tech area, and such. You even face off with a hoard of Pinkies nearing the end. Only thing I disliked was a fairly boring fight with a line of Barons with a Plasma Gun and invulnerability which was somewhat dull/annoying and an unmarked red key switch. But overall, very solid map here. This map isn't too hard/challenging — similar to a regular Doom or Doom 2 IWAD map when it comes to general difficulty — but still a lot of fun to play.

#83 REOL TOUGH: TOTAL WAR III: LAND OF WEIRDNESS
Author: George Fiffy | Year: 1994 | Wadarcheologist: Roofi

Comment: This is the prehistory of slaughtermaps. Forget Go2it, forget HR2, forget Sunder, Georges Fiffy delivered in 1994 an Ultimate Doom map with more than 600 monsters in a compact map. This level replaces E3M7 and takes up some of the gimmick of "Limbo" with the teleporters surrounded by dangerous liquid and the numerous switches to activate to unlock them. This map is nothing but a concentrate of fun and combat. The mapper literally floods you with ammunition and health in order to defeat all those little teleporting monsters. You have no BFG or plasmagun but only a shotgun and a RL obtained later. Aesthetically, it's obviously very rudimentary. However, I appreciate this particular style, especially the doors strangely embedded in the sky or the mix of blue and grey textures. It is not very beautiful, but it is not uninteresting.

#84 ALAIN.WAD
Author: Alain ARRAULT | Year: 1994 | Wadarcheologist: Roofi

Comment: An old map from 1994 uploaded on idgames 10 years later. Naming your WAD with your first name is an extremely underrated practice. Anyway, Alain is a kind of strange mixture between "Trick and Traps" from Doom 2 and "Tower of Babel" from Doom 1. Indeed, you start on the top of a kind of pyramid located at the middle of the central outdoors courtyard. You have to explore 6 triangular areas to find three keys in a determined order. Each place consists of a small test which are more or less dangerous- the worst part has several fast crushers. After completing the first part, which strangely look like to the jewish star with 6 branches, you are transported to giant outdoors where you have to confront a single cyberdemon a few foes. Extremly easy part due to the fact, you have the BFG and many cells. Great map with good aesthetics. I think it definitely fits in Wadarcheleogy.

#85 WIZARD'S RAGE II
Author: Anthony "Wizard" Marino (Ernest Anthony Marino) and Sal "Washee" Gonzalez | Year: 1994 | Wadarcheologist: Roofi

Comment: The first thing I have to say, is how lengthy this level is compared to the many WADs released in the year of 1994. Indeed, I already played it years ago and I took more than 1 hour in my first attempt. Today, I took 45 minutes even while vaguely knowing the map. The layout consists of a huge grid comprised of a wide octagonal room, and long corridors to link them, as well as many teleporters - which are quite confusing to use. You start in a star-shaped room located at the center, which acts as a hub containing all teleporters leading to those octogonal rooms. The level contains almost no linearity because you are dropped somewhere randomly and you have to find 3 keys that are mostly hidden behind dissimulated doors. This task is not so difficult because it is possible to get a computer map.

#86 BLEEDER

Author: DeadEye | Year: 1995 | Wadarcheologist: thestarrover

Comment: Bleeder is a one level WAD for Doom II and replaces Map01. Although the design is quite simple, with medium and wide areas/rooms textured with only the original doom II assets (no new music or textures is provided), I think it is adequate and well done. The main purpose of the map is to survive and you don't have the time to look around. Every room is full of monsters (the strongest ones) and you have to fight them all together and at the same time: imps, Barons of Hell, Cacodemons and Demons will surround you immediately. Luckily the rooms are quite large and you have enough room to move and avoid their attacks. Except for the Hell Knights and the Spiderdemon, all the Doom II monsters are in the map and in a couple of rooms there are also the Wolfenstein SS. All the keys are required but while the yellow key is very easy to find, a different thing is finding the other two keys. The red key is hidden behind a wall which can be opened only by the monsters from the inside and a bit of strategy is required to grab it; the blue key instead is located in one of the last rooms and it is surrounded by toxic water and you'll have to fight a large number of monsters (all together of course) to obtain it. In total there are 119 monsters and no secrets in the map. It is a dynamic and enjoyable map to play and it is quite hard even for 1995. If you like maps full of action this is for you.
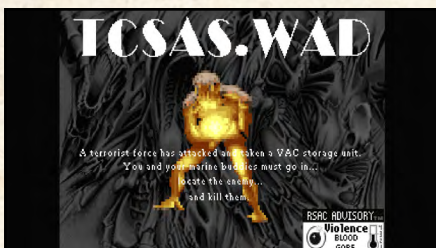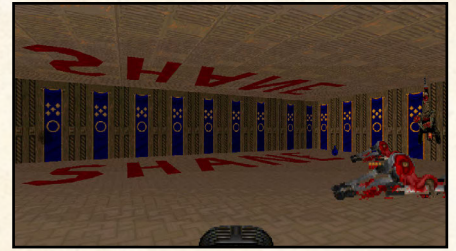
#87 TCSAS.WAD

*Author: TomCat | Year: 1995 | Wadarcheologist: Arrowhead*

Comment: TCSAS.WAD is an enjoyable WAD created by TomCat. This is TomCat's only single-player release on /idgames. I don't know if this was TomCat's first WAD, or not, but what's here is good. You will enjoy this map, if you appreciate a slower kind of combat. Much of the gameplay involves clearing out hitscanners. These hitscanners are often positioned at numerous different heights, which means standing in the open in this map a bad idea. The only other monsters present in this WAD, (other than hitscanners) are a few pinkies, and a 'boss' arch-vile. Check it out. Recommended for fans of slower paced combat - traps are nearly nonexistent in this map, but the author makes up for it in other clever ways.

#88 HASLAM'S BOOK STORE OF DOOM

Author: Andrew Haslam | Year: 1995 | Wadarcheologist: Arrowhead

Comment: Haslam's Book Store of Doom is a Doom1 WAD created by Andrew Haslam. From what I understand, there are 3 different versions of this WAD floating around. The first, being this one - the second being the Doom2 version on /idgames, and the third being a "manly", (more difficult?) version of the Doom2 WAD hosted on the author's website. I believe the Doom1 version to be more obscure than the Doom2 version, as I could only find it hosted on the author's website. The Doom1 version is dated '95, the Doom2 version '96, and the "manly" version is from '97. The WAD comes packaged with a batch file that overwrites your Doom.WAD with new graphics. I highly recommend you make a back-up of your Doom. WAD if you plan on importing the new thing sprites the author selected. There are 3 new sprites in this game: 2 different types of trees, and a book display. I ended up playing without them - you don't end up missing much, as much of the level's atmosphere is accomplished through new textures, then new things. I didn't want to risk messing up my Doom.WAD - the only difference really being that there are the usual exploding barrels in place of the book display graphic. The use of exploding barrels might have made the level slightly easier, than if I had just imported the graphics. This map takes maybe 12-15 minutes to play. It is definitely worth it to see the early homemade textures - this map is reminiscent of 'Photon' by Steve Mavronis. It has a similar vibe for sure. Very cool map based on a real place.
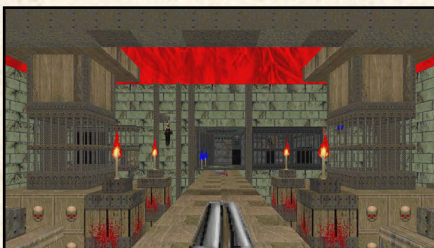
#89 DEMON'S REVENGE

Author: DoomMBoy | Year: 2004 | Wadarcheologist: LadyMistDragon

Comment: DooMBoy claims in the text that this was his first wad. Honestly, I have to say other than a few little niggles here and there (the idiotic rocket launcher placement) I would have never guessed. For a first map, this is quite hard, given that the enemy counts below 80 (with 20 or so of them being the Imps in the starting cages). All the same, I would recommend it. The combat is overly sadistic I suppose, but there is something about a map which challenges you with ammo and maneuverability that convinced me to shout this out. The combination of well-used vanilla textures with ammo starvation will always produce a strongly worthwhile map.

#90 TRICKY STEPS
Author:Knut Andreas Ruud | Year: 1995 | Wadarcheologist: Arrowhead

Comment: Tricky Steps is a fun old school map with 'puzzle' element created by Knut Andreas Ruud. Ruud only produced two maps, with this map being the second of the two. The author's other map, Black Lodge, also looks quite interesting - I may check that out at a future date. Much of this map feels quite dated in design - there are only 2 traps, (for the blue and red keys) but no trap for the final key, which is an odd choice. Nothing in this map was particularly difficult to figure out - progression was very straight forward, with minimal backtracking. I enjoyed that the author tried to evenly balance their puzzle elements with their combat elements. I think this one turned out quite nicely, despite some occasional odd choices in the encounter design. Give it a try if you like puzzly, old-school maps!

#91 DREAMS OF INSANITY
Author: Magnus Ander | Year: 1997 | Wadarcheologist: Arrowhead

Comment: Dreams of Insanity is a woefully underrated minisode created by Magnus Ander. Ander also created a self-titled WAD in 1999, which seems to be the entirety of his output. This 4 map pack starts on map slot MAP14 - that is because the author wanted to utilize the secret exit on MAP15. I was unable to find the secret exit in normal play, so I idclev'd to MAP31. Secrets in general are difficult to find in this WAD - there are plenty, but expect to spend quite a bit of time to figure them out. Another thing to get out of the way, is that there are some immaculately annoying custom sound effects in this minisode. The lost soul now emits a shrill bloodcurdling scream when it does its attack, and you can hear zombiemen laughing their asses off through the walls. This was a little bit grating at first, but I eventually got used to it. You could very easily cut the custom sounds out of this WAD with Slade, but I didn't get around to doing that.

#92 TAB28
Author: Michael Contorno | Year: 1997
Wadarcheologist: LadyMistDragon

Comment: Michael Contorno seems to have made all of his wads as being part of his "TAB" series throughout 1997. While it definitely feels a little amateurish, it's definitely far more playable than what I initially expected. Now Contorno claims this map is set in Hell but the sandstone walls and metal fort aren't exactly suggestive of that initially. Entering the fort leads to some valuable goodies, a silver crusher that's definitely not hellish and a switch that opens a structure on the right side of the fort from the start with a Cacodemon and a Hell Knight that I suppose is a tomb of sorts because an underground passage is revealed when you hit it. Go down here a bit, end up in a sandstone cave and press a switch that raises a pair of bridges over a lava moat to the line fort from which all the Imps have been firing at you. By now, you'll have plenty of rockets so lob them at them when they cluster then chaingun the remainder. Accessing the line fort leads to a much larger open area from which you can see a Manicubi firing at you from far on the left. Explore where you are a little more for a switch that raises a bridge to a ledge across from you. First, you'll have to drop in the lava, grab the rad suit, take care of the imp that appears in front of you. When you get close to the manicubus He is across a curious whirlpool-esque location. Pick up the blue key, return to the ledge the bridge was raised, press the bars and walk shortly through a cave to find yourself in a land of red brick and a Cyberdemon surrounded by yellow bars.

#93 GRAY.WAD
Author: Lucifer "Diablo" Kaminsky | Year: 2001
Wadarcheologist: Arrowhead

Comment: Gray.WAD is an interesting 'challenge' map by Lucifer "Diablo" Kaminsky. This map is linear, you essentially progress down a single hallway to the end of the map, with little interruption. There are only 15 monsters in this map on UV - but they are presented in such a way that the map never feels empty. The map is also very cramped, which makes some of the combat - the baron SSG fight, especially - a bit difficult. The map never feels unfair, and a reasonably skilled doomer should have no issue with it. If you're looking for a well-detailed, sub five-minute map, this should certainly fit the bill!

#94 TOWERS OF ANGUISH
Author: Marc J.S. | Year: 1996 | Wadarcheologist: Rakuen

Comment: First of all, let's talk about the author. According to /idgames, Marc J.S. released six "maps" between March and December of 1996, though one of them, Sky Lab, is actually a minisode of 5. Towers of Anguish and Offspring are his earlier entries, both dated 03/09/96. The former's title is deceiving: there're no towers and only some anguish. Aesthetic-wise, while it's a DOOM II wad, the style is rooted on the original's E2 green marble. This choice of textures, the year it was released, and the name that doesn't fit creates a compelling backdrop as to why and how this map was conceived. Remember that Master Levels for DOOM II was released just a year prior. That Marc J.S. was trying to channel his inner Black Tower (Kvernmo, 1995) but quit midway is very likely. Nonetheless, this map is very far from even being a recognizable tribute. It's the portrait of the artist as a young man, as Joyce would say, with all that it entails. This map had potential to be much better, but it still comes out as fun. More enemy variety—only imps, hell nobles, and spectres are regulars—would have certainly helped.

#95 THE GRID
Author: Michael Daniels | Year: 1996 | Wadarcheologist: Arrowhead

Comment: The Grid is an interesting arena-styled map designed by Michael Daniels. The map consists primarily of four disparate arenas linked together by teleporters. The fights are intelligently crafted, and are each challenging in their own ways. The map culminates with a fight against a teleporting cybie. Multi-teleporting enemies have never really been my cup of tea, but this fight has changed my opinion on that - it really is quite technically sound. Very fun map, feels like you're progressing through little 'mini-stages', as opposed to just feeling like a single map. Definitely worth checking out.

#96 ESCAPE FROM 22VENTRY
Author: David J. Singer | Year: 1995 | Wadarcheologist: Arrowhead

Comment: Escape from 22ventry is a charming level from 1995 with a lot of custom assets. The map was developed by David J. Singer for Doom1 - this appears to have been a 'team' effort , though, as many of the custom assets in the game are derived from pictures of Singer's friends. The author claims the sprites were created in this fashion: "Live "actors" were photographed in all the required sprite positions and the resultant pictures scanned on an Aries flatbed scanner and retouched using Picture Publisher." I think it would be cool to see a 'modern' attempt at custom sprites using real people - could be a neat project. Combat is honestly fairly easy - don't play this WAD if you're expecting some kind of back-breaking challenge. Play this if you want a light-hearted time - I certainly enjoyed myself. Probably one of the more technically sound maps I've played for this project thus far, considering its age.

#97 SOLAR96
Author: Nick Anderson | Year: 1997 | Wadarcheologist: LadyMistDragon

Comment: Here we have a 4-map set where the maps all require some relatively involved puzzle solving. There's nothing as obscure as some of Jim Flynn's Enigma and Eternal maps, but observation of surroundings and of heights is strongly required. Two other things to note: you can walk through most barred windows, and teleporters are marked by a silver floor texture instead of the usual default red quasi-pentagram. Combat is something that had the potential to be good. The problem is that weapon placement for pistol-starters was given ill-consideration, but you're still overloaded with ammo to such a degree that you can BFG quite a bit before running out. Too bad really, because monster placement does hint at challenging gameplay (something like Map 03 where the map will lead you to a series of fights on the way to the blue key). Still kind of a cool artifact of 90s wadding. A classic puzzle map with some striking uses of visuals and some well-staged fights makes a fun way you can get that classic WAD itch.


#98 SUPER
Author: Joao Carlos Martins | Year: 1996 | Wadarcheologist: Arrowhead

Comment: SUPER is a creative WAD by Joao Carlos Martins. This map starts off with a fight between you, and a baron and an arch-vile. This is an exceedingly interesting arena fight. Why? You need to complete multiple successful arch-vile jumps - to even receive your weapons. This is done by giving you an invulnerability sphere - that may not sound very difficult, invuln spheres in 90s maps are usually a bad sign... but this fight is still challenging, because you effectively need to stop the baron and arch-vile from infighting - if the baron kills the arch-vile, you won't be able to retrieve all your weapons from the elevated corners of the arena. If you accidentally kill the baron, well, the arch-vile will just revive him, and then you'll be low on ammo the rest of the map. This makes this a constant balancing act, as you don't have much time to jump into all four corners... If you don't get the weapons quickly enough, then the invuln will wear off, and you'll be left defenseless. This isn't a super difficult area - but it certainly is a unique one - one that forces you to fight / interact with the monsters in a way that is unusual.

#99 NEIGHBOUR 1.0
Author: Bob Pittman | Year: 1999 | Wadarcheologist: Arrowhead
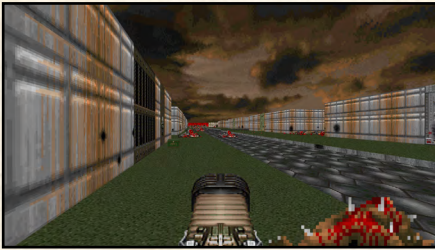
Comment: Neighbour 1.0 is a fun proto-slaughter map created by Bob Pittman. This is a large map with huge open spaces - about 500 enemies take residence here in this 'neighborhood', and it's your job to clear them out. You start off in a small house with tight corridor, and very narrow doorways - this claustrophobic type of gameplay doesn't last long, though. Make sure that before you leave the beginning house, that you grab the SSG and Plaz secrets - if you don't, this level has the potential to be extremely difficult. The secrets are not in obvious spots, so I'm not sure how one was supposed to find them - I read about the secrets in the house from an old review on the /idgames archive, so thanks to that anonymous user! Getting these two weapons is not explicitly imperative, but it is highly recommended that you do so - you'll have to rely on far more infighting if you don't. This map is very rough visually - but shines in the gameplay department. Recommended to slaughter fans, or for fans of somewhat tougher maps!

#100 LOCAL HERO FOR DOOM 2
Author: Gregory Dick. Dick | Year: 1999 | Wadarcheologist: Arrowhead

Comment: Local Hero is a medium-sized city type map by Gregory Dick. Dick is probably best known for the cult classic map, Bermuda Triangle. This map appears to be his earliest published project. This map has some great connectivity - something you don't see too typically with a city type map - most city maps I've encountered from this era feel as if they're just a series of disparate buildings with no relation to each other - this map has tons of teleporters, and a large number of alleys and balconys / rooftops - which makes for a very dynamic and interconnected combat experience. Overall, very fun and attractive map, with some slightly peculiar progression choices. If you don't mind a little bit of work when it comes to progression - you'll enjoy this map.

Doom
Scariest
Moments

A game with demons is bound to
have some spooky scenes!
(Not ranked, just numbered)

From the day one

to the present day, the Doom saga is one that has been as iconic in the field of action as it has been in the field of horror. Even through its pixelated 320x240 graphics on a CRT monitor with a gamma so ridiculously low that your eyes had to narrow to see properly. It was a very new and different world for all gamers. Not only was it the game that would become the pioneer of the genre, but also one that brought with it a handful of themes never before explored in such a direct and palpable way. Now, you may laugh at those 10 pixels of blood every time you shoot a demon, but 27 years ago, those 10 pixels of blood were like watching a live massacre. Doom, partially unintentionally, became an example of a horror FPS game. Years later, the franchise would evolve and embrace this genre with open arms. Doom 3 probably needs no mention, but now, we'll take a different approach. Instead of focusing on a single game, let's examine the entire list of installments and observe, with eyes wide open and ready to jump, the scariest moments of the saga!

10. Doom: The Bruiser Brothers.

You know them. You love them. You fear them. The Barons of Hell at the end of the Shareware episode of Doom, also known as the Bruiser Brothers, acted as the final boss of grace in the first fantastic episode of the iconic game. Phobos Anomaly is a map that inspires terror. Its very title is sympathetic to terror, but the map itself has a heavy atmosphere that we won't find again until Thy Flesh Consumed. From the tetric and agonizing music to the furious duel against these two bosses. Imagine being a kid in the 90s and seeing this map for the first time. Pure terror in its most epic form.


9. Doom 2: Meeting the Arch-Vile.

MAP11 is iconic for two things: Having two names and one pesky motherfucker that will scare you shitless. Doom's most evil enemy, the Arch-Vile. Picture this, you're playing along, about to reach the blue key in MAP11, and just as you get the key, a closet reveals itself to your presence and you hear the menacing electronic sound of a demonic computer loading. You turn a few degrees to the side and come face to face with it. An imposing, slender, terrifying figure, stretching its arms in the air and conjuring fire around you. A few seconds later you hear an explosion and your body lies charred on the ground. This is the Arch-Vile, a torturing engine made of flesh and bone that you will later discover is even worse than you can imagine.

8. Ultimate Doom: Romero hates you.

It's no secret that Thy Flesh Consumed is, without a doubt, the most oppressive, heavy and fucked up episode of classic Doom. From the clear inspiration in biblical names with apocalyptic connotations, to the brutal development of the visual theme with gothic, grotesque and groovy elements. However, probably the creepiest element of this episode is how sadistic the first two maps are. E4M2: Perfect Hatred is the epitome of official difficulty, in my opinion; it's hot, it's fucked up, it's unfair, it's tight and it's intense. Imagine it's 1995 and after the breeze which is the first 3 episodes, you jump into this one. It's a sadistic jumpscare made Doom. I love it.
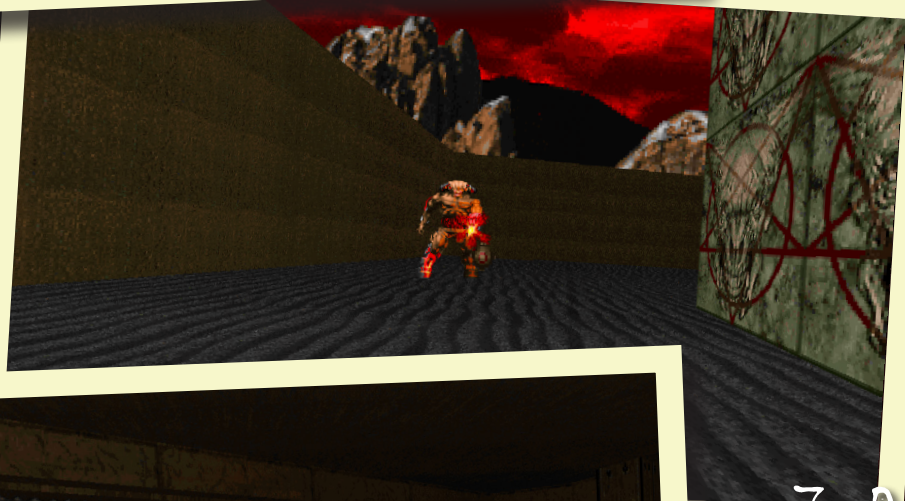
7. Doom: Cybernightmare.

If you were one of the lucky ones who, convinced by the shareware episode of Doom, decided to buy the full edition of the game, then you got the fantastic surprise that Episode 2: Shores of Hell, threw you directly into the fires of hell, and not only that, to bigger, less linear and levels full of demons. But the real treasure comes in the form of a gigantic demon with two legs, one arm and a missile launcher. In all its technological glory blended into a union of flesh and metal, the Cyberdemon makes its presence clear as the final boss in E2M8: Tower of Babel. In all its pixelated glory, the Cyberdemon is an imposing tower of flesh. From its clear image to its enormous potential, it is, ultimately, the true final boss of Doom, deserving of both its peculiar reputation and fascinating respect. This creature throws itself at us in a straightforward manner, without any preambles. E2M8 is a combat arena specifically designed to engage the player alongside the Cyberdemon in a battle for supremacy. Novices will inevitably be torn apart by this giant. It is a boss as epic as it is terrifying, from its classic design, creepy mechanical movements, grotesque design and brutal power.

6. Final Doom: Hunter becomes the Hunted.

Final Doom is probably one of the best gifts Doom fans received in the 90s. Not only is it two iconic megawads in one, but it's also an incredibly iconic map collection, fascinating, challenging and with more creepy moments than any other map. One map in particular in Plutonia rings the bells. It is MAP11: Hunted. A gigantic labyrinth that the player must complete in order to successfully exit. However, there is a catch: The player is pursued by 18 Arch-viles (in Ultra-Violence), each of them with a huge thirst for marine blood. The map is a fascinating example of a concept map from yesteryear, one of the first of its kind. It takes a different idea and applies it in such a way that the result is as iconic as it is sadistic. Seeing the Arch-viles at the beginning of the map is a perfect tease of the madness that follows, when all the demons will spend the rest of the level chasing you. Even to this day, this maze never fails to raise the hairs on my neck when I hear the electronic sound of an Arch-vile waking up. Now multiply that by 18. Pure horror.

5. Doom 64: All of it.

While Doom 64 is not necessarily meant to be a horror game, it embraced the original idea of survival horror and made full advantage of N64 system by cranking darkness, color filters and uneasy shit to the hundred. The result is an amalgamation that plays and feels like Doom, but like if Nightmare! Was turned on the entire time, plus a pitch of absolutely Lovecraftian horror-levels of monster design. Oh, and let's not forget the spooky ambient soundtrack that leans towards the strenuous feel of dread that you'll feel as you play the entirety of this fascinating game. While the general vibe of the Doom series is run & gun with demons in the background, Doom 64 felt like run & gun, but scared shitless. Just the right way, indeed.

4. Doom 2016: New Cybernightmare.

In this great series of demonic games, Doom 64 and Doom 3 embraced the scary atmosphere of the idea, while Doom 2016 took the action scene and pumped a ton of testosterone into it and gave it a metal soundtrack, spawning the all-mighty Doom Slayer myth. On the other hand, Doom 206 succeeds, also, at creating an interesting and spooky lore full of hellish stories and disturbing environmental design, but not only that, it also brought some really adrenaline pumping moments, like meeting the all new Cyberdemon for the first time. You're just walking normally getting ready to enter a new room and bang: 6-meter-tall machine made out of flesh and metal pulls you like a little bitch and throws you across the entire room.

This beast is big, ugly and majestically gruesome. A resurrected hell lord ready to ruin your day. Best yet, it revives for the first time you kill and teleports you to the depths of hell in all Doom glory. This was a reminder that even if you are all-powerful, there's always a bigger demon.

3. Doom 3: Hell.

This probably comes as a surprise to no one, but Doom 3 is, without a doubt, the scariest of the series. After all, that was its general purpose. It was an action game that was geared towards creating a heavy, terrible and 100% demonic atmosphere. Doom 3 is full of hellish references, penta-grams, gore, scares, darkness, lots of darkness and things that would make your Catholic grandmother fall to the ground. Probably one of those things is when we travel to the Hell of Doom 3, one of the best, if not the best hell we have seen in the saga. No disrespect to Doom 2016, Doom 3 simply took the atmosphere to 200 and created something extremely tetric and heavy. Hell is a terrible place where fire reigns, suffering is eternal and demons are everyday life. Not only does it have a unique design, combining gothic fortresses with surreal scenarios, but it even changes the appearance of the demons to give them a more satanic style; full of scars, pentagrams and symbols. Undoubtedly, a worthy hell.

2. Doom 3: The mirror.

Ok, ok. If you've played Doom 3, you know this scene… but if you haven't, major spoiler ahead: This shit is probably one of the best and most irrelevant jump scares of all time. Its sheer purpose is to make you shit yourself in awe, horror and amazement. Probably because it happens so early in the game, but the mirror scene in Doom 3 is one that sticked with me for a long time back when I was a kid. It's simple yet effective. Rustic yet advanced. It uses all the tricks in the book and uses them well.

You're walking normally, exploring some of the various rooms in the Mars Base, when suddenly, you stumble across a bathroom stall. You go inside in the hopes of finding something good (why would you do that in a bathroom tho?) and in the end, you only find one thing: Your soul crushing realization that hell is playing with you. A mirror unfolds in front of your eyes and you gasp as the air leaves out of your body when you look at it. The mirror, oh the mirror. What a good jump scare!

1. Doom: The Community.

Ok, this might be cheating, but hear me out: The scariest moments in the Doom saga are the ones made the by community creators. Don't believe? Get ready to launch yourself into a world of sheer terror. Doom's a game that's very well known for its creative output and near limitless potential. For decades, the fanbase has managed to create their own content with such speed, tenacity and creativity that it becomes a whole new world full of potential.

Such is the potential that there's been game mods and WADs that are far scarier than anything else. Go around, ask some questions and you'll get some answers. Doom can scare you down to your soul if you start playing some of the goodies the fans have created. From simple, spooky conversions, to completely new games that will show you the true definition of DOOM.

BASE 32
A DOOM HORROR TALE
BY CHRISTIAN BLAIR

The day the lights went out, the alarms went off and the soldiers arrived, that was the day I knew we lost. We lost everything.

- Dr. Alexei Petrov, researcher-in-chief of portal operation in BASE 32.

Mars. The red planet. The fourth in the solar system line and the first to be colonized by mankind. A dead-end hole and a hell for all who end up here, stranded in the middle of a red spot, lost in the hope of finding a better future outside the chaos back home. Its cold surface welcomes any unfortunate enough to make the month-long journey to these corners of space. Its mountains are the first thing new workers see as they arrive on the landing pads, and the rusty sky is the last thing they see before sinking into the bowels of the Martian UAC colonies. At least that was my experience, my bitter experience of a new life, that, despite not having such high expectations - ended up disappointing me even more than I expected. I came here looking for distractions and work and boy did I get what I asked for. I now work 16 hours a day for 6 days a week. I sleep in a special sleep capsule and make sure to eat the all-in-one capsules 24/7 to avoid dying of malnutrition and overwork. It is fascinating to think of all the technology they have designed to keep us on our feet for the longest time. And to think that robots exist to do everything we blue collars do. But of course, robots are much more expensive. The meat and bone? Cheap. And of course, here we all are, gathered to work and work and keep working in this forgotten part of the universe - Base 32.

Base 32, affectionately called the Screamer, is a subway base approximately 1.5 km deep under the Martian surface. Its main objective is the development of high-caliber experimental weapons and tools. Ultra-penetrating lasers, plasma rifles, energy launchers, railguns, you name it. You name any stupid weapon you've ever seen in an action movie and chances are we've already done it here. Of course, such technology, and such weapons, require a lot of resources to function. That's where the Screamer comes in. Oh, why do we call her that? There are approximately 40 miles of tunnels and access roads through the entire base. These tunnels, in turn, are connected by thousands upon thousands of small transmission systems and pipelines that move raw materials all over the place at peak speed. The result is that, once the pipelines and conveyor systems are

activated, this hole becomes a gigantic echo chamber where you can hear the screeching of machines being activated and materials being pulled at high speed through huge pipes. The result is an acoustic effect like a scream. When I first came here, I wasn't aware of it, and you could say that the newbie's baptism is to stand face to face in front of one of the machines in the A4 sections, where high-energy lasers are used, and hear the scream burrowing through your auditory nerves. A marvel of technology, I tell you. I would probably grow to appreciate it more if it wasn't for the fact that I am now half deaf thanks to it. Anyway. Base 32 is a bitch, and quite the precious one.

It is the home of the Rift Project. The culprit that started this whole unfortunate mess. A system as complex as it is secretive. You see, Base 32, the Screamer, has its origins in a simple mining colony designed for the purpose of becoming an industrial machine. On the other hand, its terrible conditions of social security, secretive status, and literal depth, make it the perfect spot to carry out projects of dubious morality - and that's how it all began. I don't know exactly what year, or how, but I know that the project was well underway by the time I arrived, and I got to work for seven years in that damn place. From miner's assistant and garbage collector, to becoming the chief inspector and taking care of the safety of my fellow workers. It was a good job, to be honest. The pay was a lot more than I expected, even if the work pressed me to my very soul, but it kept me distracted and I had an important responsibility on my hands. I could make a change. I could help others. It's ironic how, after being lost without purpose at home, I came in a last-ditch attempt to punish myself for my past mistakes and ended up finding redemption on this god-forsaken planet. But of course, not all good things last and luck is a crapshoot. Fate said it wanted me, and it did. I was selected to be part of the Projection Directive; a fancy name for a group of spies and informants in charge of suppressing all possible information about the Rift Project and in charge of creating smoke screens to disguise the actual purpose of our workers. Now the pay was much better, but I was beginning to think I had sold out something much more important than a white check. My humanity, perhaps, or my sheer consciousness - I can't really say. All I know is that I've been feeling like shit since the day I accepted the position, like if a piece of me was stripped of my flesh. That's how it felt - thy flesh consumed.

My final job was to organize the labor operations and keep the workers from asking too many questions. The guys usually keep quiet when things are going well, but with the Rift Project, nothing ever seemed to go right. Things were strange and easy on the eyes. The workers were getting suspicious and that's where I came in. Perfect deceptive schemes with Plan B, C and even D, in order to diverge the real information in the most methodical way possible. Sometimes I would tell them that we were installing new ventilation systems to improve the air quality of the base, but they were huge pipelines designed for transporting raw materials to supply the project's power systems. Other times, the workers, they would ask why we had to work with so much radioactive material so suddenly, to which they were told it was part of new extraction equipment that would make our job easier, when it was, well, I don't even know what it was. Even the inspectors were not aware of the truth, the whole truth, that is. We were just doing our job and, even though it gave us a bad feeling, I think it's unfair to say that we were completely loyal to what we were doing. We did it because we believed in something: Everything was going to be okay. It wasn't, not at all. If I had known from the beginning what we were really doing there, I would have refused completely. The idea that I was one of the participants in such a project makes me ashamed of myself. The pain is too great and to bear it is a brutal punishment - a nightmare.

It all happened too quickly - so quickly that sometimes, at night, I still wake up at Base 32.

That day was supposed to be an easy, quick, and trouble-free day. Only transportation of material needed for the activation of the project, we were close to finishing it, a material called 'BFG particles', supposedly used as a countermeasure to activate the so-called horizon event.

The little information we were given was, many times, trivial and difficult to understand, sometimes made with the purpose of confusing us even more, but this time I did understand a little of what was going on. Before working on Mars, in Base 32, I worked for a while handling military weapons on Earth. I clearly remember the label of this weapon, BFG. It was a new type of experimental munition; hyper heated plasma designed to disintegrate organic, biological matter. I got to handle the huge containment boxes in which they were transported, and the day I saw these boxes at Base 32, my heart dropped to the ground. Something told me this was not good. Like working customs and suddenly seeing a cab driver trying to cross the border with a miniature nuclear bomb in his trunk, that's how I felt. Of course, I wasn't such an idiot as to inform my superiors that their target had failed, because I know what that is - I would have been instantly expelled. But come to think of it, I wish I had been that idiot. That day

we had to transport tons of that ballistic material, and by God, every hour that went by I wanted to get down on the ground and stick my face in the dirt. I don't know what it was, I don't know if it was fear or anxiety, but I felt so pressured in that place, as if the world was going to fall on top of me.

It's always good to feel that gut feeling - the world did fall that day.

By 0600 hours, an alarm system was activated: red. Usually we have three different types of alarms for different situations. Green means watch your step. Yellow means watch where you breathe. Red means watch out for everything. In all my years working there we only had one red alarm for a fire in the plasma reactors that ended up killing about 50 people. But that was years ago. The only red I knew well was that of Martian dust, and now, watching the red alarms go off across the transport tunnels, as the echoes screeched across miles of carved roads... I can still hear those alarms so well.
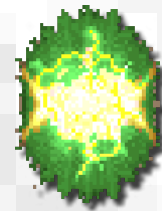
Protocols for red alarm procedures varied depending on the location of the breach and the type of hazard. This time it was a very different protocol than I expected. It was treated as a breach, as if a gas had been released somewhere. The tunnels began to seal one by one, slowly, with the huge pressure plates acting as perfect plugs. Everyone began to run quickly to the operations center to take the elevators and go up to the surface, but some paths were completely closed, to the point that even the ventilation tunnels were blocked with hatches. I tried to help with the evacuation, coordinating a small team of workers with whom I worked transporting the BFG. On their faces was a fear that only meets the eyes of death. These hardy men, who all their lives have lived on the brink of death, veterans of danger and accustomed to a life of misery - in their eyes was panic. Critical panic. I believe the moment when they saw me, when they turned their eyes to meet mines in hope of seeing confidence, they saw the same in my eyes - just like theirs.

I was scared - very scared. I sometimes wonder, did I fear from instinct, or did I, somehow, felt that the omen of death that was coming for us? I can't help but feel like I did.

By the time we were near the operations center, at section D2, near the pumping system in charge of cooling

down the machinery, there was a brief blackout. During those three or four seconds of complete darkness, I felt gravity itself shut down and like if I was falling into a void. There were screams and murmurs for what felt like an eternity, but then the alarms returned, and the emergency lights came on again. Now there were fewer of us. I didn't know exactly how many of us there were because we encountered different workers along the way who joined us, but we could all clearly see that a handful of us had disappeared in those three or four seconds of darkness. Disappeared - out of nowhere. The guys were disturbed, I was disturbed. I tried to look for them for a few minutes, maybe they had gone the wrong way or had gone into one of the rooms where we kept tools and equipment, I thought. But I didn't find anyone. We decided to keep walking and continued until we reached the operations center. The walk was long, silent, and uncomfortable. The emergency alarms resounded in the distance, with a sleepy echo. Now I think there were only about eight of us, all anxious to get out of that place. Darkness surrounded us on every side on those paths of red dust and metal. We were already a hundred meters away from the operations center when a call brought us to attention. We all stopped dead in our tracks for a few seconds. We thought we heard the distant echo of a voice calling us. Some of us moved into the darkness and turned on their flashlights to see if anyone was approaching. Beams of light crossed from one side to the other but were swallowed up by the darkness. We looked at no one out there. But like a huge rock falling into the bottom of a canyon, a shrill and painful sound woke us all up. The most chilling and horrible sound I have ever heard in my life; the scream of agony of a man being killed. The scream went on for what felt like a lifetime, and it penetrated my very soul. The men began to run and screams of horror escaped their mouths. Fear turned into chaos, and everyone ran as fast as they could in all directions. I tried to direct them and prevent them from getting lost among the thousands of paths connected to the main road, but it was useless. I couldn't even control myself. My legs moved of their own accord, and I ran as fast as I could. Four of us arrived at the operations center. We desperately broke through the sealed doors and even broke windows until we reached the emergency elevator. Once inside, we pressed the button to get out of there, but it did not respond. The auxiliary flip switch was off, and the elevator was in manual mode. We needed to reset the system to be able to use it. The other workers came from different sections and backgrounds. None of them had any idea where to find the flip switch to activate the elevator. Except me, and of course, that's what I did. I can't say that I did it voluntarily, with nerves of steel. No, I was completely scared to shit, and I felt like my heart was going to burst out of my mouth. I was nauseous, scared and every sound startled me. The darkness was immense in that place. The few red emergency lights didn't help to relieve

me of stress and my headlamp was pathetic, but I had to do it because if I didn't do it, who could?

After walking for a few minutes, through the chaos caused by the hurried evacuation, I finally reached the maintenance room. I entered carefully so as not to trip over all the tools and objects lying on the floor. It looked as if a tornado had gone through the place. By the time I finally approached the energy switch, I felt a great relief. I activated the elevator's automatic system and prayed that my comrades would wait for me. It was just in that short moment of relief that my eyes observed, with horror and amazement, a trail of blood running down the wall to the right corner of the floor. It was as if a can of red paint had been poured over the entire wall in a hurried fashion. The blood was roiling horribly on the surface, and as soon as I followed the trail to the bottom, I saw the first of them all. I would never believe such a thing if it was told to me by a third party. No one would believe it. It's so crazy and irrational that it's closer to madness than reality. But I saw it, I saw it in the pathetic clarity of the beam of light from my spotlight. The figure was human, but monstrous. Brown skin, almost burned, with dozens of thorn-like protrusions protruding all over its body. Its head was round and didn't seem to have a single hair, but it had horns and a gigantic jaw with which it devoured the face of a poor wretch. The creature saw me as soon as I saw it and hissed like a snake. I ran away as fast as I could, stumbling clumsily against everything. My thoughts were not mine at that moment, they had been kidnapped by that creature. When I got to the elevator, I forced my way in and hit several of my comrades in my panic. They all stared at me in wonder, and I immediately told them to close the elevator and get us out of here. They did. And just as the doors closed behind us, I saw a figure run violently against the door. For a moment I thought it was the creature and we were all screwed, but it was a man. It was a bearded old man, covered from head to toe in the characteristic miner's dirt stain, but his jumpsuit was stained with wet blood. His face was marked by dozens of wrinkles and his eyes were so wide they looked like they would pop out. The boys wanted to open the door as soon as they saw him; the man was screaming for help, his voice cracked, and he kept repeating the word. He was desperately putting his arms through the bars and holding on for dear life. As soon as the boys approached, they all saw the same creature that I had seen - at least six feet tall and a proportionately thin

body. Its arms ended in two massive hands with huge claws. The creature approached in an almost mocking, intimidating manner. It screeched for a few seconds and brutally lunged at the old man. I could hear his back crack immediately against the weight of the charge. I could hear his lungs heaving and could see spurts of blood falling to the ground. The elevator began to rise, and the creature made a ninety-degree turn and threw the man to the ground with heartbreaking force. The floor trembled and a splatter of blood was the last thing I saw before the elevator began rising.

When I was a kid, I used to read a lot of science fiction books. I liked the horror genre, stories that would make my hair stand on end and make me go to bed with the lights on. In those stories there was always a monster, a strange creature from a different world that invaded the reality of the poor protagonist. Many times, they described the protagonist with a stoic, almost heroic attitude; defending himself from the creature and fighting to save his world. But monsters are very different from the stories I read as a child. Monsters do not hide in the darkness. They are not afraid of the light. They are not afraid of dying. They are not afraid of the protagonist. These monsters... these were demons, nightmares in the flesh - whatever. As the elevator went up, the men were in a strange state of shock and utter horror. One of them vomited. I distinctly remember the smell of shit in that cramped place. Some of them mumbled a few words, wondering what they just saw, what they just experienced. I myself wondered what the hell that was, but to tell you the truth, I think if someone came to me right now and gave me a document detailing the actual history of what I saw, I wouldn't believe it. Not because it sounds like fantasy, or like one of those stories I read as a kid, but simply because I don't want to believe that such a thing exists in this life. But those things exist, and there is nothing I, or anyone else, can do to stop it.

Things were just getting fucking started.

When the elevator finally reached the second level, after climbing more than a kilometer, we arrived at the Descent Area. We were not yet out of the base but at least we thought that up there everything would be better. How wrong we were. The base was in chaos. Much worse than below. Everything was destroyed, like a battlefield. We got out of the elevator one by one, perplexed by what we saw. The lights were flashing, and the automatic alarm was sounding in the distance. I looked for a computer to plug in my PDA into and communicate with the board, or anyone else who would answer my call - but nothing. Communications were dead. It didn't matter if the power was working if the communication systems were more fried than our hopes. Not knowing what to do or who to report to, we had no idea where to go. The only thing left was to climb up and get to the surface, which was nothing more than a complex of runways and warehouses, but maybe we could find rescue that way. Of course, that was easier said than done. We were all scared and didn't even know where to start. The only thing I knew from the reports filed before communications went down was that the integrity of 48% of the base was in critical condition. The power sector had been "attacked" and sector 3, 4 and 7 had been "overrun", according to the data. At the time I didn't understand exactly what he meant by that word, but it didn't take long for me to realize what this really meant. I couldn't explain that to the guys, and I'm sure I would have, it would have been in vain. After analyzing the map, a bit and understanding the situation a bit better, he decided that our best chances were to cross Sector 6, where the main landing strip was located - we were currently in Sector 9. The last sector of the second level before descending to the Screamer. We would have to go through Sector 7 and 8, which I didn't like very much, but they were our best chances. I gathered the guys and we headed off, but this time, I was a little more careful. I had everyone search for whatever supplies they could find, especially something to defend themselves with. After seeing what took the poor old man down there... we didn't want something like that to happen to us and we weren't going to let it... but of course, everything is a different story.

What else can I tell you, man? I've already told this story a thousand times to a dozen different people. Do I have to keep relieving the same fucking story over and over again? It's like if I was dropped back into the goddamn place all over again - as if I never left Base 32. Never - all I want is to… leave. Just leave.

But here I am, testifying to see how far my boot can fit inside the UAC's ass. I just hope it's all worth it - I just hope.

We crossed sector 8 and found the deserted place. There wasn't a single soul in the whole place and yet I couldn't shake this feeling that there was someone here - following us. Close by, on our heels. Sometimes I turned to look behind me out of sheer insecurity. Paranoia was like a drug in those moments. It ran through my whole system and expelled a fear that made me doubt everything. I think what worried me the most was that we were not finding bodies, and then I knew why. By the time we reached Sector 7, the security doors had been activated, which meant that the normal entrances were completely sealed to prevent access. We couldn't open the main entrances, even by force, so our only option was through the ventilation systems, which were large enough for a person to squeeze through. Luckily, my PDA could overwrite the lockout codes on the ventilation systems so, with me in the lead, we continued through those tight pathways. It wasn't the best position but being enclosed made me feel safe for some reason. I just had to worry about what was ahead of me. Behind me were good men, watching my back. And I think that was the problem. We crawled for quite some time between all those ventilation systems until we reached the exit. By the time we got down, there were only five of us total - one of our guys was badly affected by that. Apparently, his brother had been left behind and he couldn't leave him behind. He quickly returned to the ventilation systems in hopes of finding his brother back, and we tried to stop him, but he pulled a small dispersion pistol out of his pockets and threatened to shoot us right between the eyes if we stopped him - I understood the guy. He had a good heart - but he was an idiot. The kid didn't come back. The last we heard from him was that something got him. We heard his distant screaming echoing throughout the tunnels. He didn't even fire his gun, no gunshot was heard - there was no blast, nothing at all. He didn't come back. That's all we needed to know. We couldn't waste our time lamenting our fallen brother. The kid had a big heart, but we wanted to keep ours inside our chests where it belongs. We started moving forward. Close to each other, with eyes on our backs and all attentive to our surroundings. Most of the sector was dark, and the few that still worked were kept on with a constant flickering that hypnotized me in a way. It was hard to accept the idea that what was happening was real, you know. At times I would close my eyes and count... one, two, and three... but when I opened them again, the dream was still there - the nightmare was real.

Finally, after a long and long-suffering walk, we arrived at Sector 7. The main entrance was unexpectedly open. It seems that it had been forced through external systems. The circuits were dead, and the entrance had not been fully opened. It looked like a rush job, as if someone had broken in in a hurry. I guessed we weren't the only ones on the run, trying to get to the surface and out of that hole. But my mistake was in assuming that it was people who wanted to get out first. Shortly after entering Sector 7, I realized that this had been a mistake. We arrived at a heavy machinery warehouse, where we were going to take another elevator to continue our way, but this time the elevator was completely disabled for use. The maintenance cables had been cut and the elevator had plummeted. The only option was the emergency stairs, which were a spiral staircase that went up about 200 meters to the next platform, where we might have better luck. We started the climb with nerves between our knees. I could clearly see that the boys were feeling exhausted both physically and mentally. I couldn't blame

them, I was too, and I was more than tired of having to put up with that damn place. I wanted to lie down on the floor and sleep until I woke up from the nightmare, but that was out of the question - we kept going without resting for a single moment. Approximately 30 meters from reaching the next platform, we heard a metallic echo lighten in the distance. It was coming from under our feet. I tried to see if someone was coming, maybe it was the boy, I thought for a second, but his screams reminded me that it was impossible. We moved on after a moment looking down, this time we hurried a little more. We were all tired to the point that we were starting to breathe through our mouths. We were about ten meters away when someone shouted. We turned to look and saw a frightening thing. One of us, a human, had caught the last one in line by the throat. I'm sure he was human, I remember him very well, but his whole appearance wanted to tell me otherwise - it was like looking at an animated corpse. The thing grabbed our companion by the neck and threw him against the wall. The poor guy had no chance to defend himself and his head exploded from the force. The last ones tried to help him, thinking he was still alive, threw themselves against the zombie and crushed him with all their strength, and stabbed it with sharp tools. They managed to tear off an arm and part of his jaw, but he kept moving as if nothing affected him. He showed no pain, no fear, no hesitation. His blood-red eyes watched me for a few seconds, and he screamed. It lunged at a blond-haired boy, who I distinctly remember seeing his scalp being torn off by the creature's fingers, or claws. It grabbed him with its fingers and squeezed his skull until it exploded, and then ate the flesh bite by bite. There was nothing we could do - with no weapons but a pair of tools, we were nothing but a sacrifice. We pushed on and ran with all our energy. One of the guys even passed me, pushing me aside with tremendous force.

He was the first to reach the hatch. He tried to open it, but he couldn't open it by himself. I had to run as fast as I could to get it open. I looked down for a few seconds and could see the zombie walking awkwardly towards us. As soon as I reached the hatch, the rest of the group caught up with me and together we forced the hatch open. We fell to the ground and some of us rolled a few feet down the stairs in front of the door. I scrambled to my feet and slammed the hatch shut, not realizing that my headlamp had been left outside, but the horror was soon quelled by a sense of relief. We all slowly began to regain our composure, breathing slowly and resting. There were only three of us now. I thought there were more of us, I swore we were much more than just three homeless. Perhaps because of the claustrophobia, panic and confusion of the whole event, my brain tricked itself into believing there were more of us. Or I just saw glimpses of non-existent things. Seeing those two faces

was hard for me. I felt fear, shame. I was supposed to guide them, I was supposed to take care of them from anything. Maybe I supposed too much.

We continued on our way. More and more stuck together and more and more fucked up. We were all afraid, but it wasn't just a simple fear of dying, it was a horror of having to see our lives unravel in such a bloody way. I don't think we were afraid of death itself, but of the pain, the terror... of those demons. Our fears had come alive, and the Screamer was the house of nightmares. And it got worse. Shortly after, reaching almost the end of our destination, a massive explosion shook the foundations of the base. Clouds of dust fell on our heads, and a few support structures came crashing down, and the roof with them. Most of the roads were now blocked. We could only crawl with difficulty through the ruins. The alarms had ceased, but so had the power. We were in almost total darkness, but we pressed on, despite everything. I didn't have my headlamp with me so one of the guys stepped in front of me and guided me through the darkness. He was a nice guy, and someone who sacrificed more than he should have. By the time we reached the end of our path, near the surface, across sector 7, we said goodbye forever. We were opening the safety hatch for the emergency stairs leading to the surface, when we heard the tremendous sound of lightning exploding behind us. It was a break in reality itself - it was the Rift Project. A portal between dimensions, opened right before our eyes. It was a vortex of red darkness, moving brutally like a living hurricane, and out of it came a monster like no other. A gigantic goat-legged devil with a skeletal head and two gigantic horns. Its body was covered in pink skin, its veins showing clearly and sweating blood like a pig - a baron from hell, in my eyes. Our lights illuminated the creature's green eyes in the darkness, as it watched us with a creepy grin that seemed to mock our fate. We tried to open the hatch in haste, but in our fear, we lost our rhythm and were unable to do so. The next thing I remember is a huge thump on my back and the dull crack of bone being snapped in two. I fell to the ground and the world went black. For a moment I thought the nightmare was over, that I would wake up and it would all be a bad dream, but I woke up, and the dream continued. The headlamps illuminated the creature in the darkness, it was enjoying the torture of my companions. It was tearing off their limbs one by one, slowly, and torturously. It took its time admiring the torn flesh of the boys, and then, with its giant arms, it burned their wounds with a powerful green flame. I tried to move, to regain my posture and get out of there, but as soon as I made the first move, I could feel all my guilt electrocuted me - I was completely broken. Ten vertebrae in total, shattered. I couldn't help it and let out a scream of pain like I had never done before. It reminded me of the boy who got stuck in the tunnels.

The creature turned to me. Its eyes looked directly at me and I felt my soul leave my body. Its teeth, without any lips, laughed at my pain - it enjoyed my agony. The demon slowly approached me, each step a giant rumble beneath its hooves crashing against metal. I raised my arms to cover my face in a poor attempt to protect myself. The creature responded by raising its right arm and a green flame emanated from between its fingers, it was at that moment that I saw my life cross my eyes, and my savior.

It is curious - there I was, prostrate on the ground, at the total disposal of my torturer, and at no time I thought it would be possible for me to escape from such a monstrosity, but... almost angelically, a man showed me the opposite. A marine, armed with a chainsaw and dressed in his green armor, jumped on the beast, and inserted the saw with brutal force between the monster's shoulder and neck. The sound of the chainsaw was an electric and exciting one that awakened a strange thirst for ultra-violence in my heart. The adrenaline plunged me into a state of hypnosis as I watched this man, this marine, attack the demon without fear. I could see that his back was battered, his suit was scorched, and he was bleeding profusely from his arm. I could not see his face, because he was wearing his protective helmet,

but I could swear, that between a small glimpse given at the time, I could see eyes of absolute fury, a human berserker.

The monster, with its remaining arm, opened a new portal and plunged into it, dragging the marine with it. I never saw him again and shortly after that, the bleeding took the best of me, and I passed out.

And now here I am - bedridden, paralyzed from head to toe. Waiting for death to come for me and put me out of my misery. I don't even want to go through with this crap anymore. Base 32 taught me many things about life, things that no human should learn or know. It taught me that there are fates worse than death, that there are men capable of betraying their own for the discovery of power, and that men are capable of dying in an instant. It taught me that even in darkness, blood is always red. What good does it do me to go on? No legs, no arms. Tied to a machine to relive every night that day. A living nightmare that haunts me at every opportunity. So, if I may say one final thing: I request the cessation of critical functions of my machine and to cut off my supply. I would rather die than have to spend one more second knowing that there's Hell on Earth.

CREEPY WADS

It's that time of the year, once again! A time of scares, horror, madness, and sleepless nights, and the Wadazine is here to grant you even better nightmares. Here's a random list of different creepy WADs that are sure to make you unsettled. These WADs are eerie, horrifying, spooky and some downright disgusting! Enjoy!

Disclaimer: Some of these WADs contain unsettling imagery, gory graphics, disturbing content, and flashing lights.

FOR THIS CREEPY SEASON:

WMC01: The Rising • Rylayeh • Phobia • Unhinged • Umbra Fate • City of the Damned: Apocalypse • Claustrophobia: The Walls Close In • Dead.Air • Dead.Wire • Sharp Things • Asylum of the Wretched • Happy Time Circus 1 • Legacy of Suffering • Atmosfear • Hell Ground • Backrooms.wad • DBP07: Alone • Lasting Light • DBP28: Fear and Loathing • Wormwood • Unloved • Spooktober CP • Ghoul's Forest 2 • Ghosted 2 • Shadows of the Nightmare Realm • Happy Time Circus 2 • Solace Dreams • Ghoul's Forest 1

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1993.wad • Halls of the Goat Child • Maskim Xul • Aliens TC • Soundless Mound • Solace Dreams • The Hotel - Lost Contact • Asylum of the Wretched • Lilith.pk3 • Total Chaos • Rootpain • Where the Sky May Be • Lasting Light • Cold as Hell • Cheogsh • Doom - Project: Horror • Beyond Kadath • Nightomb (2x2 Series) • Mall of Mayhem • Dark Universe • HauntedMansion.wad • do_not_play.wad

Art by Dasha W. Frost

dashassfrost
DashaWFrostArt

Doom Community
ART GALLERY

Welcome to the latest new section of the wadazine, the community art gallery!
There are a ton of amazing traditional artists in the Doom community
and we hope to spotlight some of their passion for doom!
To submit your own artwork, check out the Doom Master Wadazine Community Discord.
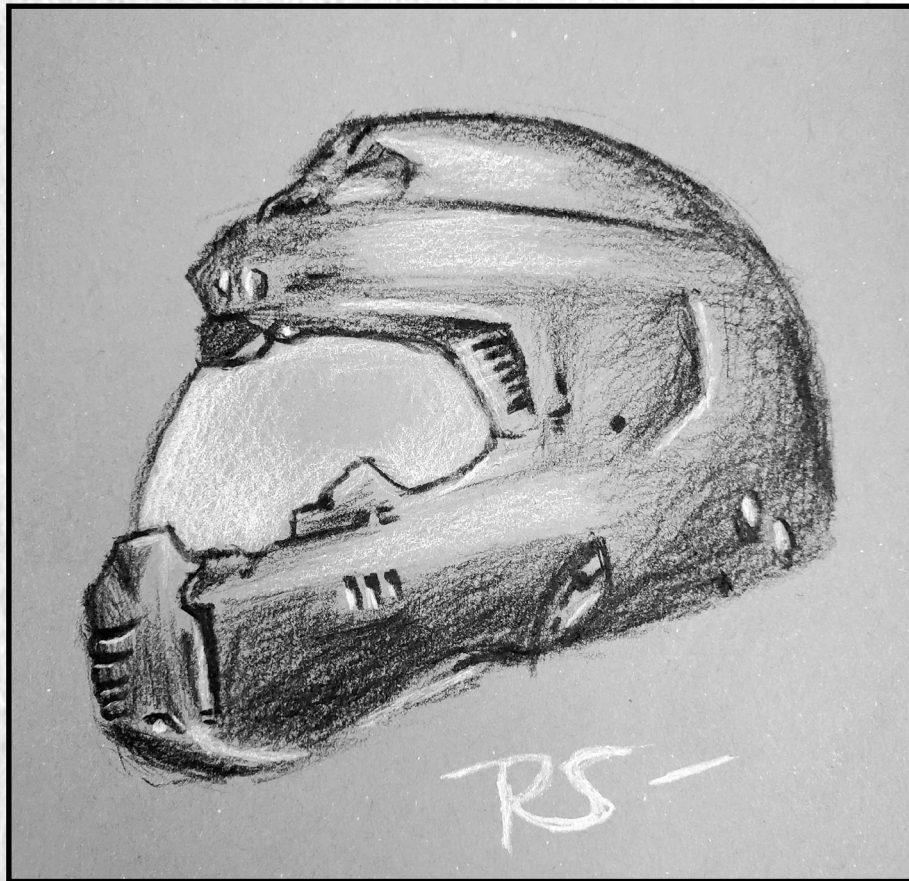
Art by DerpPlaysAGame

Art by DoomGuyKiller69

Art by GeniusCM

COPENHAGEN CENTRAL STATION

BY NIGHT AND HOW THE FUCK TO GET OUT

By: Jesper Christensen,
Michael Gylling Nielsen,
Stig Voege
and Niels Langkilde.
(1995)
Article by: Chris Hansen

A Doom level by Jesper Christensen, Michael Gylling Nielsen, Stig Voege and Niels Langkilde. It won a contest in 1995 held by Danish newspaper Politiken and turned out to be rather popular even outside Denmark's borders.

Copenhagen Central Station

Back in the summer of 1995 one of Denmark's biggest newspapers «Politiken» held a competition in their IT section with some big, fat prizes to be won! A Doom level had to be built and sent to the newspaper within a month. Undetered by the troublesome requirements that dictated the levels to be copied to a 3.5» floppy disc and then nerve-wrackingly handed to the postal service in letter form, a group of super nerds installed the necessary tools on their super fast 486'ers - or perhaps even their Pentium machines - from the newspaper's order-by-mail floppies and got cracking!

We don't exactly know how many levels were submitted and my efforts to get in touch with some of the former employees has left me emptyhanded, but there were some and the four guys behind «Copenhagen Central Station by Night» actually had to use not one, but two floppies and the newspaper updated the rules. Cool move! And why was that necessary?

We all know that back in the 90's every level released was complete crap and took up only a handful of kilobytes. Many would-be designers tried to do a level, failed but released it anyway. And never came back. But these four guys were okay with floppies and their creation was going to win those sweet prizes no matter the cost! This level was going to kick ass and they were not going to hold back. A plan was made: The level would take place in Copenhagen's big central station and the monsters would come after you because you didn't buy a ticket!

That meant going the real Copenhagen Central Station to take photos that could be used as graphics in the level and to record new sounds. They even agreed to split the jobs between them and appointed Michael and Stig as the graphics artists while Niels took care of the sounds. The level design was Jesper and Michael's job, and boy, did they work hard! I'm old enough in this community - or perhaps even just old enough - to know just how awfully slow computers were back then, how tremendously buggy the programs and nodebuilders were and just how infuriatingly frustrating it could be to fit your vision into Doom's limits!

Torsdag 17. august 1995

Nye regler til DOOM-konkurrence

Når Computerklubben set sig nødsaget til at ju reglerne i klubbens D konkurrence. Det vise at være vanskeligt at nye vægge, lofter og DOOM-banerne, det kommer til at fylde end én 1,44 Mb disket Regler ændres derfo man er velkommen sende flere disketter p ne.

Sidste frist, hvis mar være med, er fredag september.

DOOM-konkurrencen vikles i tre kategorier kompetent dommerpa den 29. septmeber dommen og kåre de banebyggere i hver ri.

De tre kategorier er:
■ Et kendt sted i Dan
■ Et kendt sted i udla
■ Freestyle – alt er ti Dommerpanelet har d lerede lavet følgende u ding:

Vi vil hellere se sjo opfindsomme baner, svære at komme ige end vi vil se mange mo Samtidig forbeholder dom merkomiteen sig ret til at afvise baner, der skønnes at virke stødende.

Thursday the 17th of August 1995

New rules for the DOOM competition

The Computer Club has deemed it necessary to adjust the rules for the DOOM competition. It turns out that it is difficult to make new walls, ceilings and floors in the DOOM levels without the level ending up taking more space than what a 1.44MB floppy disc can contain.

The rules are therefore changed and your are welcome to submit multiple discs for one level.

The deadline, if you want to join, is Friday on September 1st.

The DOOM competition consists of three categories and a competent judging panel will pass judgement on the 29th of September and choose the best level designers in each category.

The three categories are:
- A known place in Denmark.
- A known place abroad.
- Freestyle - anything goes.

We would rather see fun and imaginative levels that are difficult to get through than levels with multiple monsters. In addition the comittee of judges reserve the right to reject levels that are deemed offensive to certain parties.

«Copenhagen Central Station by Night» fun facts

The following sounds translate from Danish to English as:
- DSSLOP «It's completely wild, man!»
- DSPOSIT1 «Tickets!»
- DSPOSIT2 «Punch card or tickets!»
- DSPOSIT3 «There you are!»
- DSPLDETH «Next time I'll remember to bring my ticket»
- DSPODTH2 «I'll get you next time!»
- DSPODTH3 «Yup, yup annnnd yup» (reference to Danish comedians Jacob & Finn)
- DSNOWAY «I can't open it either»
- DSPUNCH «Take that and that!»

Thursday the 20th of July 1995

Nice prizes in the Doom competition

The Computer Club's summer fun to do the best level in the 3D shooter Doom can be enrichening for the creative kind.

By Rikke Asmussen

The Computer club has gathered a host of fancy prizes in the Doom level creation competition. The five best levels in each category will be judged by our competent panel. Furthermore we will award the funniest level and the most original.

There will be three categories:

- A known place in Denmark - in it the action will have to take place in surroundings that are recognizable as a real place in Denmark. That could be Tivoli, the Zoo, Legoland or something similar.

- A known place abroad - here it is the same conditions as in the first category.

- Freestyle - where anything is allowed and the setting is completely optional.

In each category there will be sweet prizes for the five best levels. The combined winner of the competition will be found among the winners of the three categories. The very best level will be awarded with a lavish multimedia package containing a Soundblaster soundcard, 4x cd-rom drive, speakers, handsfree microphone,

CD-ROMs and a plethora of Danish programs as well as encyclopedias and hot multimedia games from Creative Labs at a value of approx. 3.600Dkr *($569)*. The two other winning categories will receive a copy of Windows 95 from Microsoft at a value of 995Dkr *($157)*.

In addition of the already mentioned prizes there is host of other prizes that will be distributed among the other winners: 3x Dark Forces in cd-rom version and 3x Descent in floppy disc version from Betafon Aps. 3x one year subscriptions with Internet access from Politiken On Line. And finally 3x one year subscriptions to PC Professional.

All participants in the competition will receive a T-shirt and a floppy disc from the Computer Club - by your own choosing. The winners of the competition will be publicized in these columns on Thursday the 21st of September and all the winners will naturally get notified directly.

The evaluation

The judging panel consists of members of the editorial staff from the Computer club as well as an impartial, outside, competent person which has formerly been a part of DM *(Danish Masters or Danish Cup)* in Doom.

We would rather see fun and imaginative levels that are difficult to complete than a level filled with tough monsters. Similarly the judging panel will reserve the right to reject levels that could be regarded as offensive towards certain individuals.

You can still join the fun. We have set the final deadline for submissions of levels to Friday the 1st of September. The tools are on the Computer Club's floppy disc no. 36 where you can also find a complete set of rules.

Dommedag på Hovedbanen

Det er farligt at køre uden billet. DSB-kontrollørerne er anderledes håndfaste i 'Central Station by Night' - banen der vandt Computerklubbens Doom-konkurrence

Af Lars Dahlager

Alle småfuskere kender det godt. Man stiger ud af toget på hovedbanegården en mandag aften, og vandrer langsomt op mod trapperne og udgangen i den mennesketomme hal. Ens trin runger hult. Pludselig mærker man en kold hånd på skulderen.

– Kort eller billet, siger kontrolløren og smiler ondt. Man trækker sin tegnebog frem for at betale bøden, men alligevel skyder kontrolløren én i maven med en pump-gun.

Den slags soleklare urimeligheder på embedsmisbrug efterlader kun én rationel handlemåde: Kamp til døden. Og det er netop hvad man får chancen for i en ny bane til aktionspillet Doom, som fire edb-medarbejdere fra virksomheden Ferrosan har designet.

'Central Station by night' hedder den nye bane, som har den uofficielle undertitel 'And how to get the fu out of there'.

Målet i spillet er det samme som i alle Doomspil: undslippe nogenlunde helskindet. Men i denne version er det ikke muterede kommandosoldater fra helvede, men aggressive Dsn kontrollører med DSB-mærker på ryggen og autoritære kasketter. Og det er ikke kun uartikulerede brøl, der strømmer ud af deres munde, men også det skræmmende 'Kort eller billetter'.

Banen er virkelig morsom. Man starter kun be- væbnet med en pistol og bliver næsten med det samme overfaldet af haglgeværbevæbnede DSB-kontrollører. Mens man spænder rundt og forsøger at dukke

... der man sig ud på toiletterne, ligger der en død junkie henslængt over et toilet.

I Doom kan man helbrede sig selv ved at samle førstehjælpskasser op. I denne bane er der McDonalds Big Mac-burgere og Coca Colaer, som har helbredende effekt.

... kan man også i Man kan konkurrere – DM i Doom det ikke at slippe ud.

Nemt er det nemlig overhovedet ikke, og faktisk har kun en af de fire forfattere gennemført banen. Men de foretrækker også at spille den i netværk, hvor de kan være flere spillere på en gang – det kaldes i Doom-terminologi 'Death Match' og går ud

... ner lavet med et specielt sæt værktøjer, en såkaldt Doom-editor. Det kræver ikke nødvendigvis en datalogi-eksamen at lave sine egne baner, men det kræver masser af tid, læsning og tålmodighed.

Holdet bag banen planlægger at lave opdateringer til banen, rette nogle småfejl og

There have been spared no expense on the details - ticket machines, DSB's minibar, billboards and a dead junkie on the toilet heightens both the realism and horror.

The authors behind «Central Station by Night» Stig Vöge, Niels Langkilde, Michael Gylling Nielsen and Jesper Christensen who won the competition after a month of hard work.

The winners

- Winners of the 1st prize: A multimedia kit from Creative Labs: IT support Team Ferrosan A/S - Michael Gylling Nielsen etc with the level «Central Station by Night».
- Winners of the 2nd and 3rd prize: 1 Windows 95 from Microsoft and 1 Dark Forces cd-rom from Betafon: Birger Rasmussen, Slagelse med the level «4-numbers». Jon Rune Saalbach, Copenhagen with the level «JRS».
- Winners of the 4th to 6th prize: 1 year subscription for Politiken On Line and 1 Doom 2 floppy disc version from Betafon: Lasse Jensen, Odense with the level «F_ever11». Skjalm Arrøe, Nærum with the level «Skull». Jesper Andersen, Farum with the level «Farum - MD».
- Winners of the 7th to 9th prize: 1 Descent floppy disc version from Betafon and 1 year subscription for PC Professionel: Peter Ingsø Laursen etc, Odense with the level «Pentagun». Jesper Andersen, Farum with the level «X-pansion». Nillsson, Herlev with the level «doompark».

Thursday the 28th of September 1995

Judgement day at the Central Station

It is dangerous to travel without a ticket. The DSB (Danske Stats Baner = railroads owned and run by the state nationwide) controllers are stricter in «Central Station by Night» - the level that won The Computer Club Doom competition.

by Lars Dahlager

All you vagrants *(someone who hasnt paid for their ticket)* know the feeling. You get out the train on the central station on a cold, late Monday evening and walk slowly up the stairs towards the exit in the empty hall. There is a hollow resound of your footsteps. Suddenly, you feel a cold hand on your shoulder.

«Ticket, please». The controller gives you a wicked smile. You reach for the wallet to pay the fine, but the controller draws his shotgun and shoots you right in the gut!

It is those kinds of completely unfair examples of abuse of office that leaves you with only one rational choice left: A fight to the death. And that is exactly what is being offered for you in a new level for the action game Doom, which four IT employees from the company Ferrosan have designed for you.

«Central Station by Night» is the name of the new level with the subtitle of *«And how to get the fuck out of there»*.

The goal of the level is the same as any other Doom game: To escape reasonably unscathed. However, in this version it is not mutated commandoes from Hell, but aggressive DSB controllers with DSB logos on their backs and authoritarian caps. And it is not just the unarticulated roars which stream out our their mouths, but also the terrifying *«Ticket, please»*.

The level is really funny. You start off armed only with a pistol and are almost instantly attacked by DSB controllers armed with shotguns. While you sprint around and frantically try to avoid their shots you pass through a McDonald's restaurant, ticket offices, handicap elevators, exploded ticket machines and suitcase trolleys - in short, a plethora of details. Should you find yourself in one of the restrooms you might even see a dead junkie sprawled across a toilet.

In Doom you can heal yourself by picking up first aid kits. In this level they have been replaced with McDonald's Big Mac burgers and Coca-Colas, which all have a healing effect.

Below the main building are exact copies of Subway trains and IC3 trains that will pass the railway platforms. Those trains that do not move can be entered. However you cannot take the train to Østerport Station - there is no getting out that easily.

Actually, there is nothing easy about anything and in fact only one of the four authors has completed the level. But they actually also prefer to play it in network where they can be multiple players together at the same time - in Doom terminology it is called *«Death Match»* and it basically just revolves around slaughtering each other.

«Central Station by Night» is the winner of Politiken's *(One of the biggets newspapers in Denmark)* Computerclub's Doom competition - DM in Doom programming and was, just like the other submitted levels, made with a so called Doom editor. It does not necessarily require a masters degree in IT to make your own levels, but it does take a lot time, reading and patience.

The team behind this level plan to do updates to it, correct minor errors and make the *«Death Match»* part more advanced.

The time consumption is enormous. It has taken a month of efficient labour to create this Central Station thrill. But shoud time allow it then we will see more from these four guys.

COMPUTER

Torsdag 19. januar 1995 · POLITIKEN · **3**

Rejse i tid

Spil fra klubben

Fodbold for tunge drenge

Computerspil hjælper børnene

Børnepsykiatrisk afdeling i Glostrup bruger computerspil til at få børnene til at åbne op

Doom-debat rammer ved siden af

Carsten Jensen

■ KOMMENTAR

... det at de spiller sammen ved computeren, er med til at skabe et fællesskab og rækker langt ud over det, de har sammen ved skærmen.

Overlæge Gideon Zlotnik

COMPUTER

Torsdag 19. januar 1995 · 3. sektion · **3**

Hellere strategi end sparkespil

Doom er kedeligt, mener 12-årig, som er indlagt på psykiatrisk afdeling

Af Pia Grünbaum

Computervold er ikke virkelighed

Vold i computerspil, på videoen eller i gyserromanen er en renselsesproces, der fjerner flere aggressioner, end det skaber. Alligevel advarer formanden for 'Børns Vilkår' – nogle børn har svært ved at skelne mellem fantasi og virkelighed

Af Henrik Palle

JANUAR

UDSALG

NEXUS 486DX2-50MHz — 6.695:
NEWTECH 486DX2-80 MHz — 7.695:
NEWTECH 486DX4-100 MHz — 8.795:
NEWTECH PENTIUM 60 MHz — 9.995:

NOTE BOOK — 9.995:

DATA centrum

SCAN·JOUR

Konsulent

Systemudviklere

DOOM

Copenhagen Central Station

ChiefEditor:
Jesper Christensen

Graphics:
Michael Gylling

Supporter:
Stig Vöge & Niels Langkilde

Now

for the modern player - spoiled from all the fabulous sourceports, stunning visual improvements and mods and warp speed processors available today - this level could seem to be a bit... ehmm, lacking. But remember, this is 1995 and it was made in a month on a toaster! There's a reason it won the contest: It's cool!

All the bling aside with all it's fancy new textures, silent telepoter wizardry and sound recordings there's a definitive 90's gameplay present that will make you pull your teeth out in frustration. The team primarily made the level for Co-op and admitted that none of them had beaten it in Singleplayer, (on UV I suppose). We've honed our skills over the years, so we might not get it, but again, put on your best 90's grunge gear and dream back: This level consists largely of Sergeants with an Imp thrown in for good measure. You'll get pellets shot up your low hanging Levi's 501s from all over the place and there's little armor to help you out. Those sergeants are a royal pain in the ass when they come at you from all sides or from places you can't see them. Add to that a layout and progression that is so confusing, with all it's weird hidden pathways or similar looking areas, that by the time you find a key, you'll have completely forgotten or missed where you are supposed to use it!

But man, do I love it. Not because I am Danish. Not because it warms my heart to be re-acquainted with our old subway trains, but because this is just a damn cool level for its time! There's so much heart and will present that even though you might not understand what the monsters are saying or you can't for the life of you see the resemblance to the real central station, you'll just have to love it for all it's heart and love for this game.

– Chris Hansen

«Copenhagen Central Station by Night» fun facts

The keys you need to pick up depict differently colored punch cards such as the one in the photo.
The red trains are subway trains. They have since been replaced with more modern ones.
The white trains are IC3 (Intercity 3) trains which are still in use today.

YOU GOT THE SHOTGUN!

YOU GOT THE SHOTGUN!
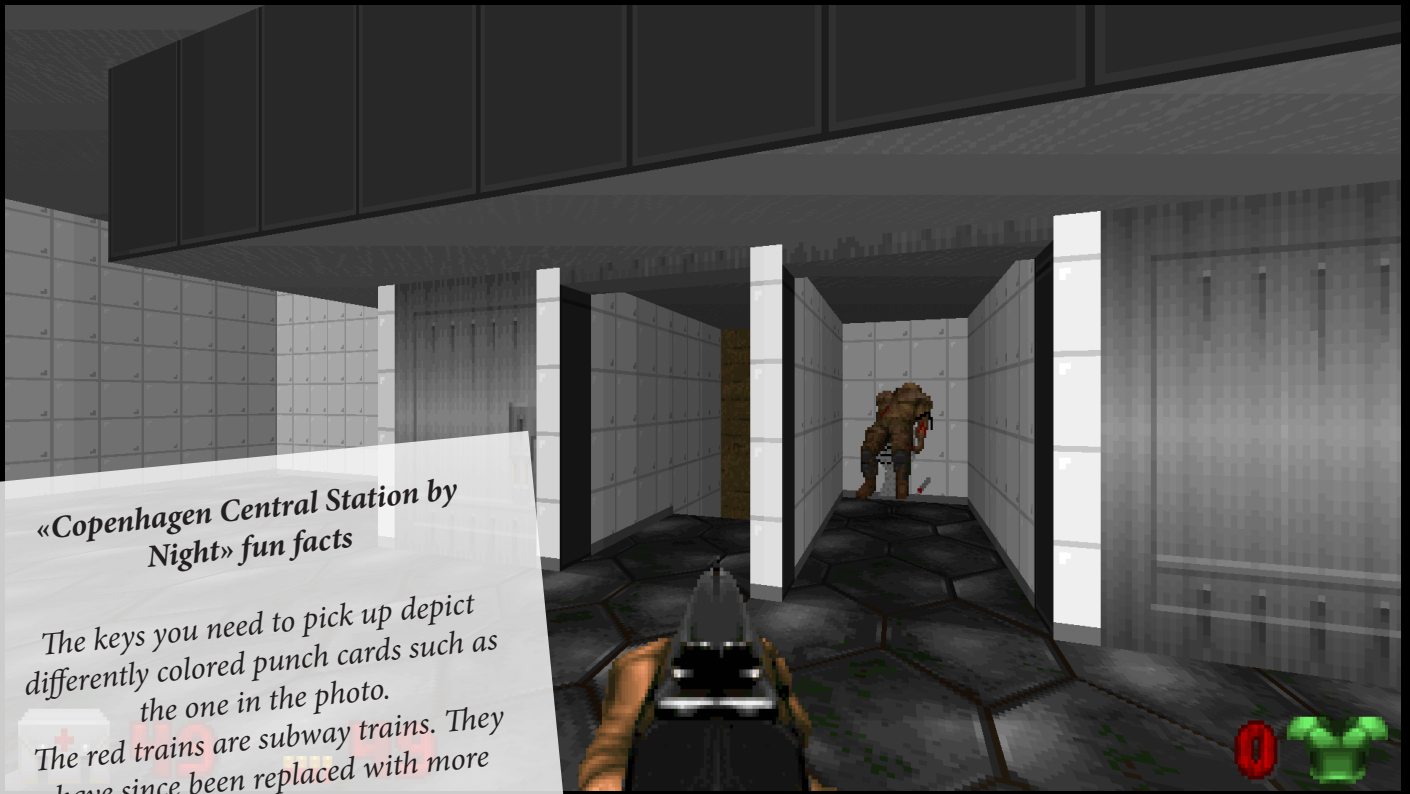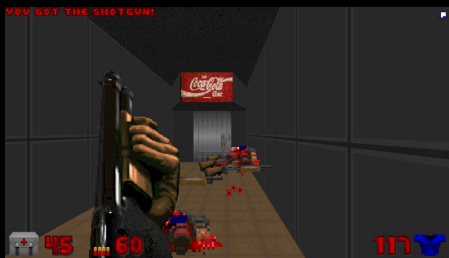
LINUX JANK

Have you heard the tragedy of *Eureka*, the wise? He could save others, but not himself. We probably all know about the mythical *DEU*, or even *DETH*, and of course, the superior *UDB* that dominates the market today, but how many of us know the history of *Eureka*? An editor for WADs created with the purpose of being cross-platform, and used, especially, with non-*Windows* platforms. In this case we have a special example: *Linux*. The OS never got much love from the masses in general, but it is quite popular around the professional scene and it's more used than you might probably think, well, if you're quite a newbie to the tech scene, like me.

This is a tiny little WAD of just 2 maps, one that you will finish in less than 10 to 15 minutes. However, I think it's ideal to mention it because of its curious premise. Using legacy editors, other than *UDB*, is like a small nobility that stands out among the ocean of content we receive. You could say that it contains an exotic value that is rare to find, from a technical aspect. Fortunately, it's not just a curious experimentation with editors, but also two small maps that are fun and worth playing.

Eureka didn't stand out for being super innovative, or having a lot of quality. It's clunky, janky and doesn't have too many options for current standards (to the point that it doesn't have a curve tool), which makes the maps a bit more complicated to design. On the other hand, you know the saying: limitations encourage creativity. The two little maps we have here are sweet and fun. They work as a perfect introduction and have just the right amount of juice to satisfy us. The textures are classic (vanilla) and well designed, as well as the simple gameplay and some new songs. It feels and plays like a WAD from the 90s, but polished to such an extent that it maintains a noticeable and enjoyable quality. If you like maps with a cool story or a special charm, or if you just don't have too much time, play this WAD. It's tiny, but it's worth it. Maybe it will inspire you to use *Eureka*. Haha. Don't use *Eureka* lightly tho, it's hard, well, unless you're a godlike mapper.

SYRINGE

by Pavera, Xaser, Tarnsman, & Marcaek (2019)

Review by Bobby Shmurda

<u>DOWNLOAD</u>

A twisted world of old wads galore, with new blood injected into its decaying arteries. That is the premise of *Syringe*, a 6+1 level wad created by a crew of legendary mappers. In an attempt to homage to level design of old, *Syringe* throws away a lot of the frills of modern beauty in favor of a visceral, yet pinpoint experimentation of doom themes of the past. However, this doesn't come at the cost of gameplay, as *Syringe* is willing to shoot rockets full of surprises, fiends, crushers, and other fun stuff the team could cram into this. Oh, and of course, giant towers. Who wouldn't love it?

Syringe prides itself on a simple, maybe even barbaric, visual style that emphasizes a brooding, dark, oppressive atmosphere that will leave the player wondering, how am I still alive? The opener, *"The Well"*, thrusts the player into a world near death. The walkways bare, the structures less so, with the titular well being a centerpiece the whole map revolves around, quite literally. At the end is the first of many visceral encounters, an onslaught of hitscan, fiery or not. *Syringe* lets the player know right off the bat that it is not playing with fire, but plastic explosives and kerosine. A wad of its commitment to the primality of combat has been done before, but in this case, it's backdropped with a gut wrenching setpiece, complete with a soundtrack done by the wonderful *"Psychedelic Eyeball"*, whose free-to-use music sets the player on the path to push through the dismalness of it all to give the world it's injection of life and brevity.

Epic architecture awaits in Acheron's Needle by Xaser.

Watch out for the finale!

A wad with a cast such as this lends to some stellar map design, in particular, *Pavera's* contributions strike a balance of laid back visuals & adventure, combined with the steady crescendos of hellspawn. *"Hell Spoke"*, a **Doom-1** esque hell speedmap made long ago, combines the aesthetics of wads of old, with it's alignments and simple architecture, with a seamless vertical design, complete with rapid fire cover to cover combat that pit the player against increasing odds. Venturing caverns, and teleporting from corner to corner, you are left wondering your destination, but heavy set on reaching it no matter what.

Syringe will throw curve balls at the player in every front, especially the introduction of the plutonic *"Brazil"* episode, complete with stellar counterpoint in its emphasis on arboreal/ wooden visuals and *Casali*-esque design. The environment is more temperate, but not the monster's attitude. Expect to be engaging in the most shocking encounters so far, like the *Peterson*-like teleport trap in *"The Undergrowth"*, or the chaingunner closet of doom in *"Banana Export"*. Yet again, although simple in its style, *Syringe* is flawless in execution, everything being in its right place, the perfect example being *Syringe's* most famed, or infamous, depending on your attitude, map.

Acheron's Needle has one purpose; make the player feel as insignificant as possible. *Xaser's* architecture is massive, radial, dripping with gore, and the scope of it all, drifting in the void, makes every step forward feel uneven. Not because of the shaky foundation, but because of what's inside. *Marcaek*, as *Pavera* put it, *"found the perfect placement"*. For a while, this map was in development limbo, which projects on the player as they face easily the most earth-shattering encounters yet, thanks to *Marcaek*. Giant radial crushers filled with spawn, rocky descents into enemies arms. Oh, and that finale, ooh boy, what an incinerating display.

If you are willing to embrace the weird fusion of old and new, primal and precise, inject yourself into the hemorrhaging world of *Syringe*.

GHOULS VS. HUMANS

by Cutmanmike (2008)

Surely many people already know of this mod, it is legendary within the multiplayer community, but, in the end, what is it? Ghouls vs. Humans by the hand of CutmanMike when it came out, totally changed the multiplayer field - even after twelve years of its original release, it continues to have activity in a certain way, having forks, addons and being even now, one of the most played.

Ghouls vs. humans, using the famous premise that Ghoul Forest 3 brought back in its time, expands it and does something even more interesting, turning one of the most famous horror wads in previous years into a multiplayer wad.
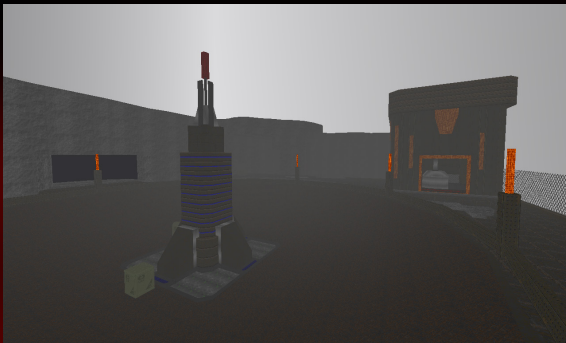
Two teams fight to the death, with the huge difference of five classes for each team that cannot be used by the other team and vice versa, thus causing, a battle where humans and ghouls fight for victory, each class having its skills - importance to the team, and of course, the gameplay - therefore, each team has its own way of playing, while humans have range and high amount of firearms, I doubt they want to get close to a skull that can kill you with a single bite - or a little ghoul that walks on the floor that cannot be seen, a ghoul that wants to grab you to consume your soul and give you a screamer, yes, the famous creeper - nope, not the Minecraft one.

Either way, reviving the classic ghouls, having the same gameplay as in Ghoul Forest 3's own horror wad, such as the Sjas with high damage and the power to reflect through its powerful sound waves, or the Choke - a fast ghoul. Although, the Choke does not have as much damage as the other ghouls, it is very strong and has a fast attack with a range, that although it has to be prepared, is an 'instakill'.

Also, Ghouls vs Humans brings a new thing to the table, this being Frostbite, a breath that will chill you to the bone - literally. All have to function as a team to eliminate all the humans that roam around on the maps, such as military bases, cities, or the mythical forest that we all know.

The marines come with classic shotguns and machine guns, in addition to grenades, even cyborgs and engineers with very interesting and explosive technological weapons like plasma, explosive projectiles and saws, and even then, let's not forget our legendary protagonist of that wad, the hunter, who now has arrow-magic being able to act as thunder, ice, and fire with different spells.

All classes have excellent damage and can destroy ghouls without issue, but remember, I highly doubt that anyone wants to get close to beasts that cannot be seen and consume your soul - or others that can split you in half with a single bite, being faster than any human.

Having a simple premise of last man standing, modders, players and others, made Ghouls vs Humans one of the most enigmatic multiplayer wads - with addons with various new classes, new balances, or just some changes of view, or whatever. Ghouls vs. Humans is one of the wads in which I am sure you will want to try if you ever enter the world of multiplayer mods.

-Gaia74
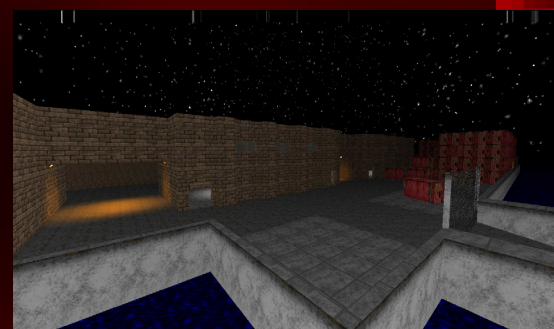
ARCEON
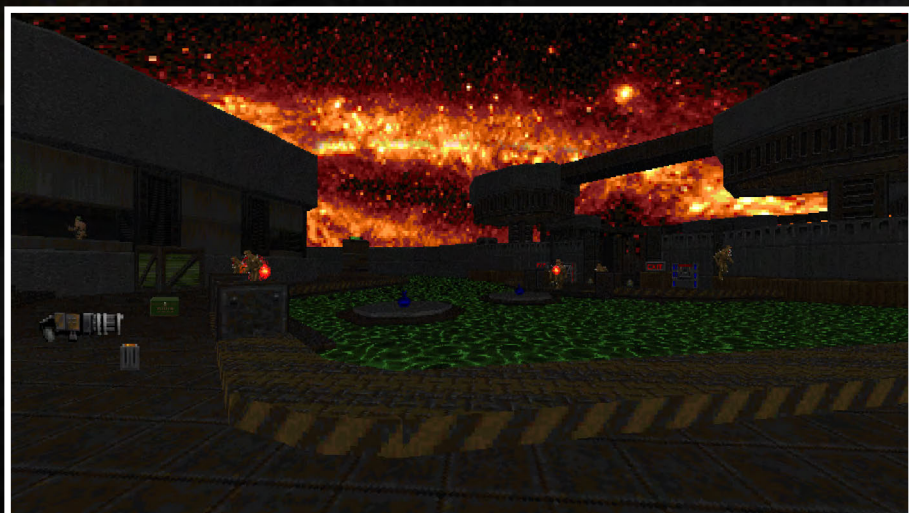
Arceon is a 6–map WAD created by the talented *DMPhobos* using the mighty *OTEX* texture pack. With a specialized tech-base theme and box-like layouts connected by a variety of paths, this is a WAD short on quantity but big on design and quality. The maps you will find are the perfect encapsulation of the modern tech-base trend, offering quality and good flow despite being so square. They don't just look good, by the way, they play well too thanks to the genius of the author who manages to take an overused theme and give it an identifiable touch.

Only 6 maps but each of them has enough quality to stand out among the repertoire. The truth is that short WADs, like this one, are needed, they are as fun as entertaining and offer a good balance without burning you out. The style of the maps is clearly tech-based, but with *OTEX's* special touch, creating the best tech-bases you'll ever see thanks to the fascinating use of textures and well-detailed design, complemented by varied layouts that offer a distinctive and attractive charisma like no other; in short, the maps present personality. But don't expect *Scythe-style* maps, with that I mean super shorty levels. These maps range from medium sized to large, and feature complex, interconnected layouts that, despite having quite the considerable depth, are very manageable and have a good flow that keeps the player engaged at all moments with both the gameplay and the map
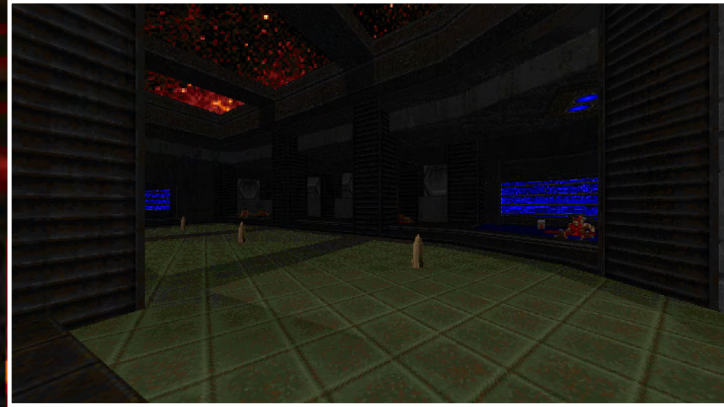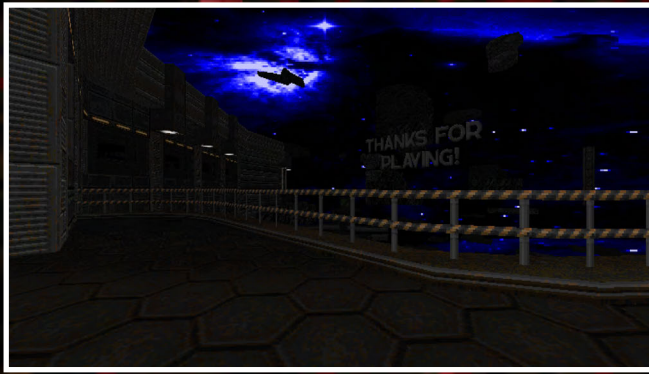
itself. The design is quite simple and modest, with just the enough amount of detail to give it a good flair in that part. It is not too extravagant but maintains a nice touch of advantage that certainly shows that the author is one who has studied and practiced for a long time. He studied the blade, while you engaged in banal games. Jk.

Arceon looks great. The theme of the maps is dark and with preset colors. You won't find things that break the scheme too much and it always follows a clear flow in terms of design. With touches of neon here and there, as well as some neat structures. The dominance of a single texture, while it may seem a bit dull for those that prefer very bountiful texture usage, shows a great use of simplicity that gives it a nice effect without needing to

be super colorful. It's attractive, simple and pretty on the eyes. It doesn't need to have the huge amount of detail or 100,000 linedefs, as it delivers what it

promises and delivers it in a major way. Texture work is just right and so is the detail. What's a good word for this? Perfectly balanced, as all things should be.

In the gameplay department we have an interesting and special case. It is a challenging WAD with a slightly higher difficulty than normal in Ultra-Violence.

The maps promote constant combat and movement is key to be victorious. The first four maps have a good balance and structure that is entertaining and designed to satisfy with a nice touch. The combat is as intense as it is engaging, and can be a bit punishing if you play without paying close attention to the environment. On the other hand, the last two maps will give you a hard beating even if you're prepared. They are somewhat exhausting maps for my taste; quite long and slaughter-ish, with considerable difficulty. MAP06 even forces you to pistol-start, so it may not be everyone's cup of tea. On the other hand, the maps are fun and entertaining, even if challenging. Anyway, you can always lower the difficulty to feel a bit more welcome in this world.

ARCEON
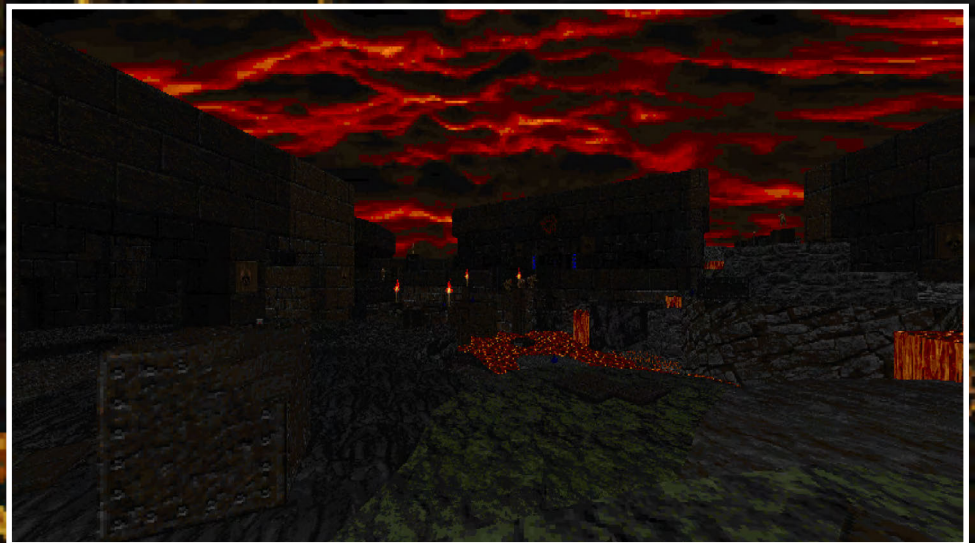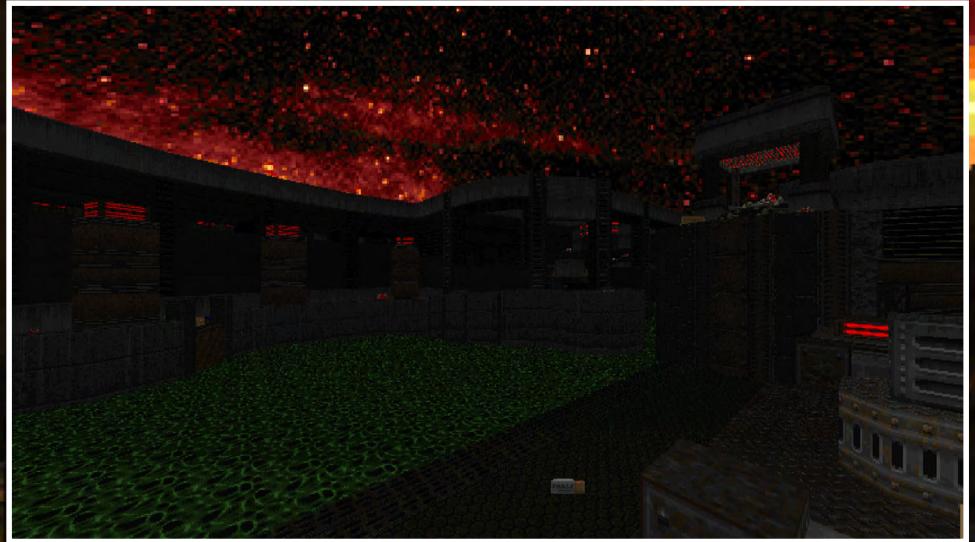
As an interesting point, MAP07 is a small oneiric credit map that gives it an attractive touch. Also, don't forget the great use of music. Each map has a well-chosen song that ideally matches the theme of the levels, which makes the experience both immersive and satisfying.

Arceon is a cool one. It is undoubtedly a quality mapset that features a handful of well-designed, attractive maps with gameplay beyond what we're used to, without necessarily being unfair. It's fast, intense and should take you an hour or two to finish, depending on your game type. I highly recommend it, it's worth it if you want to have a good time and enjoy a little tech-base in your **Doom** salad.

– Endless

ETERNAL DOOM

*by Dia Westertecher, et al –
Final Release: November 1997*

When Eternal Doom was initially released in August 1996, it was the most ambitious attempt to create a megawad under the initial limits of the **Doom** engine yet created. The origins of the project are somewhat unclear but being as such early immotal names such as *Paul Schmitz* and *Jim Flynn* were involved from the beginning, it's obvious it quickly grew into an effort to truly show the **Doom** engine's ability to render expansive environments. It's hard not to imagine that this would drive *Jim Flynn's* efforts in helping to create the very first source port engine for **Doom, Boom**.

Probably the strongest aspects of *Eternal Doom* are its visual style and level design. Featuring textures either borrowed from *Heretic/Hexen* or ones provided by an early project joiner *Sverre "Cranium" Kvernmo* (most known as the author of the infamous *Express Elevator to Hell* from the *Master Levels*) *Eternal* overwhelmingly gives off the impression in most maps of a medieval, gloomy atmosphere. This is also reflected in the story where you go back 1,200 years to medieval Europe to find no inhabitants and a few thousand pissed-off…yeah, I'm pretty sure it would be too late to change things if the demons killed everyone, and it's unclear why you make trips to the present too, but who gives a shit, I guess? The story text could have been replaced though.

There's not a bad map in the bunch either. There might be one or two that are a little on the dull side, but other than little texture misalignments perhaps, all of them feel lovingly crafted with plenty of attention given to detail. *Chris Couleur* stands out as one of the stars. Despite his maps being entirely medieval-themed, they have such thought

and care applied to them that it doesn't matter so much. There are some futuristic maps at the beginning, modern maps all made by *Flynn* and some maps which combine techbase and castle aesthetics, which was supposedly set up by past time travels. The most iconic location might be *Caco Heaven,* which appears in *Dia Westertecher's* last map as a secret area opened up by hitting a number of related switches. This surreal location has seen reference in many other wads since then, such as *Mock 2: The Speed of Stupid,* to name just one.

The soundtrack was composed by *Rick Nagel,* after he contacted *Alex Mayberry,* a mapper with his own interesting backstory who was handling public relations for the development of the original incarnation of *Eternal Doom.* While lacking *Mark Klem's* catchiness, or the experimental and oftentimes reckless nature of *Jonathan El-Bizri's,* the music contained herein is a supreme example of medieval pastiche put into a video game, as opposed to the oftentimes-violent psychedelic weirdness of the *Heretic* soundtrack. But the others are no slouches either, particularly the ones set to *Flynn* maps. One, called *"Doomin"* (made for a wad *Nagel* never finished or released) ranks very close to the best that *Jonathan* or *Mark* ever did, supremely catchy and with a melody that kind of has an 80s hard rock feel. The only problem is that the midis are a little short for the length of the maps they're in, and you may find some of them (the one for Map 15 that also appears in the first hub of the later *Daedalus*) really start to drag on.

This leads us to the biggest criticism leveled at *Eternal Doom*: the puzzles and exploration. This isn't meant to take away anything from the significant design chops displayed by pretty much everyone to varying degrees. Rather, certain maps (*Dawn of the Dead* and *Celebration of Evil* come to mind here) have either confusing layouts or some incredibly unintuitive progression. Most of these can be overcome with a certain amount of time and patience. You also need to have a certain skill for observing map layout (the likelihood of hidden passages existing behind particular unmarked walls) and switches which blend into the walls if you don't know they're there.

Somewhat leading from the existence of blending switches are the puzzles, which are particularly found in the contributions by *Bob Evans* and *Jim Flynn. Evans* is quite fascinating with a strong eye for detail and subtle clues that cannot be underestimated, but all his stuff can be figured out if you have some time to kill (though placing a skull switch behind a cobweb of the same color was probably too much). Some of the solutions to *Flynn's* puzzles are about as nonsensical as the ones in *Sierra* adventure games. You want to know how to get the floating yellow key in the vault located in *'Beginner's End?'* Just shoot at a particular unmarked point in the brown, ugly walls to pick it up! I don't want to even get into the conclusion of the TV puzzle in *Monster Mansion.*

Despite these weaknesses though, and hallways often seeming large and empty, *Eternal Doom* is definitely worth experiencing beyond being a historical curio. So long as you've got infinite patience and an attention span, you'll be able to fully appreciate it. And the combat does get kind of nasty in spots, especially when *Jim Flynn* is involved (I wouldn't call him as vise-like as the *Casali brothers*, but he can be almost as challenging if not more so at times). It may not be modern in any sense of the world, but it has a certain timelessness to it that makes it incredibly worth it if you're not an exclusive connoisseur of *Skillsaw* or modern slaughter maps.

- LadyMistDragon

TNT Goes Boom!

By The_SloVinator (2020)

I have to be honest, chief, I'm not a big fan of TNT: Evilution, let it be said. I consider Plutonia the superior version of Final Doom, but if there's one thing I must admit, it's that Evilution brought with it huge potential that, despite not being fully exploited, leaves more than enough room for the imagination to explode. This makes TNT a work that, despite not having been so praised in its beginnings, leaves the door to expand a quite pleasant legacy, and TNT Goes Boom! is a great example of how to take the beauty of Evilution, and make it better.

TNT Goes Boom! Is a 6 level mapset created by *The_SloVinator* for the 2020 NaNoWADMo challenge. The maps are created in the spirit of **TNT: Evilution**, even using the corresponding IWAD. Although the number of maps may not sound like much to pay tribute to the tremendous megawad, the maps presented here take the best of the first 6 maps of **TNT: Evilution** and create something new that despite having a different layout, maintain a clear spirit. The references and inspirations are clear, you can feel it in the air and it creates a good and charismatic vibe that will appeal to Final Doom fans.

The tributes come to light almost immediately, and they are as clear as they are fascinating. *SloVinator* manages to create a great, solid and characteristic idea of what **Evilution** is and expands on this. The maps are small to medium sized, but contain well-planned layouts that maintain a good progression, as well as considerable difficulty as you progress. The details remain well balanced, being a pretty sweet WAD to appreciate. Thanks to the vanilla visuals along with the new Evilution textures, we can appreciate a gallery of tech-bases combined with some natural terrain, creating a cohesive narrative of varied panoramas. The WAD is truly appreciable in that sense. The style is not only respected, but paid homage here. **TNT Goes Boom!** becomes even better if we play it with a vanilla-friendly source-port, and give us those sweet pixels. The crispy beauty demands it, oh yeah!

Map01

And respecting the original **TNT: Evilution**, this set of 6 maps is one that contains a higher-than-average difficulty. These are hot maps that start violently from the very beginning. MAP01 throws us into that classic Berserk massacre, or MAP06 drowns us in enemies constantly, and in general there are a lot of hit-scanners, just like the original. The maps, despite being a bit tight for my taste at times due to the high amounts of ambushes, are manageable and fun every time. The encounters are well varied and offer entertaining challenges, the kind that when you kill yourself just make you say: I'll do better next time! It's that kind of WAD that inspires you to keep playing it until you win, both for its critical beauty and its genius difficulty, and luckily, if you're not a fan of pain, you're always welcome to lower the difficulty. Nothing makes a WAD even better than offering different gameplay options, and this one has them. From ITYTD to UV, you'll enjoy it as much as I did, of course, that is if you like Evilution, but even if you don't, this is better than the aforementioned.

-Endless
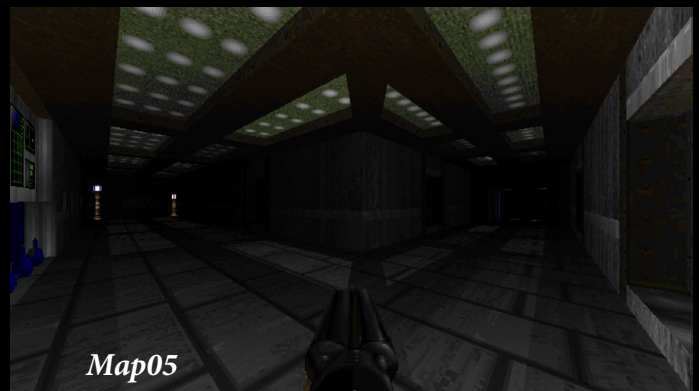
Map02

Map03

Map04

Map05

Map06

PREACHER

2018 By Darch

Preacher is here to turn you into the final weapon of judgment and destroy the demons of the earth. A 9 map WAD (with a bonus credits map) full of paganism, sins, holiness, crosses, madness and a lot of violence. Preacher is one of the 2018 Cacowards winners, and one that totally deserves it. A beauty from head to toe, full of detail, soul and a style as fascinating as it is crazy that you simply can't forget. It's a WAD as addictive as it is blasphemous, it's a beauty!

This WAD, designed by Darch and with extra collaboration in textures and music work, is designed around a Christian theme, seeking to recreate elements of the bible and combining them with Doom while using resources from other famous and iconic games like **Blood**. It's a kind of Frankenstein that would make your mom's hair stand on end if you showed it to her in the 90s, but since this is 2018, it's saved from any purge, and boy, would it be a purge. It's fascinatingly creative in its deliberate use of Christian symbolism while creating an atmosphere that is as entertaining as it is unique. A carnival cursed by the blood of the antichrist. Ok, maybe I'm exaggerating, but I love this kind of visual theme, heh. It describes itself as a musical conversion, a genre/style I've never heard of but can understand where the origin comes from. The WAD makes heavy use of music, both to evoke a sense of adventure and narrative and to draw inspiration for its visual themes. The maps are developed in a chaotically neutral manner, that is, they follow a similar progression with a well-established curve, but each map is distinct and has its own theme that is as wild as it is entertaining.

"Doom has a child with Blood and Diablo and the result is this work."

The design of the maps is one that will simply leave your mouth on the floor. It's incredible. Fantastic. As magnificent as it is enigmatic, it brings together an excellent sense of scale and delivers a solid layout that ensures your fun never stops. The maps are big, no doubt, but they're so well connected that no matter which way you go, you'll always get somewhere and you'll always be able to continue the adventure in some way or another. Not only do they look good, but they play really well! The theme varies from map to map; in some you have abandoned churches, in others you have gigantic pagan temples, and in some you have gigantic combat arenas, and even a noir map, all in absolute quality and with key consistency.

Preacher not only brings with it new maps, but also replaces a handful of classic textures with new ones, as well as sprites and new weapons. Most of these come from the classic **Blood**, as for example, Doomguy is now one of the classic cultists, and not only that, but he will randomly shout random things as if he were a Build Engine character. Although I don't understand him at all, but it's fun! The rocket is now **Blood's** incendiary and your minigun is a beautiful Tommy gun, and of course, various enemies like the shotgunner, the Arachnatron and others now have different skins to match the new theme of deep profane connotations. A beauty. And of course, not to forget that magnificent music that will make you feel like in a church choir at the final judgment.

The impressive visual quality of the maps and the gigantic scale are also accompanied by a magnificent difficulty. In ultra-violence, it becomes a glorious battle for survival in the midst of a chaotic world, fucking chaotic indeed. The maps, thanks to their interconnected design, make sure you never have a second's rest. Every meter has a new enemy to fight and each encounter evolves to become more challenging than the last, giving a cool progression that not only changes but tries to stay relevant and entertaining. I see it like a pyramid, first you start at the top with a handful, but the further down you go until you reach the bottom, you'll be surrounded by practically every type of enemy in a dance of extinction and blood. The combat is frenetic, intense and doesn't stop for a single moment so I can definitely say that it's not for everyone. You will need a firm trigger and a bit of patience to overcome the encounters that at times can become full slaughter. Luckily, the maps aren't tight on resources and you'll always have more than enough ammo on hand to defeat all your opponents, which means that even though the maps are pretty damn crowded, they always feel balanced, fun and very intense.

Preacher is fascinating and one of the most unique WADs ever. Its beauty lies in having a theme that combines incredibly well the demonic nature of Doom with the pagan essence of Blood, and at the same time, gives it a unique touch thanks to its fascinating level design, reminiscent of Diablo. A great game from start to finish that you will enjoy beautifully. If you don't have much free time, don't worry, there are only 10 maps in total and most of them take about 10 minutes to finish, so grab it and go clean this world of sins, Preacher.
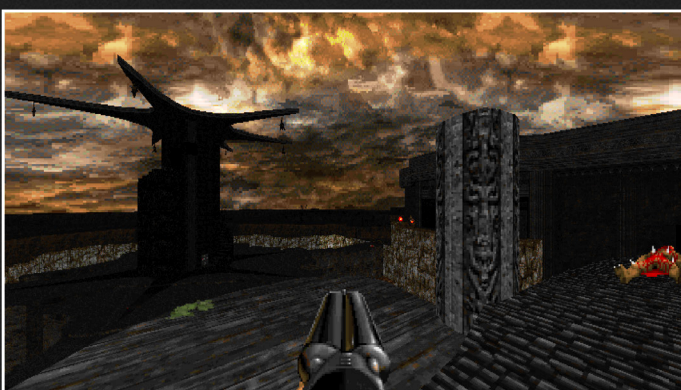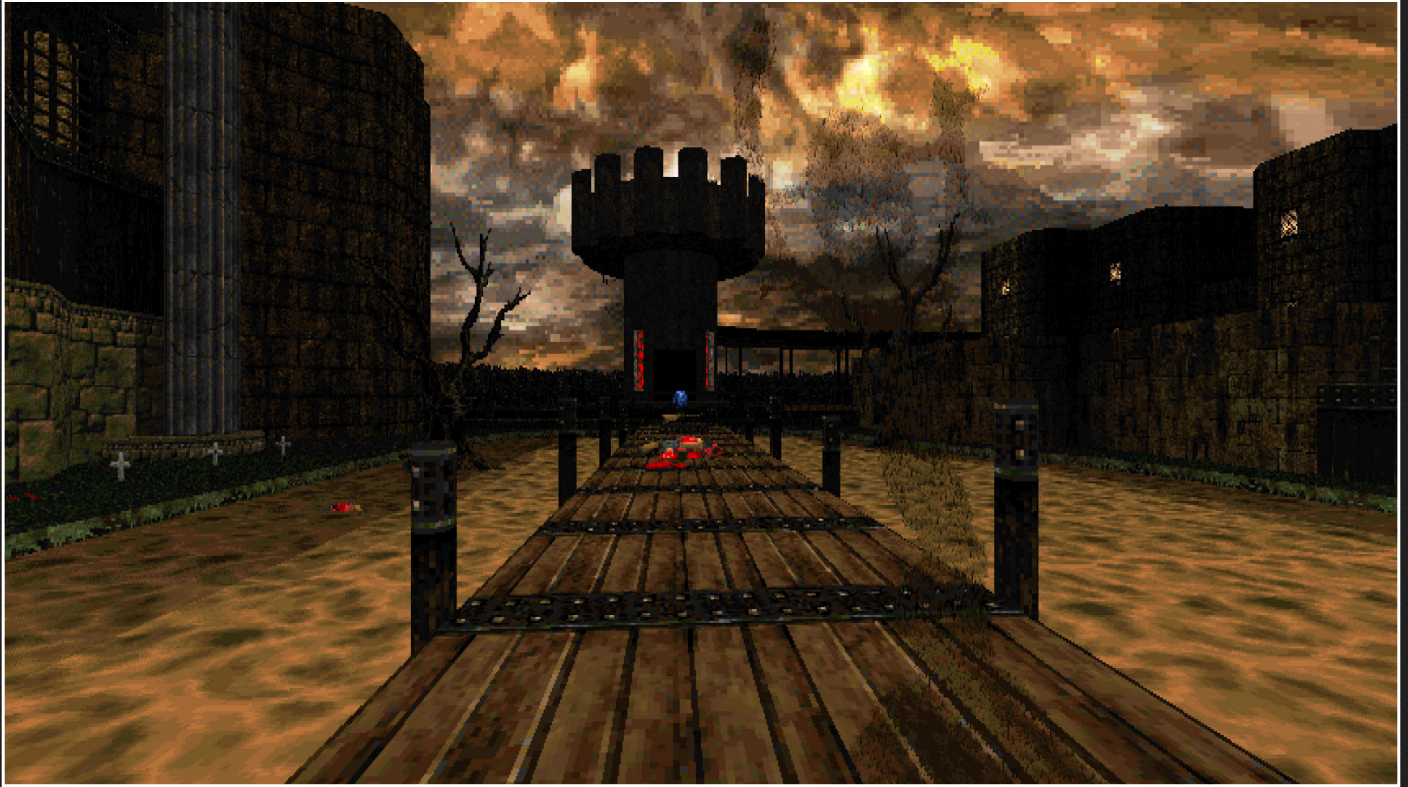
AVACTOR

Eradrop (2018)

With Doom's sci-fi setting establishing a lot of tropes in map design, many creators have attempted to fill the lack of more natural architecture. **Eternal's "Epic"** series puts the player into ancient Egyptian ruins, navigating aqueducts and tombs while staying true to Doom's gameplay. Even more recent releases such as **Jaska's "Lost Civilization"** take place in contemporary land masses and formations while maintaining the game's fundamentals. A transcendence of the usual orthogonal techbases, these mapsets are a different walk of life.

"Avactor: End of the Fifth Circle" is a twelve level WAD by Eradrop set on an indigenous archipelago. Mayan temples are overtaken by a thick and luscious jungle, surrounded by weathered rock. Skulls litter the grounds, as the demons' influence on the land is made very evident with the decoration. Much of the layouts of these levels are like the aforementioned WADs: navigating the forest and looking for secret passages into the ruined structures. The expansiveness of these environments is striking, and nearly every map in the set will last over half an hour as you trek through history.
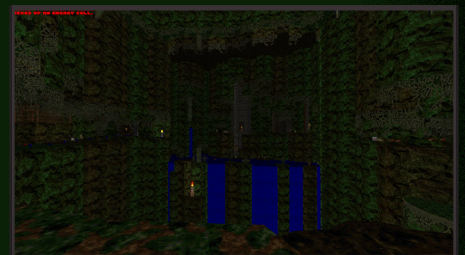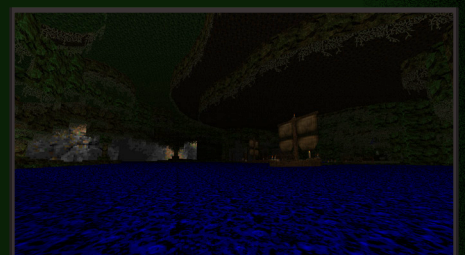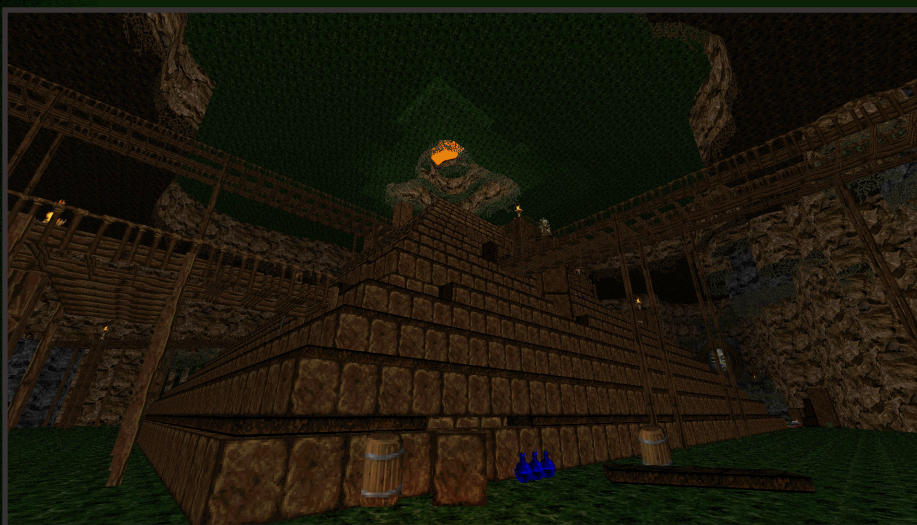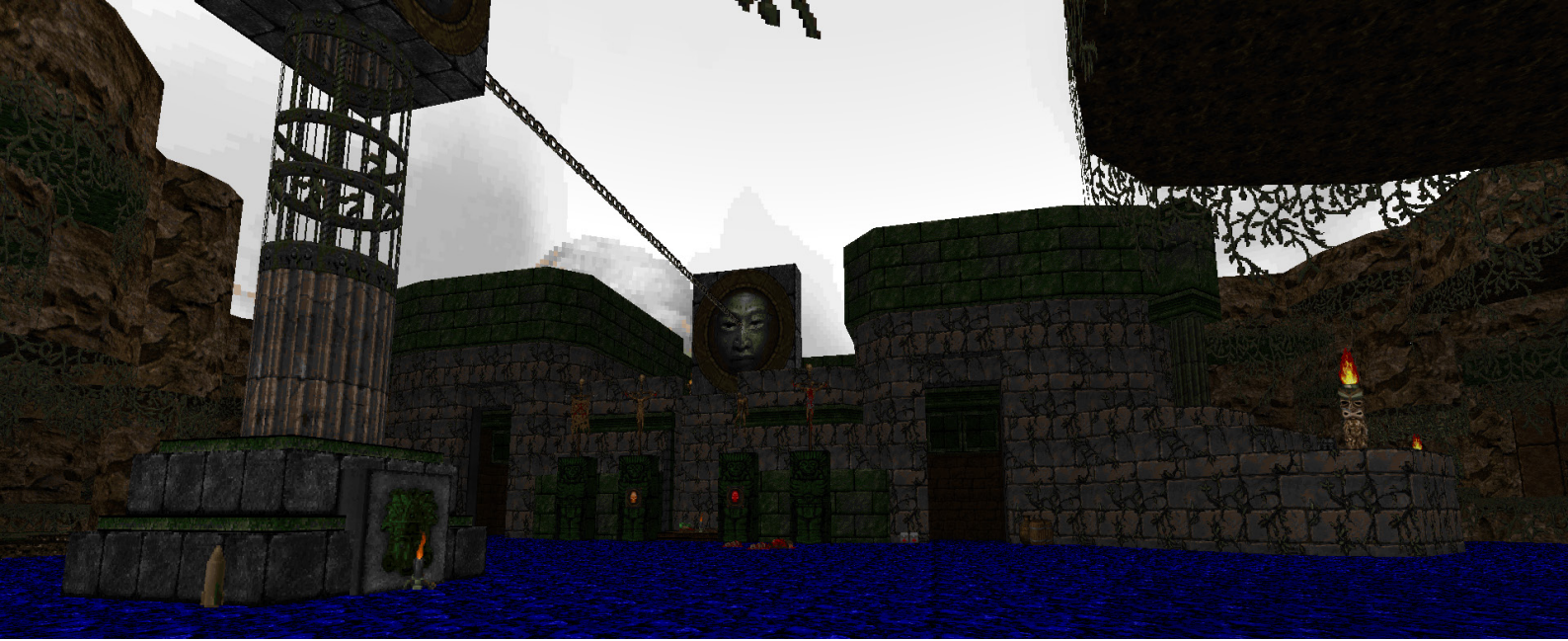
One of the first things you may notice is the appearance of your foes. The demons on this island are adorned with tribal cloth, and armored with bone and rudimentary steel work. Their projectiles are also much different, appearing more like spirits than hellfire. The changes aren't purely cosmetic, as some monsters, such as the Cacodemon, have been rebalanced toward being more of a glass cannon. There's even some new forces, ranging from ironclad tanks and turrets, to the ferocious BFG spewing Big Brain. Eradrop is no novice when it comes to graphical elements, as he pieces together most of the sprites himself with flawless results.

Similarly, to the atmosphere, Avactor is dastardly with its fights. The architecture of the temples is very akin to Indiana Jones, and you'll find yourself having to fend off demons whilst avoiding the devious traps within the structures. The latter maps devolve into full on slaughter, as droves of demons populate ritual sites. Make no mistake, these levels are incredibly unforgiving to first timers, and those that can't figure out how to handle the challenges of the land will meet a quick end. One group that is seemingly ostracized from Avactor's flow is Speedrunners. The grueling length of the maps makes multiple attempts frustrating, and the Lost Soul changes make for an inability to properly track kills on its intended sourceport. The biome may be very unfriendly, but this uncompromising design greatly assists in the thematics of the maps.

What's amazing about this WAD is how it managed to create such a fresh and vast environment while still managing to feel like it belongs as a Doom mapset. The changes made are not egregious enough to separate it from the source, and the compliments to Doom's purpose as an intense action shooter give Avactor a legendary status.

- General Roasterock
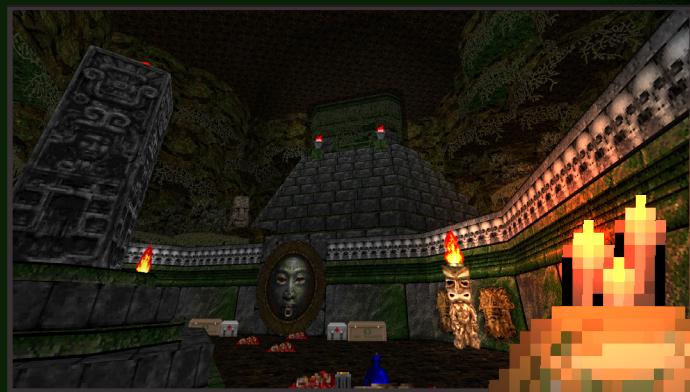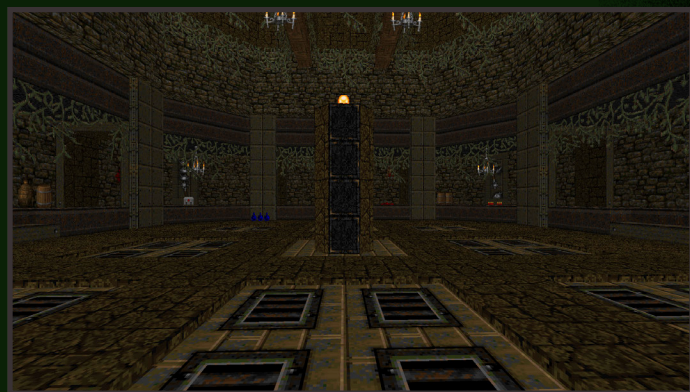
40 Minute-r

Oh, speedmapping. Some love you, some hate you. Nah, what am I saying? Everyone loves you. A fantastic way to increase your skills, practice your mapping techniques and create maps non-stop. Masters of this skill are able to create megawads in record time, but other authors, even if they don't get that far, can create things that are simple, easy to admire and honestly fun from head to toe. This WAD is one of those cases. *40 Minute-r* is a mapset of 14 maps designed in the time limit of 40 minutes, quite limited! But still, it delivers more than enough in all the necessary factors to make me say: This is fun.

14 maps designed in less than 40 minutes. You would think that you probably wouldn't find much quality in this kind of mapset, but surprisingly, and with good grace, this is not that case and it is a WAD with a solid, decent and sympathetic sincerity in its conception and design. The maps are made, in sweet speedmapping glory, with the vanilla textures unaltered and unchanged, yet the design of each map is, not only consistent, but unique and tangible in each new map. The time constraint is noticeable, no doubt, but we can easily see that the author set out to create these maps with an idea, with a base, and expanded upon his skills to deliver unique and entertaining things.

The layouts are simple, without much complexity and have a palpable charisma that, in my opinion, is due to the brilliant use of vanilla textures under a new, more brutal but short layout of design.

It should be mentioned that this WAD is brutal. Don't expect much balance in terms of skill-levels, but if you're a player who likes action in constant motion, you'll get it right from the start and in good portions. The maps are quite compact and with varied designs, and for this, the author has also complemented them with an interesting placement of enemies that create an orchestra of pure violence. In a way, these are small slaughter-ish maps but manageable even for people with few skills, like me. Although I'm not a big fan of this type of gameplay, I found these maps to be the exception. They are fun, fast, challenging and I think they will be quite enjoyable for speed and adrenaline fans. One way or another, this is a great, short and sweet mapset that you can finish in less than 30 minutes and enjoy from start to finish!

– Endless

When we hear the word *Rapidfire*, what is the first thing that comes to mind? Action? Intensity? Adrenaline? Chaos? Possibly all that combined under a red-hot heat. *Rapidfire* is not just a word, but a title that makes an ideal tribute to this great WAD of 6 maps created for vanilla by the master jazzmaster9.
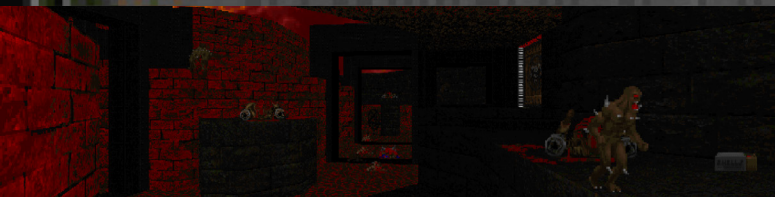
These maps are designed with the beauty of OTEX, despite being vanilla - a combination you don't see every day. The maps have a fantastic and varied style ranging from traditional tech-base to a bit of Plutonia, and of course, more modern themes that combine excellently well the hellish with the technological, as well as the grotesque. The maps do not have a specific visual theme (apart from OTEX) and each follows a different variety of theming that changes according to the level design and at the same time matches the gameplay style. The maps, in this way, flow very well thanks to a good variety that, despite being divergent in style, maintains a great balance between quality and number. Sure, there are only 6 maps, but each one is distinctive enough to have its own personality, which is something I really like.

The maps vary not only in their style, but also in their gameplay. Rapidfire describes very well the type of combat that we will find here in Ultra-Violence: Fast, intense and without rest most of the time. The maps are staggered in difficulty, as well as progression, but from the beginning it is clear that the action is one of the priorities, thanks to a good level design that makes fantastic synergy with the gameplay. Not only are the battles intense and well-designed, but they also offer a variable dynamic that is engaging and creative. The final map is not your typical combat, and sees you throwing yourself into an arena against a pair of Cyberdemons - that's an example of how these maps offer something different on every plate.

It may be short and modest, but it's the kind of map that is subtly enjoyable without taking any kind of pause. Rapidfire is fast, entertaining, fiery and with a good style that is as consistent as it is varied, offering you at least an hour of gameplay or 30 minutes, depending on your style.

-Endless

RAPIDFIRE

(2021) By Jazzmaster9
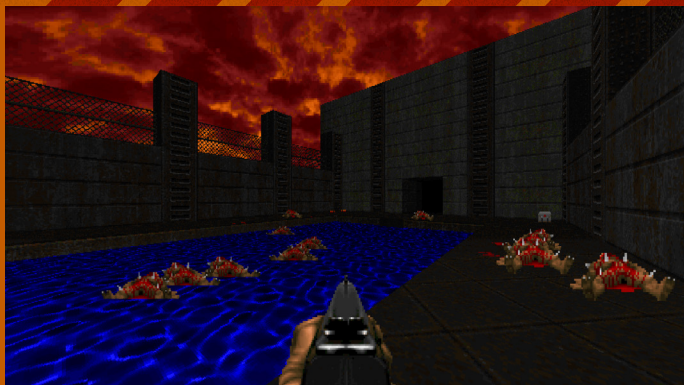
Among the forgotten jungles in lost lands, lie the ruins of ancient civilizations; cursed to eternal doom, ruined by time and the passing of life itself, nothing but distant echoes of the ancient ponderous glory that once burst forth from the heart of the jungle.

A brotherhood of ruin dedicated to praise the last of the lost temples...

Brotherhood of Ruin: The Lost Temple

(2013) By Kristian Aro

This is The Lost Temple, a single-level WAD (and sequel of sorts) created by the prolific Kristian Aro. With a theme around Mesoamerican architecture, green colors, moss and many demons, we have what is, along with such iconic WADs as Avactor, one of the pillars of this type of visual theming. Full of fascinating scenes, incredible scenery, dynamic and violent combats and a lot of beauty that explodes a hundredfold thanks to its originality and fascinating recreation.

It is a single map but one of considerable size and full of absurd detail. One of the biggest fears when it comes to the word big, is to think that it brings complexity or confusing layouts, or worse, puzzles, ugh, but luckily, Lost Temple is simple in its design to recreate a layout that is understandable enough, where, despite the magnitude of the map, we can play it from start to finish without getting lost, unless we really have terrible navigational instincts. The map is mostly a linear level,

with a well staggered style of progression that presents evolving scenarios as you proceed. Devoted to Mayan structures, Aztec pyramids and generally Mesoamerican-inspired constructions, Lost Temple is a marvel to behold. From the juicy texture work to the depth and level of each room. The variety is considerable and we can come across a good gallery of scenes in which we simply have to stop for a few seconds to admire it. It is as attractive as it is fantastic, but at the same time, it retains a certain level of modesty that gives it a unique touch. It doesn't try to overstep its bounds and maintains its own limits in its own way, while offering something that is as original as it is wonderful. The variety of areas is amazing and makes the journey worthwhile no matter how long it takes; from the simple starting area with corridors, crossing fantastic pyramids, going through dark temples and even traveling through caverns. It is simply beautiful.
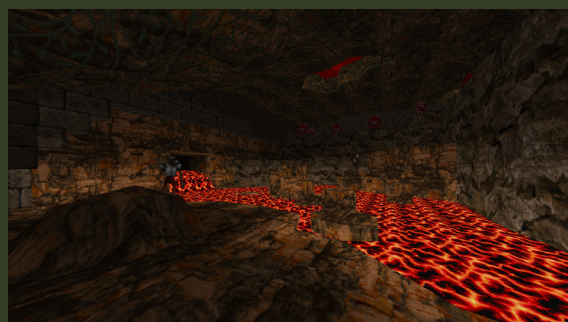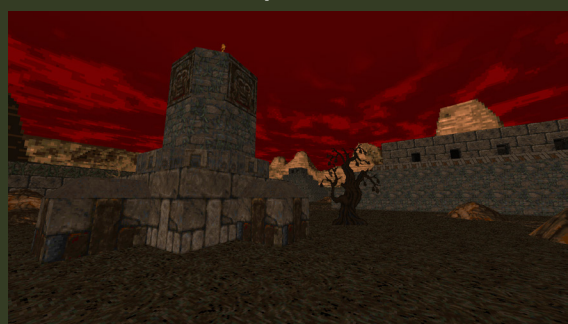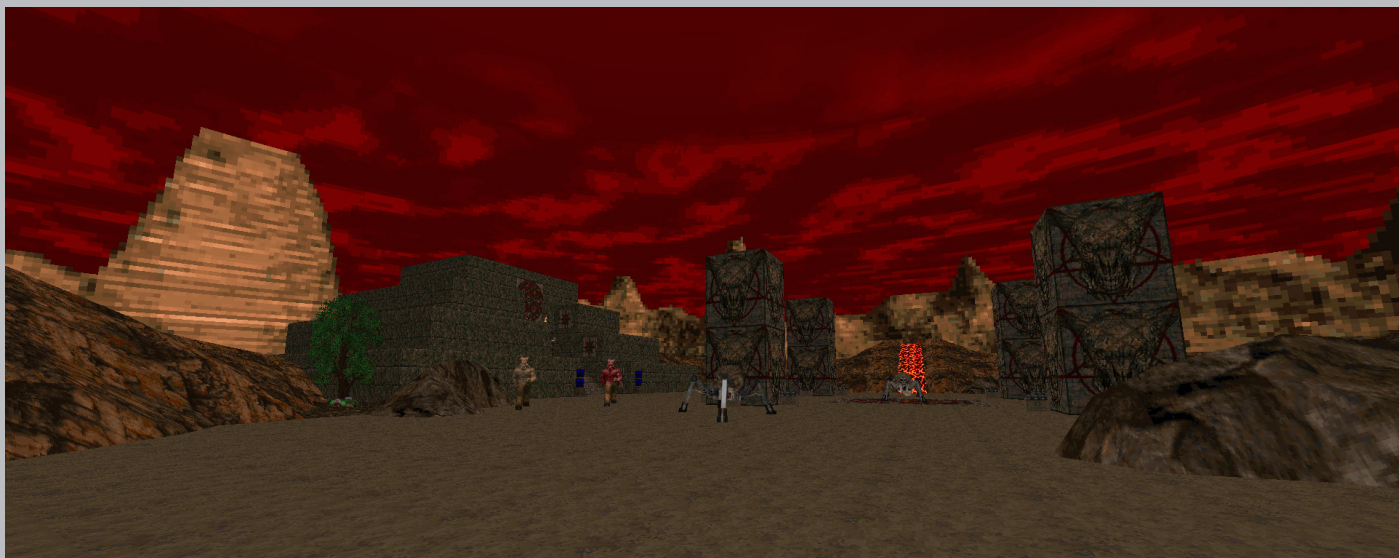
The combat is probably one of the things I enjoyed the most. Like the linear development, the gameplay in turn feels quite progressive and simple, without being too extravagant or challenging, maintaining a good balance between encounter and level development. The enemies are varied and there are a few surprises, but there is always room to maneuver and more than enough items to survive. Some encounters function as small arenas against mini-bosses, and of course, we have a new fantasy enemy that does that task perfectly well. By the time we're done with the map, we've cleared as many battlefields as we have demons, and we end on a high note thanks to a cool ending that leaves us with the satisfying silence after the storm. It is, in every way, the ideal map to me.

- Endless
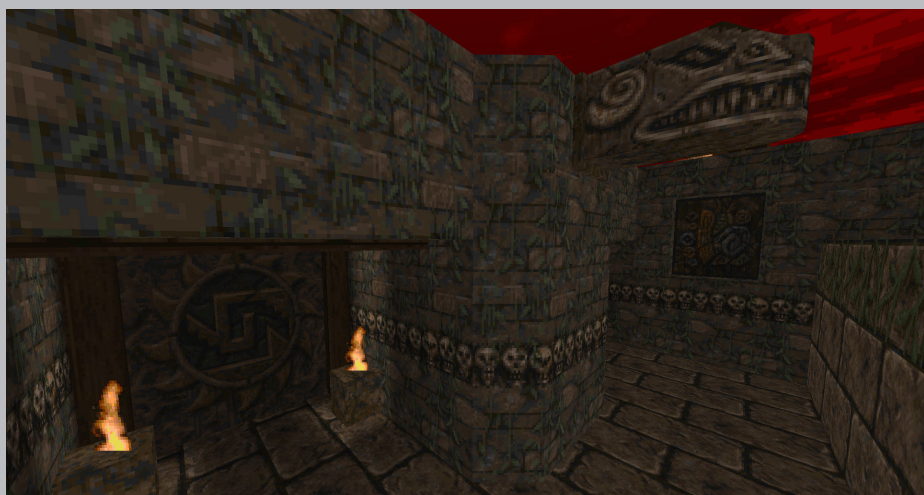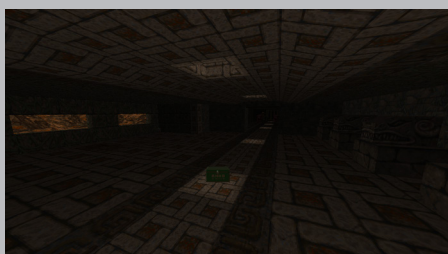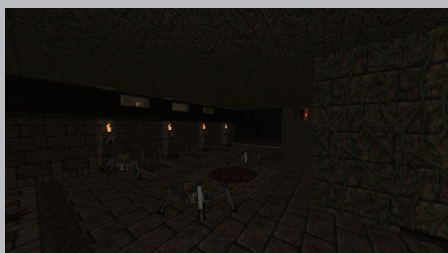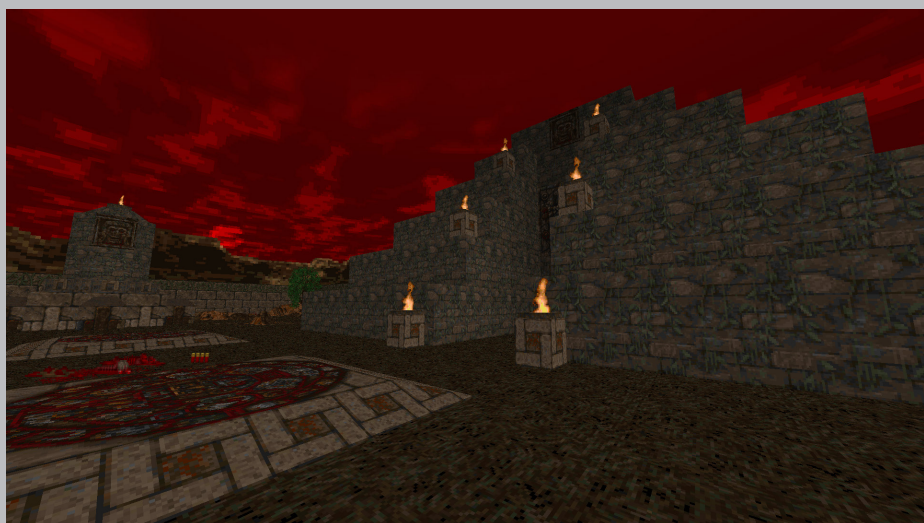
If you love Mayan/Aztec-inspired settings, big and detailed maps, extravagant views and a fair challenge, you'll love this absolute beauty. Play it, right now!

ELF GETS PISSED

(2016) rottking

Hello again my fellow heretics and happy Halloween! While I don't have anything particularly spooky, I might frighten you with the fact that I am reviewing a ZDoom based WAD (gasp!). To be serious though I have used ZDoom ports before, and this wad will require it, but it isn't any sort of heavy modding except for an additional weapon. As to what settings it doesn't specify in the txt file, but it doesn't require any fancy rendering, and indeed I ran it on LZDoom just fine without any issue and I imagine you could run it on the last version of plain ZDoom fine. Elf Gets Pissed (boy does that describe the story in a nutshell) replaces the first episode with a full episode set of action-packed maps that are worth a try. For gameplay footage dwars is a good go to, and indeed is how I learned about the existence of this wad so that is something worth checking out.

Layouts

in this map can be interesting and are designed to facilitate the frantic combat of Elf Gets Pissed with plenty of room to move if you pay attention to your surroundings, but not giving you complete freedom. Overall, in terms of aesthetics I believe there are some custom textures, but they blend in so perfectly it is hard to tell, but some texture changes are credited in the txt file. The focus though of the maps is the combat and they look nice enough to facilitate it with some organic layouts and a good feel, each one using your fighting space to provide challenge, or advantage to the player.

Difficulty

is turned up a bit from stock or from the previous wad I reviewed UnBeliever, but I didn't feel the challenges were unfair. You have plenty of resources to use in terms of ammo, but you will have to be careful to ration your health at least higher up as you will not have as much, and the wad definitely rewards quick thinking and sound strategy for solving its encounters. One of the great points of the wad is the excellent use of the monsters and the exploitation of their strengths. You will find Iron Liches serving as turrets to cause you trouble, larger enemies like skeleton warriors and golems to block things off and give you waves of projectiles, and imps will constantly attack you to make your life annoying. This use keeps things interesting, and it generally feels like there is a reason a given enemy is present and what solutions are offered for you to tackle them - especially in terms of the map layout and item/weapon placement.

Short and sweet, just like the other wads I've reviewed, and I recommend it to anyone looking for a well-crafted fun Heretic mapset. Fire up your ZDoom, because it's time to get pissed!
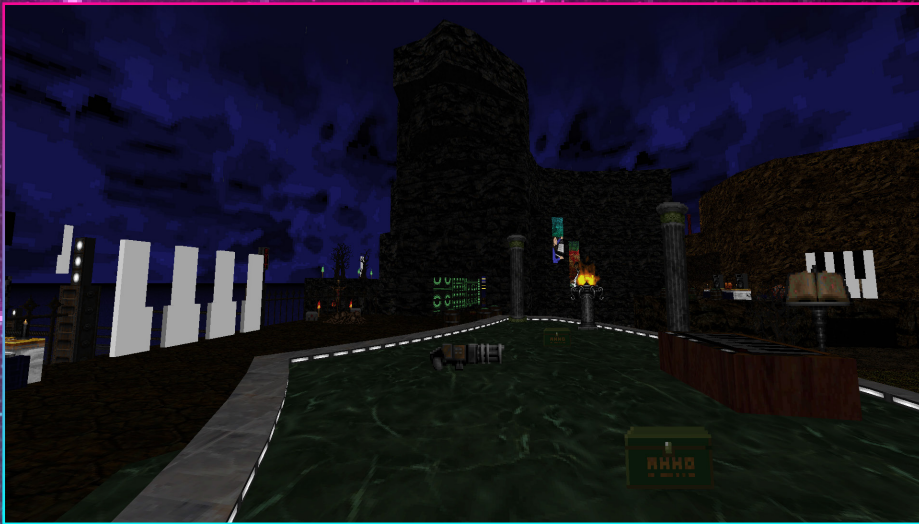
- Eric Claus

THE KEY NOTE IS HIGH.
THE SUNSET IS ON.
BLAZER READY.
SHOTGUN READY TO GO.
SYNTHESIZE ME THIS!

DOOM MASTER WADAZINE SEAL OF APPROVAL
APPROVED

THE MASTER RECOMMENDATION #16, PRESENTS...

DUNGEON
SYNTHS
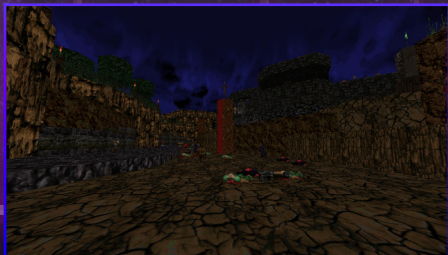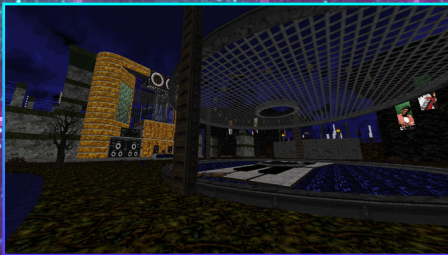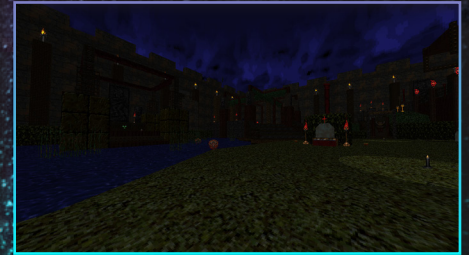
Okay, we all know what cyberpunk is, right? We usually think of futuristic places within a dystopian reality, with a fashion style that is off the charts, and amazing cities full of strange cultural advancements that combine the artistic style of the past with the future. *Ray Bans* is back in hip and, above all, the music. Well, now, let's imagine that style, but inverted. Instead of cyberpunk make it dungeon synth. Imagine *Miami Vice* and the sweet sound of a psyche-delic moog, echoing through the catacombs of a lich king defending his treasure with cultists and demons. **THIS IS DUNGEON SYNTHS.** An ode to originality, to synths, to fantasy and to the future, all in one package full of personality, charisma, wonder and a lot of fun. Inspired by the classic music of the 80s, together with the fantastic world of fantasy and even a bit of straight dungeon synth genre *(black-metal inspired by fantasy literature, something quite complex to explain in a few words)* and the result is as unique as it is charming. A work that, not only deserves all praise, but much more.
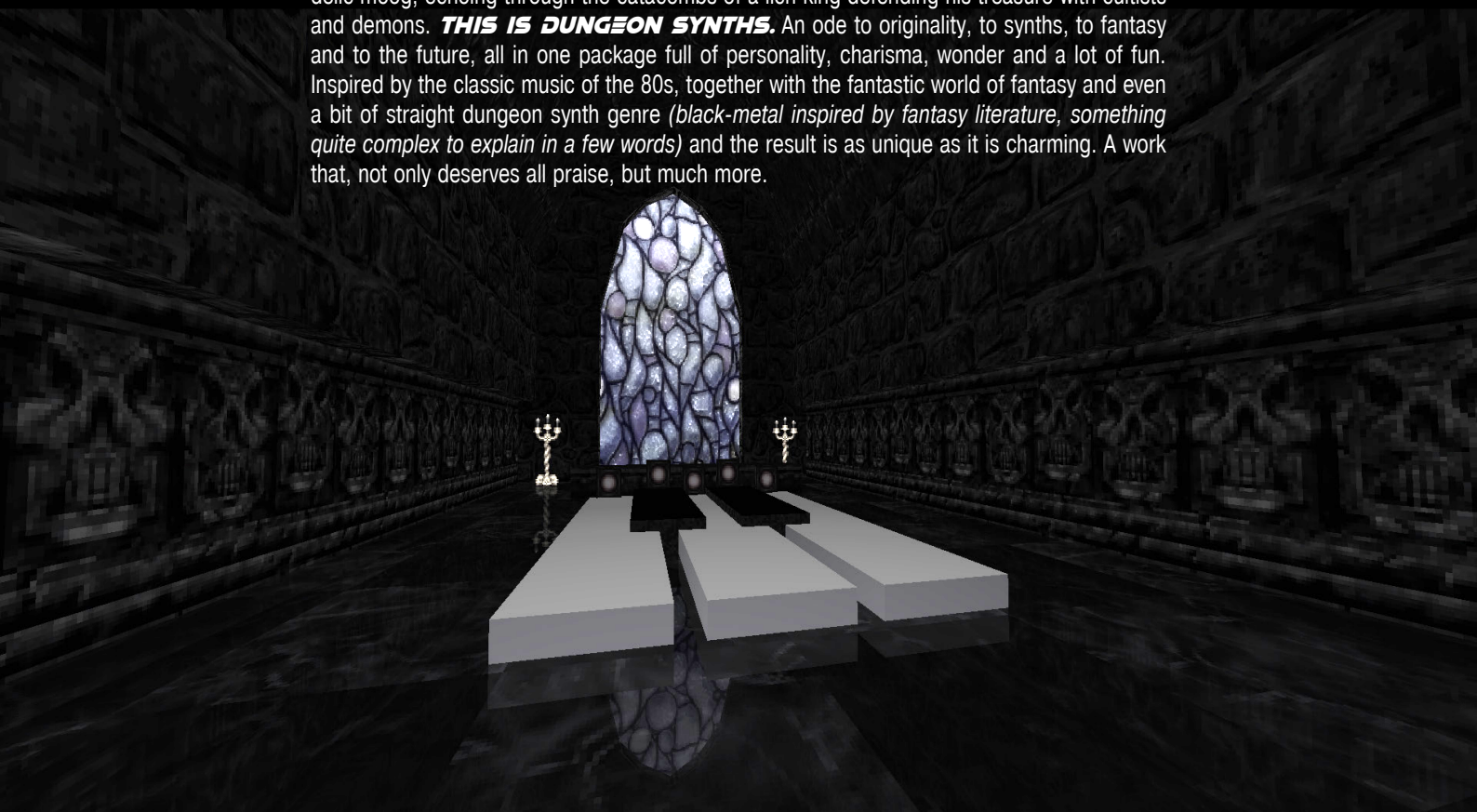
DUNGEON SYNTHS is a 10-map WAD that is unique in every way. Its visual theme is so fantastic that it makes you want to write a high fantasy epic adventure book about each of its maps. There are medium to very large levels where each one offers a unique, fascinating and well cared for style. The detail is immense but probably, better than that, is the great coordination of textures, design and in general, the fantastic architecture of cathedrals, castles and others. Consistency is key, which creates a good style that is fully felt thanks to an immersive environment, so immersive that at times it feels oppressive thanks to its dark and tetric style. All this may sound like your classic WAD set in dark fantasy, but this WAD offers not only the aforementioned archetype, but a new subgenre. **DUNGEON SYNTHS** gives us, in its very name, the perfect encapsulation of what we will see inside this WAD. Not only darkness and levels themed in castles and cathedrals, but also combined with an attractive theme where the synthesizer keys come to life to forge new worlds based on the sound of eighties music. Steel rusts under the rain of new worlds, to the sound of electronic music crossing the dimension itself. Each map brings with it a unique and attractive design, where each map has its own personality and can be highlighted one by one thanks to its good style and the creativity of its authors. From the first map, to the last (which I'm sure will leave you asking for more) is a unique visual experience like no other. We've all played more than a few maps set in dark fantasy, Heretic is practically a whole game based on that, but I'm very, very sure that none of us have played the intrinsic theme that **DUNGEON SYNTHS** provides. It is, quite simply, beautiful.

The general theme is that of exploration in fantasy worlds. There are castles, cathedrals, fortresses and ruins forgotten by time, accompanied by colors, synthesizers, stylish demons and lots of violence. The new texture set does a wonderful job of showcasing the new theme, and the new demons (as well as new skins) perfectly complement the weird and fun style. Every map feels like a trip, and every trip is one that will be worth it. Here it's not just about getting to the destination, but enjoying the journey - and enjoy them you will, thanks to the fantastic quality, great style and superb execution. The quality is consistent for the duration of the entire WAD, so at no point will you say: "Oh this is worse". Nope! Not at all, each map is a work of art and each artist took it upon themselves to create something epic, so magnificent that you'll either be shooting demons like crazy or taking pictures like a maniac, or both. That's just how freaking great this mapset looks and feels.

This project also marks the first installment in the **DBK series**, directed by **Big Ol Billy** with contributions from a handful of veteran authors who have been creating in different fields for many years. Each of them has their dose of experience at the ready, but this is probably the first time I've seen a series release of such high quality. It's intimidating! The design, the cool layouts, the excellent progression curve, the riveting combat and the gorgeous visuals are out of this world. Without a doubt this is a select group of authors who are more than just WAD designers, they are craft artists. Heck, there's some neat tricks that will leave you with your mind blown away, like monochrome dimensions and flying keyboards, and even more. My respect to all of you guys, you have made something epic that I adore.
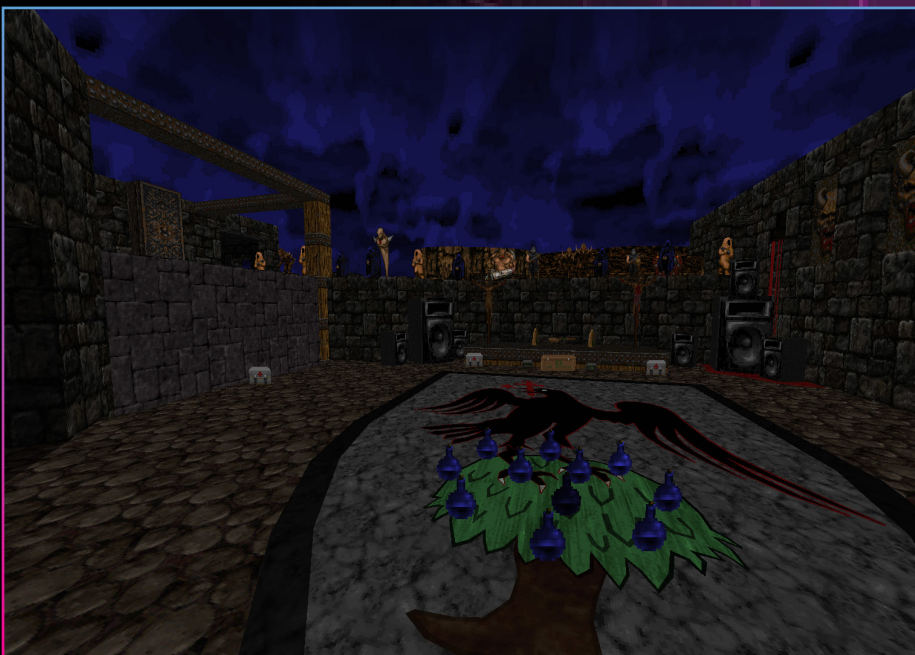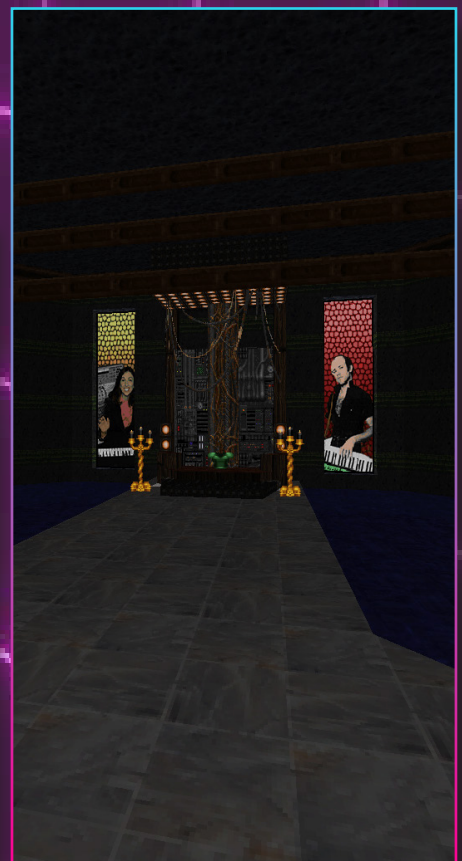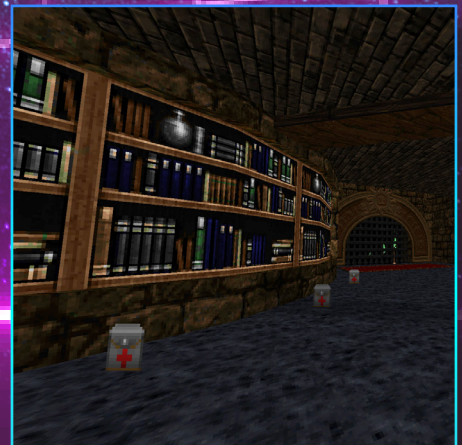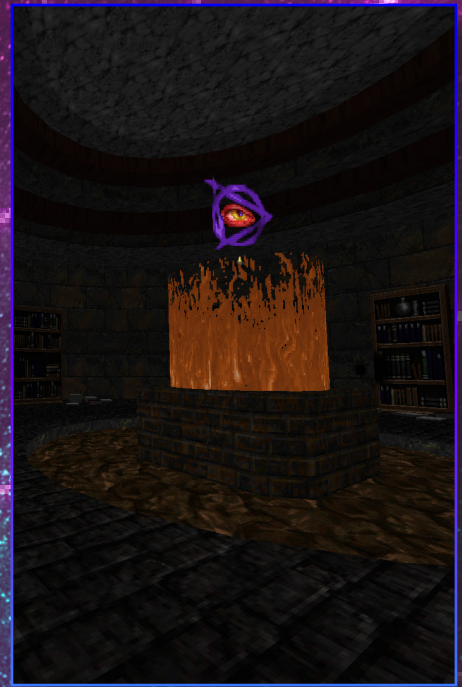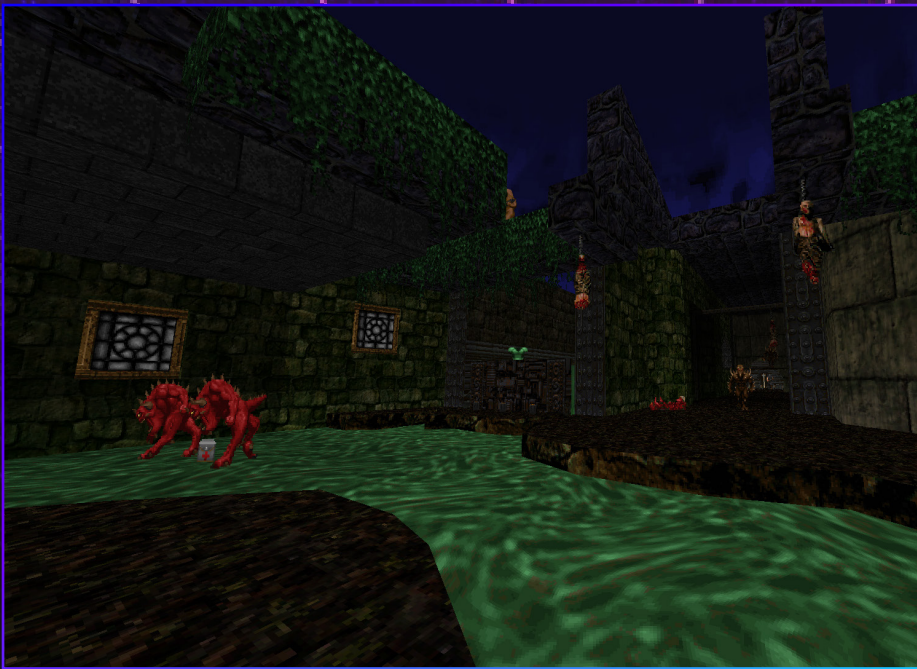
Of course, this 10-map WAD is not only pure show, but also pure action. The maps are great to look at and admire, but they are also fantastic to play. No map overstays its welcome, and each one is as fun as the last thanks to a good difficulty curve. Combat is above average, both in quality and difficulty, but it's not too stifling to get jaded or too slow to get boring. It offers a balanced challenge that welcomes all types of players ready to take a good bite. There is high ammo, lots of secrets and more than enough items to survive through hordes of enemies. The maps offer distinctive encounters that, thanks to their excellent design, maintain a constant, adrenaline-filled flow of action. Don't expect slaughter, but there are a few surprises that can catch you off guard and devour you if you're not careful, as happened to me more than once.

This mapset also features new enemies. Not only remodels the skins of the originals, but also adds a couple of enemies ready to give you an interesting welcome. From the classic Vore to a kind of living mine that will make you paranoid. Not only that, it also brings with it one of the most creative and unique Icon of Sin fights I've ever seen, ending the mapset on a high note as loud as it is magnificent.
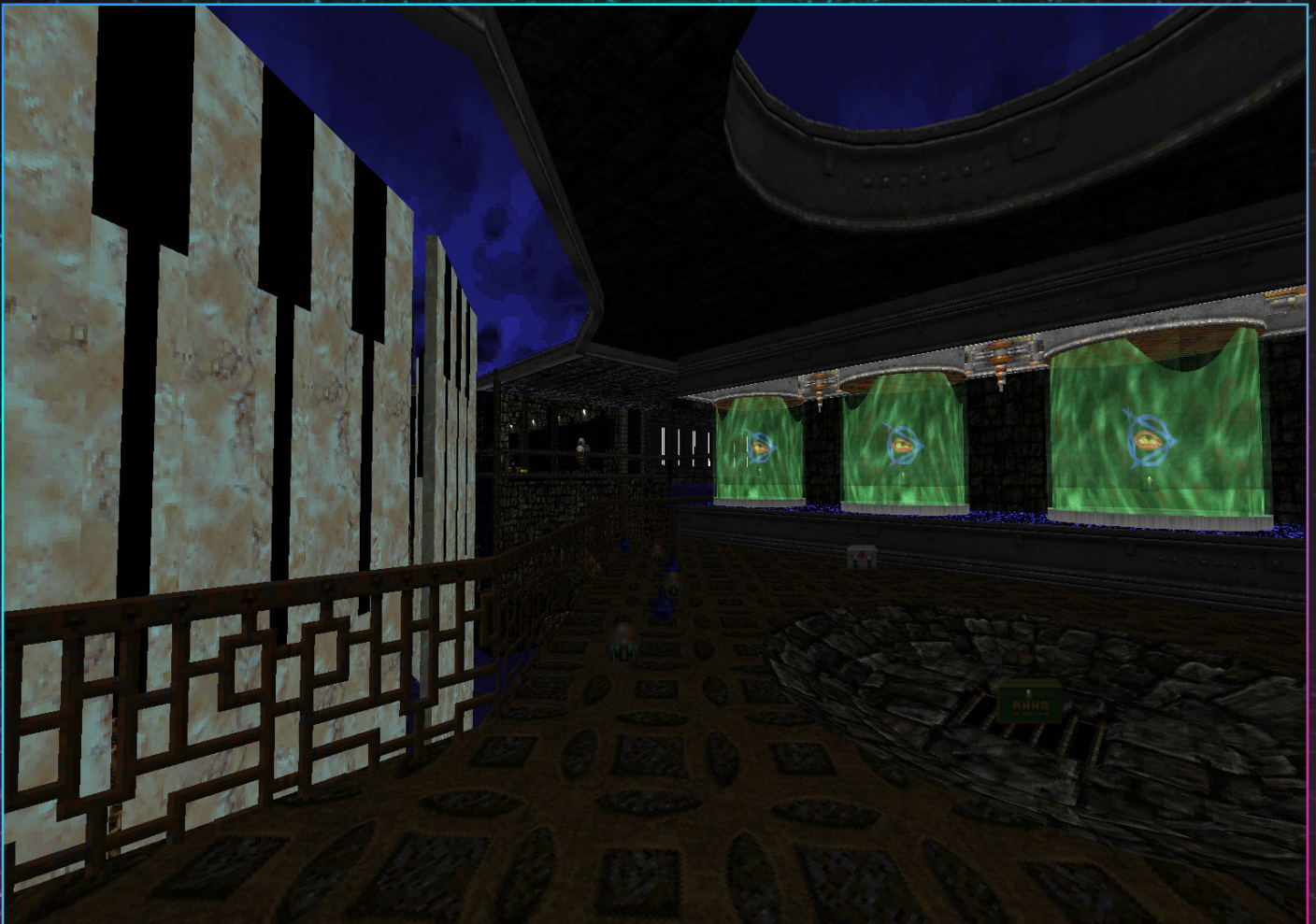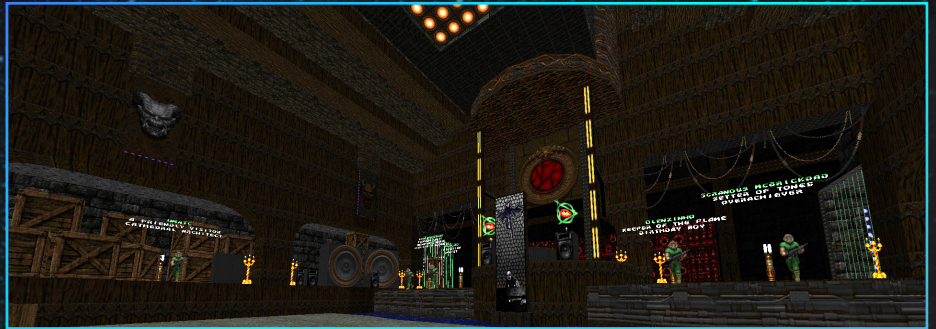
Get ready for some fights that will put you on the edge of your seat. The first few maps start off steady, with a bit of difficulty, but as you progress, the challenge becomes clearer and the WAD becomes a symphony of destruction. And oh, speaking of symphonies, what music! This WAD features some great music that makes you want to put on sunglasses and silver armor to destroy demons for eternity. An ode not only to synths, but to dungeon synths, baby! I'm pretty damn sure you'll have a blast not only through your eyes and fingers, but also through your ears, hell yeah!

-Endless

DBK01: Dungeon Synth is a pure work of art. It is magnificently creative and consistent for its entire duration. Versatile in gameplay but always fun. It combines themes as sparse as it is cool, and makes you think that no one has ever thought of anything like this before. It's great, not only for being quite original, but for being original and at the same time, great. Creativity is an important point but if you don't have the vision, you won't get far. These guys have vision to spare! With this, and much more, I am happy to say that I am proud to award this WAD with our **Master Seal of Approval #16**. A magnificent piece of work that you must play now!

WADAZINE SEAL OF APPROVAL

APPROVED

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dBk01

Newstuff on

DOOMWORLD

1. Run like Hell - Map02 "Break on Through"
2. NaNoWADMo 2021 - The month-long mapping challenge! (starts October 1)
3. One new short map I made
4. 5 Maps with only 100 Lines
5. AllSlayer Map and Texture Packs Underway
6. Speedmap contest (3/32 maps delivered)
7. Tricked and Trapped - Mapset
8. [in progress] — Sigma Experiment - my first small UDMF wad
9. 100 Lines single map
10. THE GOTHIC MEGAWAD
11. Blasphemous Experiments: an episode for Heretic
12. Ambient Doom [1.0]
13. 32in24-15tex V2 but it's different. SoftFX expansion for mappers!
14. ZeBex - A Really Cool DeHackEd Patch!
15. PUSS XI: ANNIVERSARY UNDER THE SEA [September Speedmapping Event]
16. [GZD/LZD] REBUVRO+NeuralUpscaleX2 Fixed for Freedoom
17. Forgotten Screams- a collection of 3 unreleased maps
18. Map that I discontinued
19. My first micro Slaughter Map
20. Angry Quilt 2 - a limit removing map for Ultimate Doom
21. E1M1 Remake map
22. Enigmatic: Complevel 9 Speedmap by Jacek Bourne
23. Brutal Hell Royale - Battle Royale for Brutal DOOM (BETA, 11 MAPS)
24. It's All About the Benjamins (<=100 Line Vanilla Doom 2 Map)
25. My first Plutonia map (Very short vanilla Plutonia map)
26. Ultimate Doom remake maps by me
27. DOOM: Rebuilt (BETA)
28. THATCHER'S TECHBASE - a 4-map Boom wad by Doom Daddy Digital
29. Fearfully Frightening (Vanilla) |
30. Pig Station
31. Working on a hardcore remix of Initiation Temple
32. First Doom Map

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NIMBLE NEWSTUFF
MENTIONATIONS
EX

by LadyMistDragon & TheNoob_Gamer

PUSS VII: Rowdy Rudy's March of the Speeddemons
by Various

Finally, almost two and a half months after Imperfect Hatred was released to /idgames in its final form, the same has been done for its successor project! March of the Speeddemons is a spinoff of the popular and Doom-kid-created Rowdy Rudy's wad series. And interestingly, if you don't include the bonus maps from Rowdy Rudy's 2, this has more maps than both wads released combined.

The story is basic. Basically, there's this new group of bad guys called the Speeddemons and you're basically visiting each of their bases to stop such evil plans as detonating a train under a military base, overflowing entire communities with radioactive sludge, and, quite stupidly, storm an island to prevent the launching of 'nuclear bambinos' - and no, I do not know what that is!

The take on Rowdy Rudy presented herein is quite interesting. While still featuring slaughter-like combat, everything has a more spontaneous feel to it, as a rule. It takes some getting used to Rowdy Rudy's faster-firing weapons, but by that point I was in business.

Highlights to me would be Cheesewheel's Map 02 (after punishing players with plasma troopers in Jungle Boogie, he gives us so much more freedom) both of Muumi's maps, and anything by Peccatum Mizhamiz. I'd particularly like to highlight "Deadly Attraction" though. Breaking entirely from the usual military base theme, it takes you to a park with a gazebo, where you blow hitscanners to shreds while ridiculously hyperbolic references to maps with a ridiculously high

UAC Evil Part 3: Limitation

monster count flash across the screen. Later, you end up in an elevator and encounter a series of switches which you'll have to use in order to collect all 3 keys and exit the map.

The one thing that may have been a downside was the decision to put all five of Death Bear's maps. Now, Death Bear is quite a talented mapper, but not to such an extent to put five of his copyrighted music-blaring (Know Your Enemy!) adventures in a row. If you want to maintain narrative continuity, continuous play should have just been allowed for these maps. Having said that, Sludgeworks Showdown Part 2 is a strong finale to the set (4 Cyberdemons, wow!) but the drag was getting quite serious at the end. Even though the next few maps have rather limited scope, the change in aesthetics proved to be a welcome one indeed.

Sanity
by Under Kanal

Plays in GZDoom. A single room. I have no idea why some people upload their first Doom Builder efforts when it's obvious that they'd just figured out how to do something basic. It's literally just a STARTAN room someone learned from a tutorial.

Are You Sure
by Under Kanal

Plays in GZDoom because it uses Hexen format which makes zero sense. After leaving the room you're in, you're confronted by a Demon and an SS with nothing but a chainsaw. The switch in front of you will exit the map but the key in front of you opens a door with no one in it. An anonymous wall on your left you need another key for, will open a room with shotgun guys and a Spider Mastermind with a BFG.

UAC Evil Part 3: Limitation
by Dyshoria software

For GZDoom and replaces Map 02. After several months, dyshoria software finally returns with a map that is vastly improved over his previous efforts. Featuring some custom sound effects, (some taken from Duke Nukem 3D) those plasma-shooting spiders from Vanguard, (Arachnoids) and even some portal neatness at one point - there's far more at work here. And true to his word, there are a whopping sixteen secrets! To be fair, they're by and large closets with stuff that trivializes the map more than it should, but still, that's a promise well-met!

The main problem in this map is how the different textures flow together. It doesn't seem like this was a serious attempt at surrealism, so thusly, it's probably better to think at least vaguely of your maps with a sense of place. It did come together at times though, such as this darkened hallway with different shades of blue on the floor and ceiling towards the end. Still, it felt like various ideas were being thrown against the wall. The last part of the map, which is typical over-scaled nonsense, feels like the idea well ran dry. There were also quite a few texture misalignments, but I admit to being someone who doesn't normally chew a map out for that.

Secondly, the combat mostly works, but there are fights where it was obvious dyshoria is unclear on how to create compelling combat scenarios. Sadly, spamming Pain Elementals near the end in an open space just isn't the way to do it. The plasma spiders largely complemented the locations they appeared in, though, so it's not complete crap.

Horror of Himalia
by Philnemba

Will work in limit-removing ports and replaced E1M8. This map was made for the Realms Deep mapping jam of 2021, and it sure seems like lots of work went into it. While the monster count is over 400, it's essentially the usual Doom 1 bestiary, the sole exception being a transparent hell knight variant that probably exists mainly because stuffing a map full of Barons of Hell is always such a tedious exercise. Such details as the corpses piled in various places and the void area surrounding the playing area toward the end really lend some atmosphere to what could have just been a long map made for Ultimate Doom. In general, the minimal exploring is rather fun, and I could even appreciate the little E1M9 homage with the bajillion demons across a slime pit from you and the switch to raise the bridge of course being in the slime itself and down a tunnel. The best part is probably the blue room that contains the switch that'll finally allow you to access the blue key, being vaguely reminiscent of something like 'Killer Colours' from Alien Vendetta, the main difference being it can't really be as difficult. Still, the Lost Souls, invisible HK or two, and the remainder of the horde provide plenty of danger on their own.

However, there were two things I strongly disliked about this map. The first was the overly dark area behind the yellow door - in the southeast, I think. I don't know what it is about mappers that turn the darkness down so low that you can hardly see, but it needs to stop and does nothing but annoy the player. You know, in real life, your eyes would adjust, but noooo, we must make the walls all but invisible. The second issue is how the map turns into 'Himalia Revealed' in the very last room by sending in a few waves of Barons. I guess there may have been a secret BFG I missed somewhere, but this was just stupid.

Resistance II
by HalfLife9000

Boom-compatible – a generic 'myfirstmap' that manages to be better than its unremarkable predecessor but mainly because of the lack of monster spam. Why 80%of it consists of a bullshit maze with the default texture, I'll never know. It makes the hellish area near the beginning seem that much more out of place for sure. I guess it does have enemies and some ammo, along with a secret. You can give it that. I wonder why this mapper picked a username derived from a video game that's a little more... intellectual than what Doom is.

Heretic Minigame
bypionetr123

Plays om GZDoom. A sort of arena type thingy where your goal is to run to the other end of the room and hit a switch. It's not as easy as it sounds though because if you step inside the shadows, you'll be teleported to a long fire hallway which you must run to the end of if you want to get back. There are also enemies to harry your path. While you might try to avoid them, you'll discover as soon as the second room that they can easily push you into the shadows after touching you a couple of times. This is especially frustrating in the third room where the spots with light can get very narrow in spots. The last room throws this all out the window by giving you a dragon

claw and setting probably 4 wizards on you as you run to the other end of the room, hitting switches, and killing some enemies on platforms to access one switch in particular. Once you hit them all, you receive a 'Game Over' message and find yourself teleported into a never-ending series of lava rivers. Not exactly the most encouraging of endings, but I think the author just ran out of ideas. This is a very workable arcade-ish game, and you're more than welcome to attempt this saveless. I just don't think this is good enough without combat being developed further somehow to warrant that.

Aesthetic Testing
by Jacek Bourne

I wouldn't necessarily recommend playing something that's more of a concept, (it takes too long for the blue bars at the other end of the first room to lower) but I still have to admire the highly intelligent and notable use of blue shading everywhere from the pillars to the walls. Dodging all the Arch-viles can be very tricky though.

The 14th Hour
by shaunofthedead28

Plays in GZDoom. An incredibly strong debut from shaunofthedead, this effort consists mainly of Doom 2 vanilla gameplay, but with an incredibly strong presentation. The first few maps are filled with all sorts of Doomcute details like pool tables and barracks, and in one case, a sort of 'human bbq' with a creepy blue-wall backdrop. They're all about the size you'd expect from early maps though. Eventually, you'll find yourself in more hellish environs and the difficulty starts to climb slightly. Practically all these maps contain secrets located in cool locations, and will be useful in some way or another - though

Mt. Erebus remake by mxbobbie49

backpacks don't do very much for continuous players. Map05 ends with an epic showdown with Cyberdemons amongst a shrine. The following hellish environs are hardly any weaker, and this episode concludes in a rather easy spider cave. Worth playing if you want something not so challenging.

Cursed Cathedral
by Steiner

Vanilla. The author's second map and quite strong in a visual sense, as evidenced by the red lines running down the walls in the starting hallway. A strongly consistent hellish temple aesthetic, there's largely decent combat to match - though you are forced to kill a number of strong monsters with only a single shotgun initially. You're not overwhelmed, so it's all quite solid. The brown maze located in the southeast of the map was just plain stupid, though. Never have I grown more tired of Arch-viles, and while it gets worst later, this area of the map was enough to sour my opinion quite thoroughly.

Can't Think of a Name
by Beans

This one takes the 'option selected in the menu', shotgun, super shotgun and pistol sounds and replaced it all with a sort of vise-like electronic feedback. It's not the worst sound in the world until you're exposed to it ad nauseum.

Mt. Erebus remake
by mxbobbie49

Replaces E3M6 because what else could it do? Imagine a far more open, slaughtery take on the original, along with some of the naturalism of Slough of Despair and some likely unintentional resemblance to the Ice Grotto from Heretic at one point, and you'll have a pretty good picture on what this map is all about. Add in a decent chunk of Cyberdemons and more Cacodemons than there are stars in the sky, along with some other little neat details at specific locations and you'll have an even better one.

MOD OF THE MONTH

Ultimate Mortal Kombat Doom
by SkeletronMK666

For GZDoom. This one is a great boost to some vanilla Doom action. A weapon mod essentially that adds four distinct classes, largely sharing primary weapons, but having some relatively distinct secondary weapons, at least in the area of differing firing rate.

The different weapons are all great. Scorpion has a weapon in the #1 slot which shoots saws at enemies. The frozen crossbow weapon has some strong area-of-effect damage. The explosives slot has a weapon that fires blue balls, another one that fires cheerfully bouncing grenades, another one which fires grenades that release smoke, and another one that directly shoots smoke. The BFG equivalents are basically powered-up versions of your regular weapons (your freeze ray, your grenade launcher whose shots can amusingly bounce off enemies) and a sort of flamethrower - so are double-plasma rifles and the fire-chaingun equivalent. Occasionally, you'll get something like the lightsaber which goes in the shotgun slot for some reason, but weapons are all generally quite fun to use, though it should be noted that Scorpion and Sub Zero's shotgun swords have both been nerfed. There's also another fast-firing pistol-type weapon that's useless, but that's basically everything.

The combos are kind of fun to use I guess, but no more so than the weapons.

Teleporter Hell.
by Under Kanal

Vanilla. The author said on Doomworld this was a higher effort, but I don't see it. Teleporters taking you to square rooms while you fight off weak enemies. One isn't even marked correctly. Good god.

Ultimate Mortal Kombat by SkeletronMK666

Keeper.WAD
by Eric F Varner

A replacement for E2M1, it's not without some endearing qualities but generally comes across as very amateurish. You start heading down a series of linear paths with different textures before you eventually enter the base.

It's mostly in plain white, though there are a few corrupted areas and some rooms with computer banks. For some reason, the author must really like killing Demons with bullets because there are both things in large quantities scattered throughout the map, with nary a berserk pack or, nay - other types of ammo in general.

That wouldn't be so bad, but the final hallway contains a Cyberdemon - and you'll hardly have any ammo beyond shotgun shells to handle him. It's certainly most likely you won't run out, but the fact it's an issue at all is … worrying.

Couple that with the fact that I think the author had a loose grasp on how to stage encounters at best, and the fact that you will be pushing on anonymous walls at certain, (admittedly) logical points to progress, and this one is probably best skipped.

It's not laborious in the same sense as an Artifact or Visigoth because it doesn't feel like the author was locked in a closet with only a single lightbulb for company, but some design decisions really managed to grind my gears.

Carnage
by ArchRevival

Single map for GZDoom (you can play in Eternity but certain red ceiling/floor textures will refuse to display). A strongly made hellish map, nothing too challenging or noteworthy, but strongly atmospheric.

The library maze is kind of a cool location, if rather predictable. The Berserk Pack you get early on should encourage punching, but perpetual mapping sloppiness ensured I'd rarely do that.

Monroe's Killer by TheGreenZap

Inexpressible
by Haruko Haruhara

Plays in GZDoom. Hey, an entire collection of "my first maps!" that was supposedly 'remade.'

Sloppy texturing, somewhat incoherent theming, overabundance of ammo and massive overscaling abound here. There are some nice visual touches here and there, such as the darkened courtyard with the first major battle of the wad, or the torture chamber you can see on your left shortly after entering Map03. Otherwise, there's little to say, other than pistol-starts are certainly possible in all of the maps, though you may have some issues with 100% kills. Map04, however, is an utterly disastrous experiment, the entire map darkened so much so that you can barely even see through a somewhat confusing layout, that I think may have a death exit or something - I never found it. Having a Cyberdemon in a room that honestly had a cool thing in the middle just made things so much worst. The best maps in this set are probably Map07 and Map10, but that's because they have relatively consistent aesthetics with cool detail originally sprinkled in, and also have the best action. That sure doesn't make them invulnerable to typical flaws like overscaling along with misaligned textures and doors though. Ultimately, there's maybe two of these maps that are worth playing in any capacity and one of them really only works from continuous play. Yeah, they're mostly balanced for pistol-start, but seeing how you're overloaded with BFGs and soulspheres in many locations, does it really make a difference? Did I mention throwing in MP3 music in with the laid-back midis creates obvious sonic clash?

Monroe's Killer
by Paul J. Beel, aka TheGreen-Zap

For limit-removing ports. Replaces E1M1. A simple techbase map, slightly improved from TheGreenZap's first effort with texture and detailing given more attention than before and combat that feels strangely entertaining given the limited enemy roster. Secrets feel nice to discover and I actually found them all for once - I'm really glad I found the chaingun. Excellent mix between indoor and open areas that I hope we really see more of! End-ing trap wasn't massively difficult but was a strong finale.

Insano
by HalfLife9000

Vanilla/ A map which the author claims is really hard.....but only the first area can pretend to approach that, and considering the presence of 3 Invulnerbility Spheres, it really isn't. It's kind of funny how the Hell Knights in the southeast area beyond that are stuck. The last fight is ok, but you're so overloaded with plasma, it's a little irrelevant at this point. And of course, there's a stupid Romero head at the end.

Stoned Pharaoh
by Arrowhead

Vanilla. A sort of cleaned-up remake of a classic deathmatch map from back in the day, it's easy to see why. Completely open, and suitable for maybe 3 players at most but the thought and care that went to fixing texture misalignment, visual boosting, and such is undeniable. It does kind of have the structure of a million other deathmatch maps, and it's so small - but I'm sure people will have memories of fragging each other for hours.

Warspite
by Yukarin

Boom-compatible. It replaces E1-E3 of The Ultimate Doom. A good representation of OG Doom's adventure-based gameplay while packing in more enemies than you would find otherwise. Mostly, you fight the weaker enemies, but cacodemons and lost souls do make occasional appearances. This wad appears to take place in a sort of industrial area with a surprisingly visually strong red skybox. Once you get to the last map, you start seeing signs of clear demonic corruption.

DMPRTL(dmprtl.wad)
by Nicholas Bell

Replaces E1M2, containing several set-pieces that make the place feel like some sort of nuclear plant, such as an outside, reddish structure, and a computer set overlooking what seems to be an actual reactor. Unfortunately, combat is nearly 100 percent hitscanners, with several of them coming out of monster closets just because. The outside is overscaled to near oblivion, and unfortunately, you run into HOM issues while coming at a particular door from a certain direction. Of course, hallways twist around each other everywhere.

Nice
by that guy23442

Vanilla. A series of hallways with default textures and monster masses placed more because the author liked their looks rather than their 'killability'.

You certainly don't have the ammo for all the pain elementals and arch-viles at any rate, and the powerful weapons you want are all blocked off by monsters that'll likely kill you before you even reach them. This is worse than that crappy Nefelibeta newbie map.

Interstice
by Dunn & Dunn

Boom-compatible. Keagan takes a slight turn from his usual massive monster counts to bring you this well-thought-out puzzle map. It's a little hard to tell what will open a secret versus a way forward, but generally - computer consoles will open secrets. It took me quite a long time - well, 10

minutes, to find out it was possible to press the switch that opens up in the first room where you cross a certain linedef. Before, the arch-viles referenced on the nearby monitor killed me with fifteen seconds at least.

It's not without nasty encounters for sure, but it's always a nice change of pace when you have to figure a map out. It's not exactly Bob Evans level of obscure puzzle-solving so it shouldn't be too hard if you're used to searching for shootable switches to open secrets and similar situations like that.

> ## "It's hard to point to any standout fights and placing avoidable snipers at the beginning when you don't have decent weapons is kind of strange."
>
> *The Deep by Major Arlene*

The Hanging House
by DevilMyEyes

Vanilla. Replaces E4M5 for… some reason. Honestly, I would've expected a map with 55 monsters to be in another episode, but then, you quickly start to see E4 textures after the first room or two. At the same time, you may die if you get yourself caught off-guard. I didn't think it was too difficult, not even after I picked up the yellow key and some lost souls teleported into a newly darkened room where a yellow door is. Ammo is just as well-balanced as it could be though, so there's that - at least if you didn't discover many secrets. I thought it was funny how

the Invulnerability Sphere is used solely for the purpose of lighting up an INCREDIBLY dark room but making two leaps to get separate boxes of shotgun shells and bullets just seemed dumb. The ending ambush was cool though. Just when you thought you could approach the exit unopposed…

BaseOne
by Charles C. Caro

We finally get into the 'wads' folder on Compuserve of wads I know aren't widely available in any form and this first one is a stinker! Generic name, generic '94 techbase map. Confusing layout, key doors located stupidly far away from where the keys are, unclear and entirely unintuitive progression, and a collection of the seemingly ugliest and most boring techbase textures imaginable. The only thing I liked was one of the windows and the texture covering an open window. No Way was more interesting than this pile of trash.

DoomEGA
by Cacodemon345

A mod that's ok in maps that are more lit up I suppose, but anything with a significant percentage of shadow is a no-go. Also, it's an eyesore quite literally over the long term – it's only for you, if you like this type of aesthetic.

The Deep
Major Arlene

Plays in GZDoom. Created for the 2021 Realms Deep mapping jam, The Deep is a standard representation of Major Arlene's

mapping style: large, open maps in various shades of purple that lend themselves to slaughter combat. It's on the easier side when compared to other slaughter maps, but that's ok. The music track used is a sort of electronic dance remix of "Into Sandy's City" and "Sign of Evil" which goes well with the futuristic atmosphere. Thanks to Supercharge 2.0, there is a healthy dose of custom weapons, as well as several custom enemies. It's hard to point to any standout fights and placing avoidable snipers at the beginning when you don't have decent weapons is kind of strange. There's no doubt this is a highly enjoyable slaughter map though.

Incidental Combat Test 2
by Jacek Bourne

Boom-compatible series of challenging fights that I ended up dying several times in. It's still not quite to the difficulty of Sunlust, Flotsam, or some other ridiculous nonsense like that. The worst part is the design in parts, though. The wall textures in some areas with stairs are horrible misaligned, and the doors are even more noticeable. For a guy that like making difficult maps, Jacek doesn't seem to always take care to fine-tune some of the maps visually. The 'bloodfall secret' had some visual care attached to it oddly enough, fighting arch-vile hordes with BFG is always fun, but the final Cyber arena has tech pillars in the middle that are just, eh? I really wish there was more ceiling height variation…

Cybercity (CYBER1.WAD)
by Eric van Geldern

Was this map in Maximum Doom or something? Because it sure feels like the same amount of effort was put into it. The only thing I like is the flickering lights in the opening sewage tank-es-

que room. The rest is nonsensical design and overscaled bullshit. Go big or go home, eh? Too bad the author couldn't be bothered to make proper doors or, you know, put items in the various dead ends. What the hell is the purpose of the slime room? Or the room behind the start? This is just so bad, I can't even. Still much more bearable than Base-One, but this might be worse.

Sanguinaire
by Brioche

Plays in Eternity and GZDoom. Very short, but shockingly brutal hellish temple map, with some unique textures such as a painting of Cthulhu on one wall. Some of the other visual touches you run into like the music, are all placed to create a highly unsettling experience. The deprivation of weapons is not the issue you'd normally think it is, as it's over quite quickly. Careful observation should lead you to discover the map's three secrets. Unfortunately, it's still kind of a flash in the pan when all is said and done. It's good while it lasts though!

The Deep Labs
by Doomax

Plays in GZDoom. An abandoned UAC base with some sense of exploration and discovery going on. Intriguing in concept but rather frustrating in execution, part of the path to proceed lies in searching for shootable switches in unlit areas. At least it's an easy experience and a strong debut.

E1M1, But I Actually Tried
by alyxnoob81

WHERE'S THE AMMO. I'm not kidding, it's completely nonexistent, outside of the chaingunners who drop it. Does it really matter there's an Invulnerbility in

the bunker leading from the outdoor pool with the Megasphere? Maybe it's not "Hangar Revealed" this time. But good god, avoid at all costs.

Zzul Base by Killer5

Zzul Base
by Killer5

Killer5 releases what I suspect may be his last set of maps on Doomworld, which I'm kind of glad of for reasons I won't bother sharing. But safe to say that my knowledge of his style prompted me to play on Hurt Me Plenty instead. As per usual, his maps are spare and utilitarian, (except like *cough* Dimensions Map 01 *cough*) but with the detail available quite striking. It's all techbase themed, which I prefer to something like lava falls everywhere. Map01 is a minimalist affair dependent on lots of wild punching, Map02 starts with you gazing at a fortress over the void containing Revenants but transforms into a surprisingly easy affair. Map03 is probably the best one. Why there's a cyberdemon with a message beginning of Map03, idk since Killer5 has never gave a damn for story. I would be unable to believe you if you said you killed the chaingunners under 1:30 the first time. The confusing, mazelike layout doesn't exactly lend itself to killing them efficiently the first time. Worse, it's not like you're going to see them around literally every corner, so you'll have to look around a little bit for them. All the same, this is quite solid. Map31 is essentially, a massively difficult jumping puzzle where practically

all the enemies are concealed by shadows.

Maybe I'm just missing something by playing on HMP, but beyond Map01 and Map31, it's hard to say what exactly is impressive. Some of the traps are kind of nasty, but it was nothing I couldn't handle, and I'm not even the best player out there. I'd still recommend playing it though, because it is kind of tense for what it is.

Killer Ravine
by Spindel

Short, but fairly creative arena map from Spindel. Some slightly tricky puzzling, along with some decent combat. The little closed-off area with the fireblu pillars is quite nice. A good way to blow off 10-12 minutes of your time.

Factory
by ADog

Limit-removing. An okay map, probably best noted for its occasional use of Doomcute structures/textures, along with ammo deprivation I can't be sure was entirely intentional. The starting room with vines on the walls is probably a sign of the side entrance you snuck in through. The red key at the desk was a nice touch, as well as the series of slime pits and the rubble scattered throughout. The railed platform at the end makes me think of something you'd find at a factory.
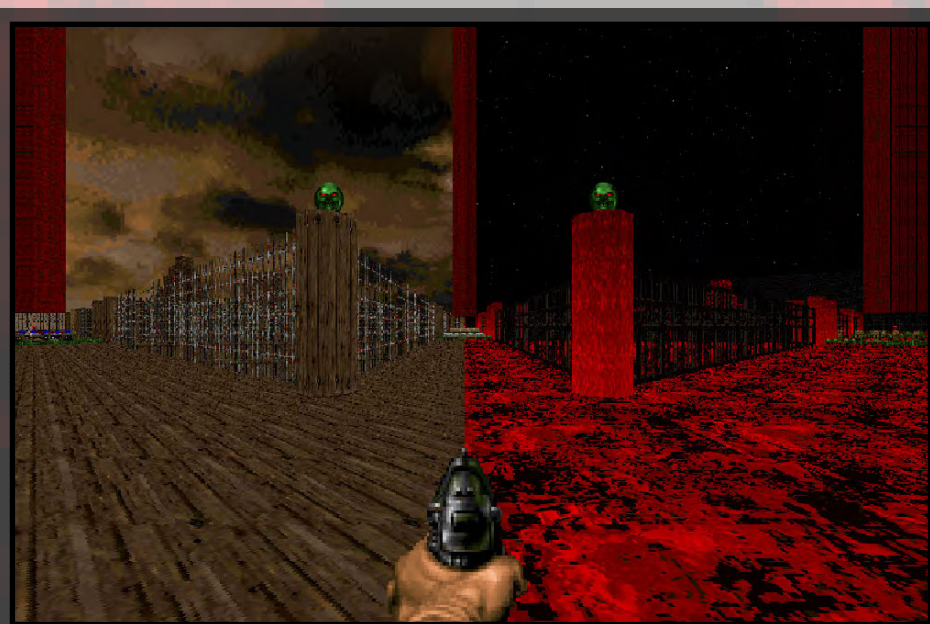
Evil Dead
by J0lt

Plays in GZDoom. Someone made a re-creation of the cabin from Evil Dead. Other than some portal technology leading to a graveyard, there's not much to it. Despite a few open graves, it's unclear where the five monsters are, or where the red key is.

Darkness
by Eric van Geldern

Now this is what '94 maps are all about! Still the best out of the crap I played today. Horrific sloppiness but boundless design creativity, this one didn't seem like too much at first. An E1 replacement that's mistakenly labeled as E1M1, this one sees the author trying out several things. Though most combat situations are just the author throwing groups of enemies down without forethought for tactical approach, one near the end of the first map where

Objective - Survive by The Beautiful Days

you're given a berserk pack and placed in front of a pinkie mob inside a star-shaped room manages to be - unintentionally clever, as you can even have them line up single-file here. I'm not sure why you'd have an exit to the secret map here that hasn't even been replaced, but a slime pit with lost souls is unintentionally amusing. The general theme of this episode can be said to be techbase with heavy doses of corruption thrown in. The second map is a surprisingly lazy re-skinning of Nuclear Plant, (didn't I just play this in Deadly Standards 3?) The 3rd map is a fairly open one you can complete quickly

thanks to the key required to exit being accessible at the beginning - though there's also a Cyberdemon and very accessible BFG which no mapper would be caught dead doing these days), Map04 is just boring, Map05 is composed of some annoying wall-textured doors with the ones requiring keys not even marked, Map06 is essentially an open warehouse with a Cyberdemon because *of course*, Map07 has the highest enemy count and lots of overscaled hallways, and finally Map08 largely consists of a large open courtyard with large

brick structures and plenty of air to move around, and the frickin' exit switch located just outside of the start room, with textures with pictures of the outside. In the end, it has its interesting bits, but the combat is just too sputtering and ill-conceived to carry it.

Objective – Survive
by The Beautiful Days

Plays in GZDoom. As the title says, you must fight off successive waves of enemies. I'm not so sure about if walking back and forth between different platforms is necessarily a good thing, especially when it can be hard to

> ## "Visually, it's quite spectacular and a strong representation of some guy's nightmare."
>
> *Starhaven by Spacelion88*

find weaponry variety if you're not looking for it, but on the other hand, this is still quite fun in short bursts. As of now, all skill levels are supported, and you can basically go for as long as you'd like.

What Inhuman Things (REKKR fan map)
by 7Soul

Requires REKKR. If you like REKKR's gameplay, you should probably investigate this, but there's not much here. Progression and encounters feel quite mediocre to be honest. At one point, I ran over a pit of enemies on the floor and was instantly killed. It does have thought and care put into it, for what that's worth.

Chronicles of Ghost Town
by The Doomer Boards

For limit-removing ports. Chronicles of Ghost Town is the newest DBP project. Seventeen maps of visual themes taking inspiration from Plutonia, and perhaps E4 of The Ultimate Doom, it's clearly not one of the more visually inspired DBPs. However, the gameplay and map design remain as solid as ever. Some aspects of Plutonia and Quake, with occasional slaughter thrown in every now and then. I guess it's not unlike Stroggman's Tundra then, but Stroggman's tundra brought on the pain in a somewhat more calculated way. Idk…

Containment Facility
by Tomato

For limit-removing ports or vanilla. Short, simple, and to the point, Containment Facility might be a little too easy for some people but being that much of the fighting takes placed in tight corridors, you can't let your guard down for very long. Offices are always a nice touch, though making a path required for progression hidden behind an anonymous wall was a foolish decision. You're obviously crawling through a vent, but that was just a bad move.

Dog
by Henry Vettraino

Another day, another utterly incoherent map. Replaces E3M2 of Ultimate Doom. All the same, it's still more playable than the other older maps I've played recently. Yes, making darkness a wall texture is complete nonsense, as well the way in which textures transition from techbase/corruption to hell depending on where you are. The silent movie music is utterly charming though, and the replaced weapon/sound effects aren't half-bad, though the new enemy noises and pick-up sounds cheese the game up to a ridiculous extent. Honestly, it kind of feels like a baby Bob Evans map or something. A lot of the hidden doors make zero sense and are hidden just be-

cause. And yet, I found just one secret, the room just before the exit. I though the room with the rocket launcher and mega armor you can see from outside might be one, but nope, never mind, despite the fact it certainly feels like one.

Sol Ank
by El Inferno

Boom-compatible. El Inferno brings together the various maps for the time trilogy along with a couple of new ones. Map01 is difficult, but nice, until the ridiculous arch-vile fight at the end. You've got adequate ammo and some room to move around - and the fights are generally fantastic slaughter bits. The rest of the maps either have the same incredible encounters, or else are just overly cramped and rather uninspired texturally. For instance, the void map he did where you get hardly only a Super shotgun to tediously kill lots of mid-range enemies, at least in the version I played.

MOST VISUALLY DISTINCTIVE

Starhaven
by Spacelion88

For GZDoom. I guess this is like a parody of certain aspects of hippie/new age culture. Visually, it's quite spectacular and a strong representation of some guy's nightmare. Gameplay wise, though, it feels quite weak. The guns don't pack very much punch and they fire much too slowly in most cases, turning combat into a huge chore. The second episode does improve in giving you a faster-firing weapon from the start, but still really isn't all that fun.

Sewage
by Devon

Replaces E3M1 of Ultimate Doom. The text file promises something 'bigger and better' – but this is just an incredibly basic starter map. Ammo placement ranges from nearly non-existent too far too much. Some monster placements just feel stupidly random – like the room filled with shotgunners. I do like the way the red carpet and small red lights complemented each other in one section of the map. Also, thanks for the hidden BFG, (there are three Barons in the room just before the Helipad exit) but the wall it was behind was completely unmarked. Oh, well!

RUNNER-UP 1

Big Dill
by Alexander "Kilerratte" Schuetzner

Playable in limit-removing with occasional hiccups, because Eternal has HOM issues and DSDA Doom/PrBoom+ may crash at certain points. Killerratte returns with what may just be their best map yet, other than maybe Akoopasoup, but that one had some quite serious balancing issues. Here, they are practically all fixed, resulting in a highly stimulating mix of various kinds of Doom combat. Plus, you get to listen to the 'Ghostbusters,' theme! If you're someone who can't stand the 'Ghostbusters' theme, you'll be added to our cacodemon sacrifice list, so you better watch yourself. Speaking of, cute baby cacodemons are one of two custom enemies you can find in this map. The other is this sort of 'super Baron' from Realm667 that shoots fire.

The detailing work is quite good. Subtle but noticeable color differences and occasional signs of Doomcute, a flesh-cave filled with cacos that seems almost like their natural habitat. and mountainlike spaces really add a lot. Ham and Baloney showed signs of this, but they lacked the effort.

The secrets were all satisfying to discover and often had unique room touchs, like the portrait of a cacodemon you find in someone's office, or the supercharge on the pillar which seemed like a homage to Toxin Refinery.

The combat initially is very rough at the beginning, and that resulted in many of my deaths since you get little firepower to counter some rather serious threats. Eventually, though, you'll have enough to handle the first nasty trap, some monster closets with Imps that open when you acquire the yellow key. Rocketing them should do the trick. At a certain point, you'll also encounter a spider mastermind in a warehouse. Rockets hidden in a nearby secret should help a lot. I didn't find this until after the battle.

The blue key proves superfluous, however, using it will open a switch, revealing a cool battle in the courtyard with arachnotrons and two arch-viles. Rocketing them might be the best course of action, even though you may have picked up the secret BFG by this point.

Anyway, pass the location of the yellow baron, deal with some ambushes then finally descend down some stairs to a hellish tech area filled with such nastiness as pain elementals, a cyberdemon, and mancubi. I'm not really certain how you could survive this without the invulnerbility sphere and I didn't even try.

Good map, though the beginning is unbalanced. For instance, when you're forced to take on a chaingunner with a pistol at the beginning while other enemies are attacking you at the same time or killing an arachnotron with a chaingun shortly thereafter. It quickly gets better, but you may end up dying a lot before it does.

The Red Tower
by evil_scientist

Plays in limit-removing ports. Evil_scientist is back with another map, this one being on the easier side as there's only 54 enemies. It sort of renders the five secrets unnecessary, (do we really need a rocket launcher) despite them being fun to find. It does have some rather neat detailing, such as the eponymous 'crimson tower', along with the bridge leading to it. I really don't have much to say, though.
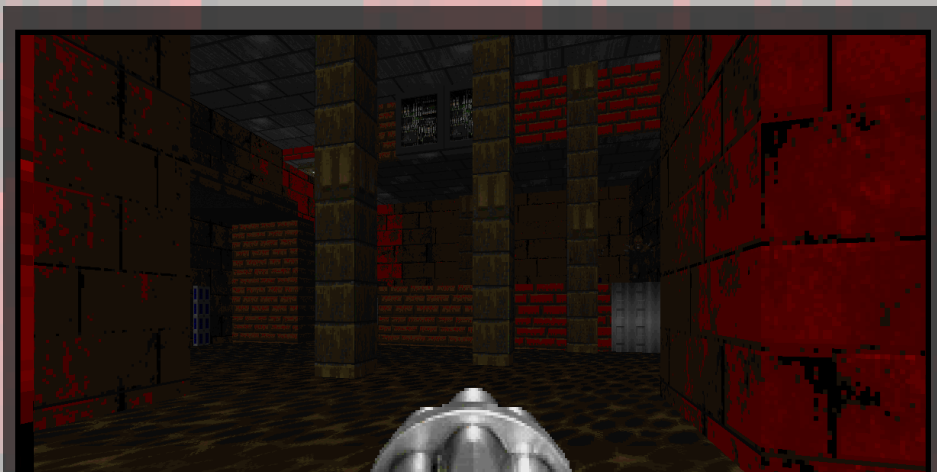
The Red Tower by evil_scientist
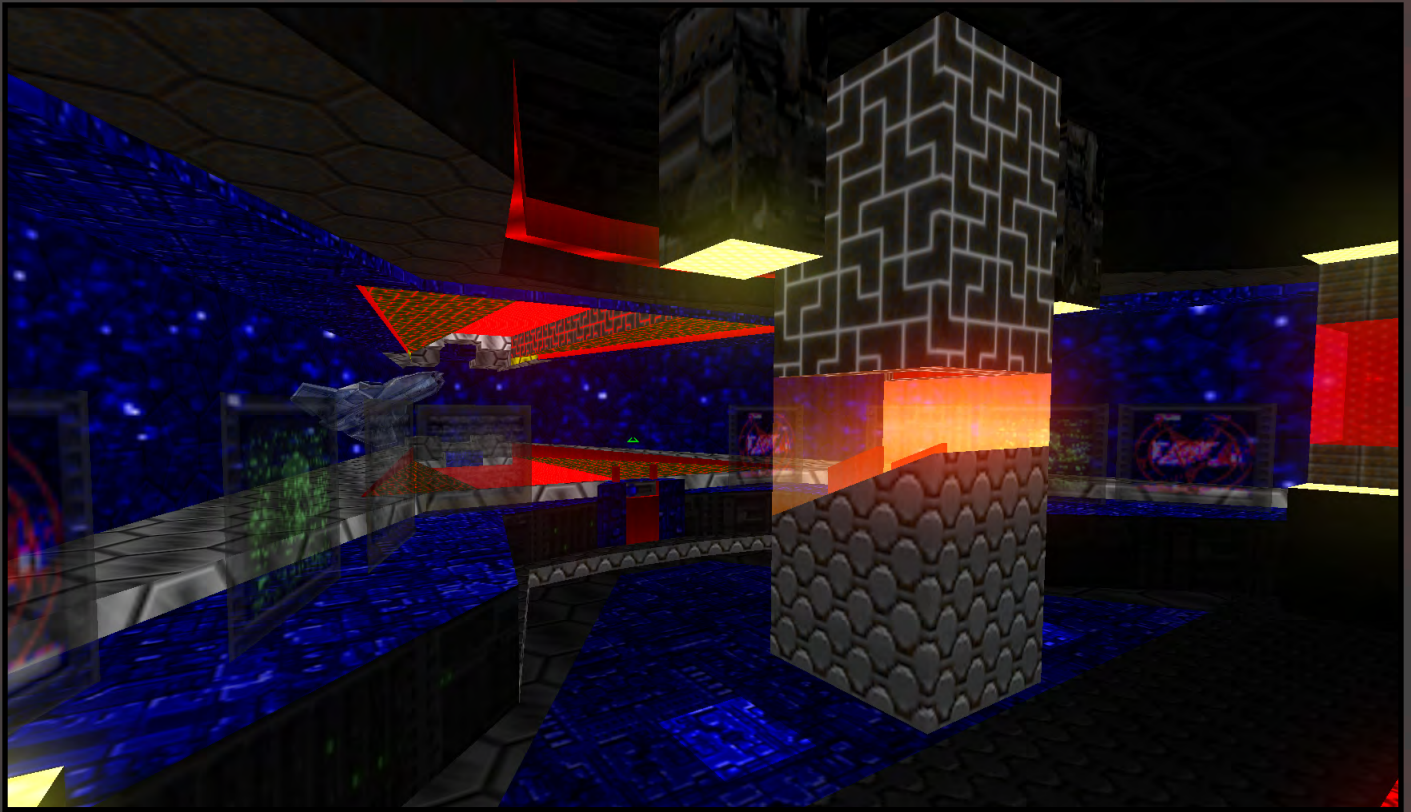
Space Cats Saga: Chapter 2 by DerTimmy

Space Cats Saga: Chapter 2
by DerTimmy

I haven't played Space Cats Saga Chapter 1, (update: it apparently came out shortly before I took over the Wadazine's newstuff section!) but I assume it's something similar to this. You play as one of two cartoon cats with slightly differing weapon sets who're shooting their way through various futuristic spaceship environments, (some of which are quite corrupted, though not really in the usual Doom way) for the purposes of rescuing their commander. There might be a little bit more to the story - but the gameplay is basically just running and gunning, with absolutely no subtlety to it whatsoever.

Naturally, it starts to get tiring after a while. It doesn't really help that you're underequipped at the beginning and must make do with largely your recharge-able laser gun. It has infinite ammo but must recharge after the energy reaches 99 - use the alt-fire to cool it down quicker. You do get other weapons, but it isn't until you get the Large Machine Gun that combat becomes satisfying. You have an incredible amount of control over how much you fire at a time, but it just feels so good!

Enemies are basically variants of the standard Doom 2 roster adjusted to fit with the theme of the Space Cats. Speaking of themes, the music used is highly energetic and cool.

Ultimately, this gets a recommendation from me, but just keep in mind it does start to feel like Serious Sam after a while, sans the arena-style maps. There's fifteen of these maps, so that should be considered.**Stairs**
by Kevin C. Scanlon

I guess if you like facing an Arch-vile in the second room with only a single shotgun, that description is appropriate, but honestly, this is just bad. Large rooms that initially seem to be going for a techbase aesthetic with a grassy floor for some reason - before transitioning into all sorts of nonsensical directions. The hell basement was well-done and did make a certain sort of sense though. Springing a pain elemental isn't even the worst decision. That would be around the time you get the yellow key and must fight off a cyberdemon with only 25 rockets. Clearly, little to no effort was made to fine-tune this.

Basilica of a Thousand Torments
by Ivan Dobrovski

Created for the Realms Deep mapping jam of 2021, this appears to be an attempt at a Quake Champions map in the GZDoom engine. It might be ok, but I'm not exactly down with the gameplay. Layout is decent I guess, but ammo is too limited, imo, and you're gonna have a hard time raising your kill count

if you don't find the quad damage not too far from the beginning, along with the super nailgun, then immediately find your way from the central arena you start in. It's highly playable, I suppose, as go most maps/games made for GZDoom but it's also a display on why Quake gameplay can get overly repetitive if you're playing in repetitive environments.

Slayfest
by David Hawker

There are roughly two kinds of maps representing the majority of /idgames submissions from 1994-1996. One is the boundlessly creative but entirely confusing kind best represented by Cringe! The second kind are what are essentially monotextured maps where you can literally never tell the difference between a real or secret door for some ungodly reason. This is an unfortunate case of the latter category. Mostly wood of the kind you'd imagine in ships, along with other textures with absolutely no place at all, namely brick and red-ceilinged techbase. Practically all paths are behind walls you must investigate carefully.

Other than that, it does live up to its name, and isn't very overscaled, other than the room with the spider mastermind. Pushing the switch and picking up the invulnerbility sphere at the start sees you surrounded by many enemies. You won't be able to kill them all before the time runs out, but you'll be at least able to clear some room for itself. More examples of proto slaughter present themselves. You can get the spider mastermind to infight with some mancubi who emerge from a trap and likely even slay here. Picking up a BFG at one end of the hallway will even unleash a monster closet filled with Barons. I wonder what I use this for now?

Of course, navigating this place still sucks. Self-indulgent mazes, 22 secrets I refuse to wall-hump to find, and a stupid Cyberdemon thrown into the maze for no reason at all. The switch that opens the exit door is located near here unfortunately. Speaking of which, the exit door has a fairly substantial ambush you can run around featuring hitscanners and arch-viles.

This is a tough one. Much as I appreciate someone's early grasp of Doom's modern kill-ology (lol) potential, this manages to be incredibly dull to navigate, with the occasional attempts at texture variation feeling far too jarring when they appear.

RUNNER-UP 2

Grotto of the Scorned
by Valhen

Boom-compatible. Some months after the fantastic "Land of the Imps" was released, Valhen returns in an even stronger outing. The author calls this 'non-linear,' but that's only true in the sense that you can pick the order in which you approach the paths leading from the central jungle fort. It's possible that you may

have some trouble at first, but the cyberdemon on the path you pick will shortly teleport away - so maybe I'm overstating it. Each path reflects a unique environment. One is sort of an extension of the jungle aesthetic with lots of sand-brown walls and pools of slime that strangely enough don't damage you - this isn't that kind of map. One path leads through hellish environs, and the last seems to be cavern-esque but later turns out to be mixed with lots and lots of waterfalls. There'll be a certain carryover effect when you pick another path, but don't worry too much about it. I'm not sure I can recommend picking the hellish path first like I did though because you must fight a cyberdemon in incredibly cramped quarters, and while that might be the same to some extent in other paths, the two arch-viles in the above-mentioned location don't necessarily make things easier. Throughout it all, some switches will do interesting things to the geometry of their respective rooms, like causing certain parts to raise or lower, usually revealing some nasty ambush.

The final room seems to draw influence visually from both Sun-
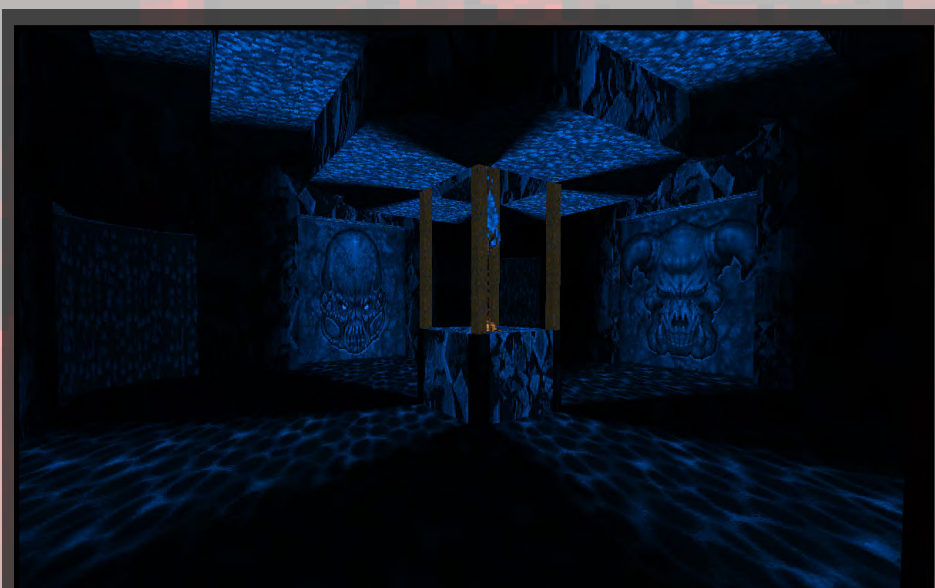
Grotto of the Scorned by Valhen

lust's The God Machine and something from Deus Vult with the 'Sauron eye' at the end, though the fighting here is much easier than anything from those two examples. Though it's still no picnic, as you'll have to give the opposition on the sides adequate attention.

Overall, this was a non-linear experience that kept the combat exciting and not sleepy, which is a rare thing indeed.

There were six secrets, though I only found one. It's a shame because I wish I knew how to access the outdoor courtyard you can see from the security station. It looks like there's even a driveway through a cave.

Rooms
by Pezl

A collection of rooms with the default tan techbase texture. That's basically it, though the combat is quite intense. C'mon Pezl, you can do better than this…

Techbase Insanity by FriezusChrist

Techbase Intensity
by FriezusChrist

Best played in GZDoom. Friezus Christ returns with another techbase map. The music is entirely different from what was used in "I Dreamed of Techbase" and seems to be a creepy reimagining of the Descent briefing theme. Very unsettling, though maybe not quite fitting with the laid-back tone of the map. You do have to be careful with hitscanners, but things only get hairy when you pick the yellow key up.

House of Hell(HSEOHELL.WAD
by Mitch Newton

A '94 map, but a surprisingly solid one. Made in emulation of the author's house, this has beds, a man cave and other sorts of unremarkable but notable details. It feels more like a house than whatever Sandy Petersen had in Suburbs. There are some rather curious design quirks, like the fact that teleporting is visible when you climb stairs, which was smoothed out in Evilution.

Or the fact that you can't turn the lights back off after turning them on in the open garage. Also, the red key is basically useless. Exploring closets does feel cool, like the literal monster closet on the second floor. Overall, quite a nice experience.

Fatalism
by Brioche

Plays in GZDoom. Essentially, we have here a normal techbase that isn't hellish at all apart from the skull switches, and the red key hallway which contain some suggestive red textures, along with some symbols and a flesh wall at one point for some reason - and I'm not counting fireblu here either. Otherwise, there is excellent use of contrasting similar colors within the techbase theme. Combat isn't half-bad either and has a few squeakers, though the pain elemental/mancubi combo in this doesn't exactly feel viselike. The computer room with an arachnotron and fireblu textures on the side was a nice touch. I'm not sure what this music is but it's very catchy and one of the best songs I've heard in a while. Secrets aren't too hard to find, but largely have some extra touches (one is a run-down machine room). The final fight with the arch-vile and the hellknight bodyguard seems quite hard but can be trivialized if you explore the slime in the final room to find a passage which opens up behind them.

Direct
by Geoff Grimble

A map from 1995. Largely just a boring grey hallway, except for one part that's wooden walls and mostly castle textures in one location. Kind of difficult, but it's one of those maps where there are supercharges everywhere and invulnerability spheres that just aren't needed.

Mountain Lab
by Arch Revival

Plays in GZDoom - essentially a vanilla map though. Very catchy, melodic music. The outside supercharge secret has a good backdrop and combat almost hints at moderately challenging at times. Just don't have much to say.

The Toxic Place
by Pezl

Compatible with GZDoom. You can play on other sourceports but doors won't open correctly unless you're playing GZDoom. So, it looks like you're in a restaurant, with a bookshelf inside the order booth for some reason - though there is that outdoor bloodwall area which the blue key is located across. Somewhat challenging too - you can argue the invulnerability sphere is unnecessary, but sometimes, you just want to finish a map, you know? Decent set-pieces too.

Ultrawide Statusbars
(Case-sensitive/Visual mod)
by Ragu

A collection of UHD statusbars, available in many shapes and forms, free for all to choose! Includes versions for contemporary classics like BTSX, Scythe 2 and The Sky May Be! Download the package to get the best graphical enhancements today!

BoomCool (Boom-compatible/6-level demo)

Through pure ingenuity and intricate exploit of Doomjank, Grimosaur has managed to release a quite impressive tech-demo showcasing various utilities in an otherwise restricting mapping format. Three complex machineries can be found: A fully randomized combination lock that won't softlock, and 2 explosive flavours: magical wall and a highly

savage vending machine. This undoubtedly can allow for many mind-blowing possibilities for aspiring editors, though tinkerers might be spending considerable time re-routing the provided configurations to their needs. It is recommended that regular players who don't know how to make a door should dedicate their time to playing something else, however.

Scream of the Triad (GZ-Doom/Single-level)
by EmoLevelDesigner

A map about lunatic gunmen wielding infinitely shootable MP40s, conjuring dog magic while blowing up ludicrous gibs. As is expected from the original game, expect moody environments and a focus on verticality, movements and constant adrenaline flow. Don't let the enemy count fool you - this is quite a long haul with countless tricks and traps lurking within. Be on the lookout for a certain promotional emblem for maximum survivability!

Hakros Complex (GZ-Doom/Single-level)
by Hakros

Extremely long slaughter-y first mapping attempt with somewhat basic visuals. Players are not guaranteed to have a good time, though they may use the provided optional gameplay changes that can help them considerably in tough encounters. A high endurance is required to survive through this trial.

Elderjam (GZDoom/3-level game)

Doom community old guard Nash Muhandes decided to make a Quake clone in ten days. The result is a glorified package of 'myfirstmaps' with completely original assets built mostly from scratch that are greatly reminiscent of the ominous Lovecraftian feeling the original Quake evokes. While overall map design and progression aren't the best, having suffered from time constraints and the many development stages, Elderjam nonetheless proves to

Elderjam for GZDoom

What the Hell?? This Isn't KFC! by Clippy

be a fun romp through a peaceful afternoon with its basic yet effective gameplay and highly addicting movement.

CameraDoom (ZDoom/Visual mod)
by Kykyman

Is your device so ancient InstaDoom could possibly fry it? Want to conserve hardware space? Looking for alternative and simple manners to become a Doom photographer? CameraDoom will happily provide its trustworthy services to you, completely free of charge with a highly accessible learning curve and readable photos! (Camera batteries not included, quality not guaranteed).

100 Lines Map Collection (Vanilla/5-level episode)
by NinjaDelphox

Short and small arenas with increasingly (deceptive) hardcore battle sequences.

Extermination Day Vanilla Edition (ZDoom/26-level megawad)

The original megawad was one of the defining examples of levels crafted specifically for a mod. On top of having excellent urban maps, it features heavily integrated features meant specifically for Brutal Doom- vehicles, extra gore, and overall balancing around Brutal Doom itself - this is its greatest strength and weakness, as the experience feels unfinished without either mod. Thankfully, kalensar has gone ahead and ripped out all those supposed goodies, so everyone of all skills can happily enjoy the great maps and pair with whatever maps they need! Hardware with decent specs is recommended, as the levels can get rather huge at times.

Redemption of the Slain+ (GZDoom/Single-level)

Technically, the original release date, at one year ago means this project is completely unqualified to get a spot here. But the Doomworld thread by sh-h-h isn't, and we are willing to make compromises, as author Russell Meakim (of No Rest for The Living fame) doesn't know mod marketing and thus, a level with highly intricate detailing, great utilization of GZDoom capabilities and a cohesive sense of adventure is slowly falling into obscurity. Remember to save often - if you do play it!

What the Hell?? This isn't KFC! (ZDoom?/Single-level
by Clippy

Take an obligatory short trip to a cuisine chamber of Hell, property of Lord Clippy and fight for your life as the angry cooks rapidly assault you from all sides! Move fast, aim well and fight for the chicken! Spoilers: No food is included in the package.

GRB Short Maps (Boom-compatible/Single-level)

A proposed series of short levels by General Rainbow Bacon, who has only publicly released and made readily available one map thus far – it is densely packed with enemies and ammo and paired with highly unorthodox visuals. Get out of there and start wreaking havoc! Playtime might not be as short as advertised.

It's all about the Benjamins (Vanilla/Single-level)
by Nikku4211

A '100 Lines' battle sequence, with seemingly random shapes strung together that are highly underpopulated.

Rage (GZDoom/Single-level)

The hot start in this otherwise desolate and highly linear corridor mine-thing engineered by AwesomeGuy05 can quite likely send players into an unpleasant fury - if they have passed the challenge on how to access it. Pro-tip - bring up a console and type in a certain word expressing a negative emotion.

ZeBex (Boom-compatible/Gameplay mod)

It's rare to see pure Doom gameplay mods released on Doomworld these days - much less

those intended for non-GZDoom ports. Thankfully, quality usually triumphs over quantity, which is also the case for this mod. With interesting features like rudimentary gore, aggressive ambience, hostile enemies, and ludicrously enhanced gunplay - this mod is a neat little dooming companion not to be missed!

Fearfully Frightening (Vanilla/Single-level)

by xdarkmasterx
xdarkmasterx is back again with a double feature! In this one, the deadly gameplay takes place around an extremely hazardous small sewer with diabolical pick-ups, corrupted platforms, and a cult of creepy murderous people. Don't be tricked by how many members this cult seems to have - they are surely out for blood, and your voyage won't be very smooth-sailing.

Don't Cry (Vanilla/Single-level)

by xdarkmasterx

…he also has a more softcore flavor in store, a more environmentally friendly and less mentally taxing battleground… There are still murderous evil beings lurking in even the most unthinkable corners, but they can't compete with the superior tactics of the aforementioned sewer people, so that's all good. Anyway, this long adventure through exciting locales can help cheer you up to some degree - just remember to shoot things if you really need to.

Rott!Zone DM (Boom-compatible/11-level wad)

A collection of deathmatch levels of varying themes with highly detailed architecture and design. May not be overly balanced for competitive play - but contains a lot of interesting sequences that leave room for many exciting and funny moments!

Rott!Zone DM for Boom

The Panik Room (GZDoom/Single-level)

Welcome to Horrifying Hasty Hallways, a newstuff subsection where we look at bite-sized levels with massive killings easily committed by even the most inexperienced space marine! In this trial devised by ChestedArmor, fight your way out cunningly from a claustrophobic trap of blood and rockets densely packed with agile adversaries. Remember to keep your distance on things! -

Doombound (GZDoom/Single-level)
by Astro X

This level can be exited right from the get-go, but you'd have to do considerable fetching through a hazardous route with angsty inhabitants who are not pleased with your presence. Thankfully, the route is short and adequate tools are provided to shun oppressors - so get psyched, and escape safely!

Textures are for wusses!! (Vanilla/Double-level wad)
by dmdr

A package of speed-maps with, as the name might suggest, somewhat bizarre visuals that somehow blended well with the madness the gameplay seems to represent itself - hectic, cramped, yet manageable and somewhat fun. Difficulty slowly increases as you ascend - and the second level just dials it up to 11.

Enigmatic (Boom- compatible/Single-level)

Waiting at the end of the line is a series of giant hell temples and hallways, of which the atmosphere and environment might not be as elusive as the title might have suggested. Rather, author Jacek Bourne takes you through many blunt ambushes with rapid escalations in trooper attrition one after another - that might prove intimidating to players, (at one point, players might encounter an unpleasant cloud of rotten tomatoes) despite the player being capable of laying

waste to most everyone. Infinite height 'on' is recommended for the best experience.

Terminator Minimod (GZ-Doom/Gameplay resource)
by Kontra Kommando

Semi-abandoned futuristic mod by Kontra Kommando, complete with clean sprite work and decent behavior - starring some ripped shiny dude equipped with a gun that may or may not fire in the acceptable wattage range.-

Linux Jank (Vanilla/2-level wad)

For something made in an (unfortunately) obscure Doom editor, these tech-bases turn out to be quite entertaining romps - simple enough progression, fast-paced gameplay utilizing a setup of lower tier enemies, and solid 90s-style visuals - all oozing of high-quality work perfect to play during a break. Hail to the dog monarchy! By E.M.

Matchmaker (Boom-compatible/Single-level)
by spindel

The new coworker in your department got carried away with body augmentation and turned out to be a little bit too developed, so much so that he got detained… in a rather inappropriate way. Now, he's pissed at the terrible living conditions and has summoned terrible cosmic mafias to do dirty bidding for him. Your job? Find a way to relieve the poor sod of duty, while narrowly avoiding his furious attacks and traverse around your now diabolically overrun workplace. Naturally ill-equipped for battling conditions, those scheming mafias have nonetheless managed to set up impressive ambushes for both themselves and the coworkers in the offices - so you'd need to be quite agile and careful if you want to remain in one piece. Level designed

deceased.cable (Boom-compatible/Single-level)
by Obsidian

Explore an advanced facility crumbled to ruins with barely working conditions in the middle of a static void, while avoiding dangerous and predatory failed specimens using any scarce ammunition and fighting tools you come across to survive. Let's hope it's not the first time you have traveled to a locale of this sort - anomalies await…

Cycle of Sorrow (Eternity/Single-level)
by Chainmail

Or: Dark Ancient Loopholes of Flesh and Agony. Bring your own enlightenment to the unwelcoming dwellers hoarding many valuable munitions and artifacts in this deep and moody cavern. Though their numbers might be small, their traps and tactics should not go underestimated.

UAC Corridors (ZDoom/Single-level)
by Cris871

Your standard tech-base fare stretched into long walkways - starring unremarkable threats and some guns - that make for a pretty solid time overall. Also features a cute toxic outdoor camp thing.

Claustrophobic - (GZ-Doom/Single-level)
by Thievishaura

In more ways than one - experience a drug-induced bloody power fantasy where you get the upper hand while blazing through surreal environments - and witness all hell breaking loose! Mental stability is not guaranteed.

Forgotten Screams (Boom-compatible/3-level wad)

The package's status of being possibly unrefined and not being quite up to the standards one would expect out of a good Doom map - could scare some people off. This is something heavily apparent in the mostly simplistic

Terminator Minimod by Kontra Kommando

looks the levels bring. First impressions tend to be deceptive, as this shortcoming is largely made up for how fun the flow and gameplay are - well-paced levels that stop when they need to – maybe it is the decent music and generally chilling combat that synergize excellently with the somewhat primitive looks - which helps further define the overall atmosphere considerably. These levels are almost on par with the IWADs here, worriedidiot!

Beam Me Up (Boom-compatible/Single-level)
By Insidious Triforce

In a universe where far-out technological advancements and medieval architectural relics live in total harmony, matters travel fast. This entire testing chamber seems to reinforce that concept - loaded with fatalistic entity transmitters and cramped battlegrounds for entertainment - you must make your way out alive using certain artifacts and environmental cues. Careful, though - there's more than meets the eye and you'll be hopping around place to place quite often.

Untitled Level of Questionable Funniness (Limit-removing/Single-level)
by that guy23442

A mapping attempt containing bizarre enemy placements and a kind of design crisis.

Aquarius Ruins (Vanilla/Single-level)

A blocky marble ruins thing overran with a lot of water and demons. The monument's sprawling size, progression and quirky visuals - combined with the initially unrelenting enemy troopers, all make for a lot of entertaining moments. You'll be doing a lot of swimming too, obviously - but remember to watch your step - be-
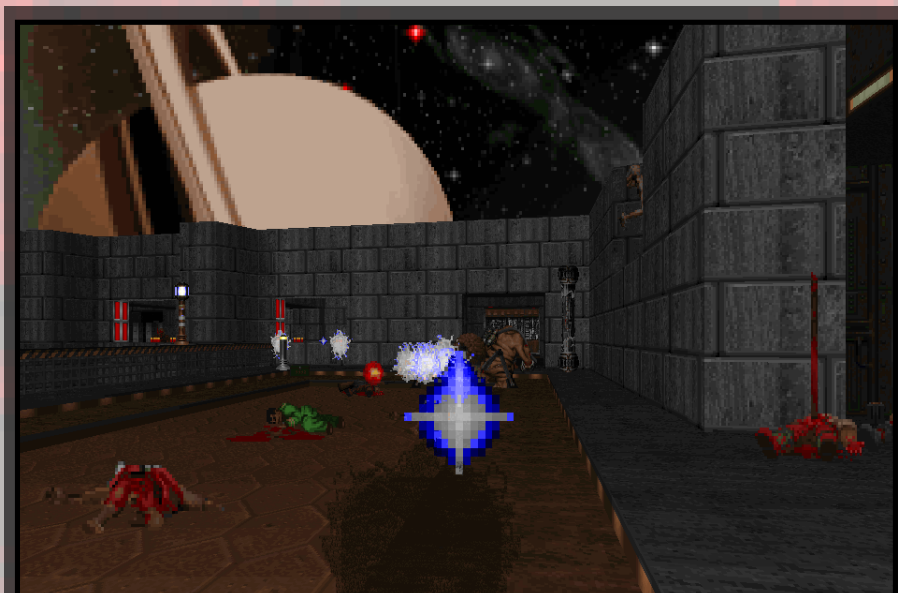
ing gibbed on certain difficulties isn't so pleasant…

Skynight Garden (Limit-removing/Single-level)

A blocky marble ruins thing overran with water and demons taken up a notch. Literally. Swimming kills you here instead and traversing on tops of high platforms is instead safer. Other than that, it's the same thing as with Aquarius Ruins - run around, shoot enemies and mind your movement. Perhaps it helps that both of these levels were created by one very same inflame the dragon.

Herschel Spaceport for MBF21

Herschel Spaceport (MBF21-compatible/Single-level)

Space map! Aside from the nicely done progression flow and overall sleek look - it really does look like an outpost! The map consists of various grey shades, the radically souped up gameplay powered by shiny new editing formats (with unfortunately limited port compatibility) is a factor worthy of mentioning - fight back the new, more nefarious and deadly aliens with devastating weaponry like a machine-scattergun, a minigun capable of solving 800 problems per minute, and

more waiting to be discovered! Watch out for rogue campers installed by level-lord Moustachio.

Realm667 3D Resource Conversions (GZDoom/Mod Resource)

Model conversions from random resources on the Doom resource site Realm667, by CBM. While the bases' art styles did not really survive through the transition, these "re-bred" resources are nonetheless good enough to look at and might be of practical, though possibly limited use for indie game projects.

Slimefall Station (Limit-removing/Single-level)
by Plank_Guy_89

Short tour through a contaminated station with little functioning machinery and a littering of hostile loiterers with very assumptive and collective mindsets. It is a mystery as to how such a deserted station has lights working in very fantastic and admirable conditions.

Nu-Arsenal for GZDoom

Integrated (Vanilla/Single-level)
by FireWarden100

What happens when your Doom mapping instincts got stuck somewhere in the 90s, got pissed and decided to conserve on architectural originality - fully embracing the magnificent art of sector recycling and repetition instead? - and it decides to produce a long adventure under a heavily limited game by design? The result is something like this occult tech-base that is still somewhat fun to play through.

Simplemap.wad (GZ-Doom/Single-level)

This tech-base is said to have been devised and fully built under 1 hour by mysterious circumstances by the enigmatic xdude_gamer, with working electricity and strong structural support to top it all off. While that may sound like an impressive feat on the surface; through quick analyses, experts were quickly able to identify certain design shortcomings. This map suffers greatly from detailing problems, notably unaligned flooring and displaced lighting, while also lacking reasonable means for workers - or even possible inhabitants owing to the relative emptiness - due to inadequately switching systems and bizarrely small, locked containers - despite the highly generous government funding. In certain cultures, it can quite possibly fall under the housing categorization of 'unfathomable feng shui'. However, the pace might be of potential value for aspiring investors, as the crash test demon invasion has shown the place's relatively impressive resistance to outside cosmic interferences.

Portal (GZDoom/2-level wad)
by Forever.exe

A story of travelling through dimensional portals divided into two maps. As apparent of first mapping attempts, visuals don't quite go well with the scale, though gameplay is mostly cohesive - the chaotic scale one may get on certain sections can give the level an impressive sense of war.

Nu-Arsenal (GZDoom/2 separate levels)

In a spirit like the '1995 Tune-up Project', two Doom content relics from another time got a modernized makeover. Crude, yet ambitious marble temples were turned into highly sophisticated complexes with many varying locales - battlegrounds, libraries, walkways, you name it. This WAD has extremely potent and well-tuned gameplay - fitting for a modern audience. From a quick glance, those changes might sound alarming, but rest assured, author Origamyde has done a most excellent job adapting those works to the visions of future doomers while maintaining the feel and senses the original works might evoke.

Mountain Base (GZDoom/Single-level)
by RHhe82

Enter a sector laying deep within a summit and find out what happened inside the building intricately woven into nature - now abandoned and left with nothing but little waves of demons and deadly lava-falls and deep pits.

Scream of Agony (GZDoom/Single-level)

Simple hell tech-base stuff, with basic detailing of red and grey, and at times somewhat vague progression - which may have players tearing their hair out. While the gameplay is serviceable, fun, and is pretty chilling for the most part - the experience can be greatly augmented by certain modifications, as recommended by the author laurel suite.

Improv (GZDoom/Single-level)
by Matacrat

You are thrown into a deep mountain to fetch something important. Though your path is heavily predetermined, your fate is not - devise tactics and movements by your sheer improvisation through a series of dark caverns and cliffs; lay waste to the dangers there and get to your ultimate goal!

Breathless Remastered (Boom-compatible/Single-level)
by Nirvana

Slaughtermap with exquisite detailing, attention to visuals and a bunch of other interesting bits. The gameplay, though meticulously designed with clever encounters balanced around Doom's oddities and quirks - is certainly not meant for anyone other than veteran players who'd
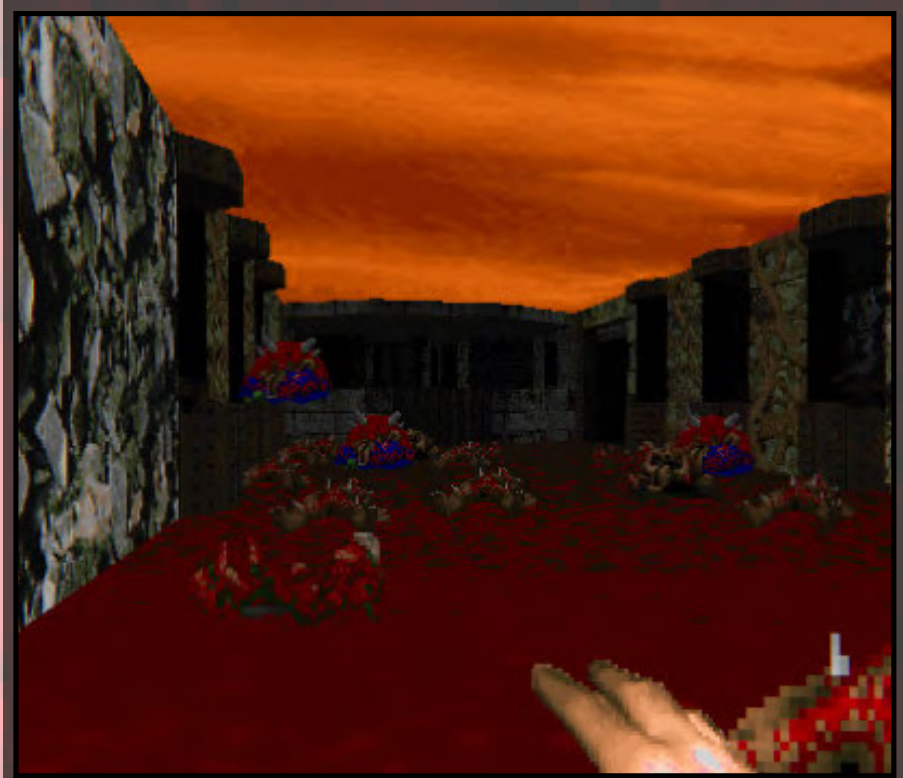
Unruly Evil Re-worked by ApprehensivSoul

have grown used to Doomjank, or who are just great at Doom. This version that came out of the blue features major improvements and changes on balancing and overall quality of life stuff (tweaked arena times, better coloration and bonus ending map, to name a few) - heavily recommended if you are looking for a great challenge. By veteran member Nirvana (not to be confused with music industry people).

The Civvie 11 Massacre (GZDoom/20-level megawad)

What if Civvie 11's dungeon is actually a really, really dedicated Doom basement? This pseudo-community project, spearheaded by Emperor SPOON, serves as quite an interesting answer to the question. Visit the popular internet prisoner-celeb's apparent torture chamber - take a trip to the champion's room himself and duke it out in 20 large killzones, rendered in stock texturing glory in any order you like! Progression, cohesion, and stability are not guaranteed.

Unruly Evil Re-worked (Vanilla/Single-level)
by ApprehensivSoul

Branded as a remake of E4M4, the map retains the distinctive 'on-Earth-but-not-quite' feeling the original E4 overall evokes while reworking major sections, areas and battles drastically under the limiting modding inventory Doom 1 provides. The result is something that feels closely in line, and more thematically coherent and faithful to Thy Flesh Consumed.

Tricked and Trapped (GZDoom/5-level episode)
by Soulless

Levels made under the glorious OTEX1.1 resource pack are usually fantastic. This set is no exception - not only having successfully pulled off excellent tech-base looks, as the title may imply, the package also features great fluid gameplay and gimmicks that constantly manage to keep the experience interesting in one way or another. You'll be running around in circles to the

The Flesh Pits by Fryuko

exit at one point, or fighting at cramped 'lighting centers' just to grab a little key. This map always manages to keep up an interesting challenge that seems to fairly test players' skills and limits. Bonus points for the badass map names.

Full Map of Incomprehensible Waste (GZDoom/Single-level)
by Pezl

Featuring prominent and highly enduring Doom editing mainstays and techniques. Recommended for a change of pace in Dooming.

Baptized in Nukage (Boom-compatble/Dual levels wad)

Anything mentioned in 'Tricks and Traps' is pretty much applicable here – two fun tech-bases powered by OTEX1.1, under

a more limiting format. There are some key differences: The technologies here, though overgrown, are more omnipresent than ever, and, unlike the aforementioned project - exploration is heavily encouraged and at times, required - you'll be doing a lot of sightseeing in these wastes.

Untitled Plutonia Map (Vanilla/Single-level)
by mxbobbie49

Ominous techno-jungles. Overgrown vines. Overarching dangers. Oppressive opposing forces of arcane healing magics and crazy fast-firing gunmen. All enduring traits of a (great?) Plutonia map packed into a nicely done little level - despite its status - it offers considerable challenges brilliantly executed in small, yet good-detailed natural habitats. Plutonia IWAD required.

The Flesh Pits (GZDoom/Single-level)
by Fryuko

Another level broken out from DavidN's RAMP project, this level saw players taking a trip to the titular flesh pit to neutralize the Icon of Sin, and then getting back home in one piece. Sounds simple… except not. Minor technical issues aside, the graphical aspect of the map is well defined - raw meat chunks and blood flows mesh excellently with the classic 'Gothic Hell' style. Battles are also more diabolical - the lack of devastating weaponry forces players to use reckless tactics and playstyles - making the level all the more enjoyable. The end boss fight takes things up a further notch, and keeping freelook off is preferable to maintain fair play between both parties.

MetaCorp

PICTURES
GALLERY

Velvetic

DMPhobos

Danlex

Oniria

DJVCardMaster

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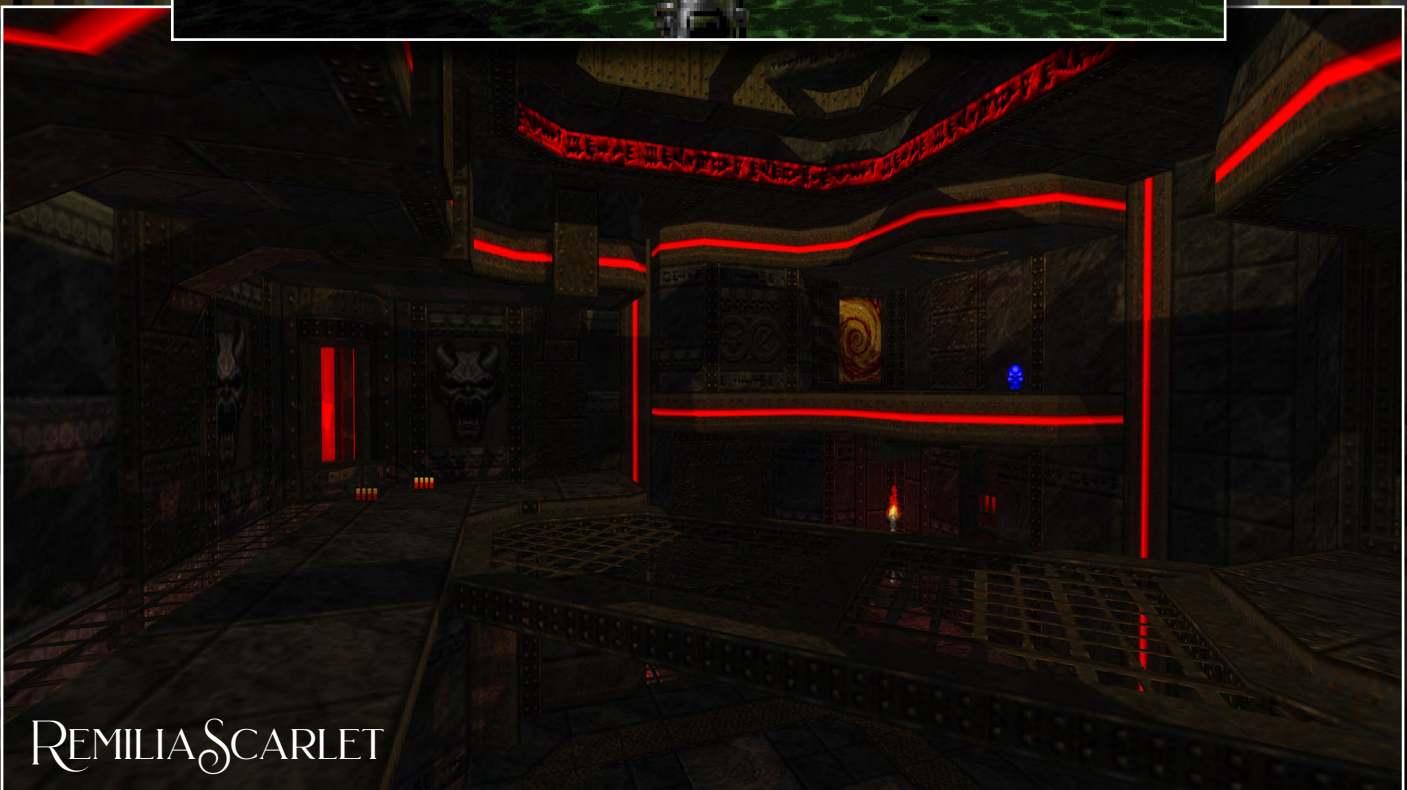
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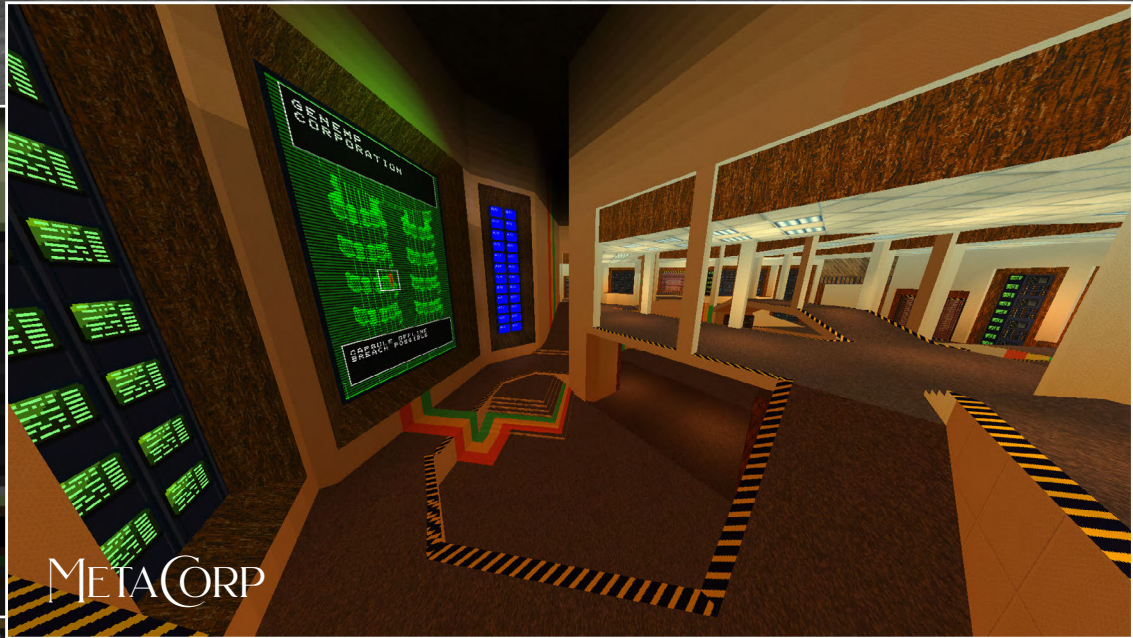AMMO HEALTH ARMS ARMOR SHEL 50 / 50
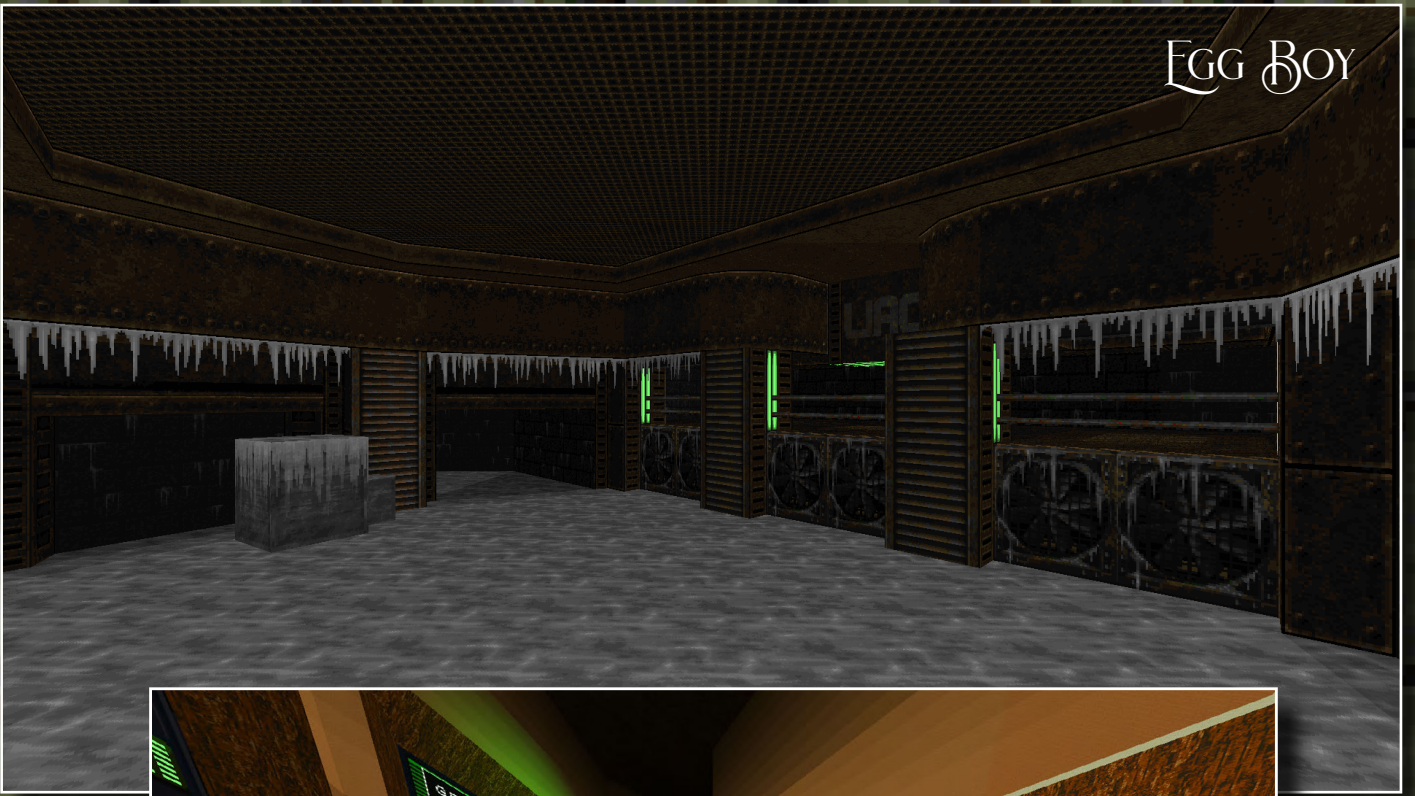RCKT 50 / 50
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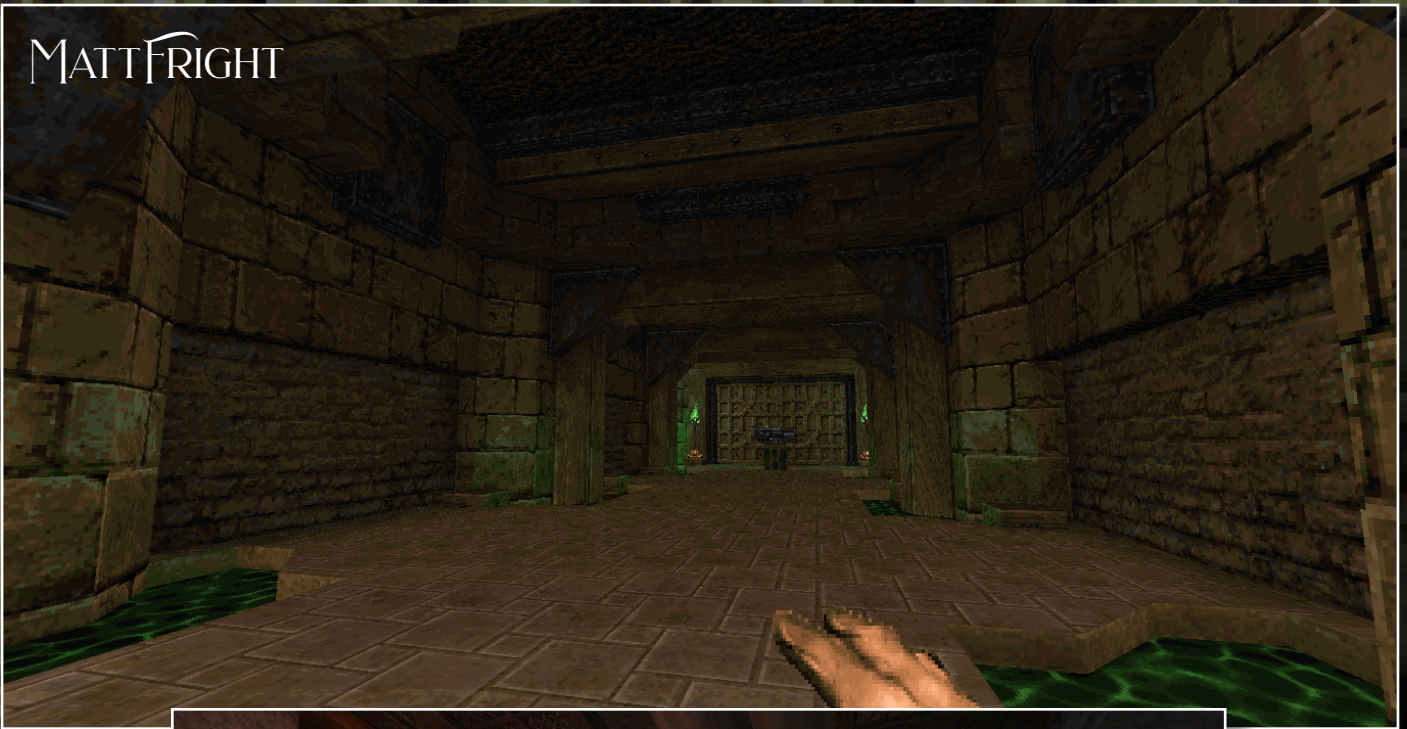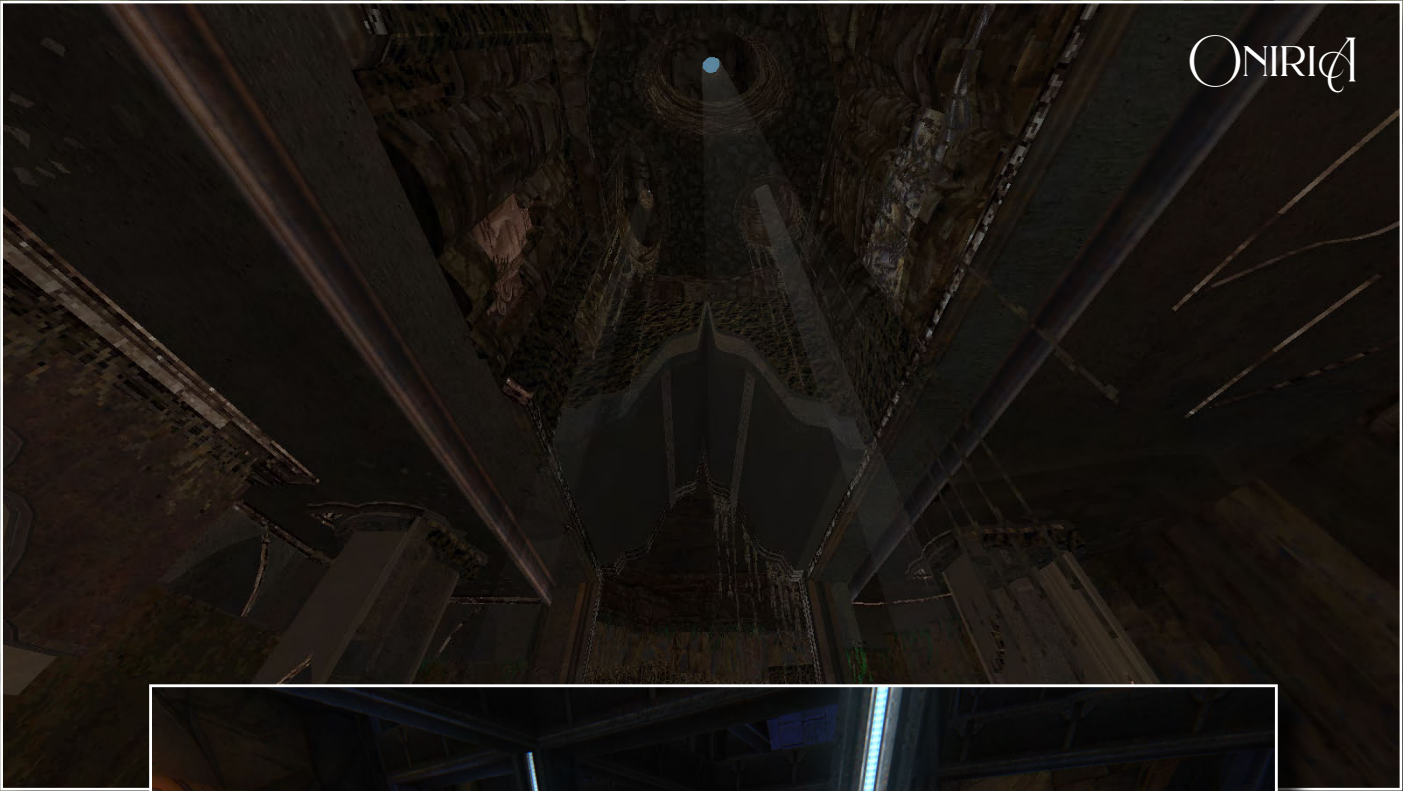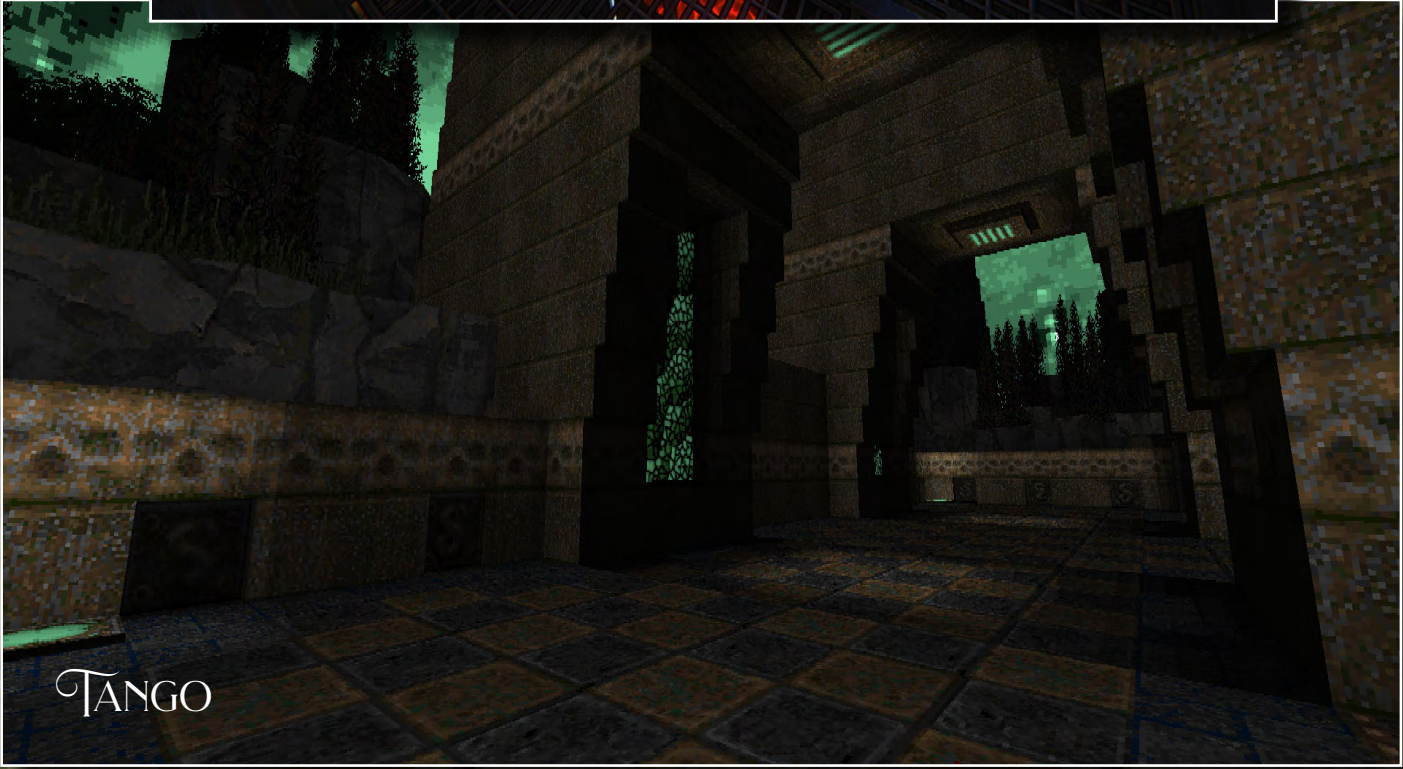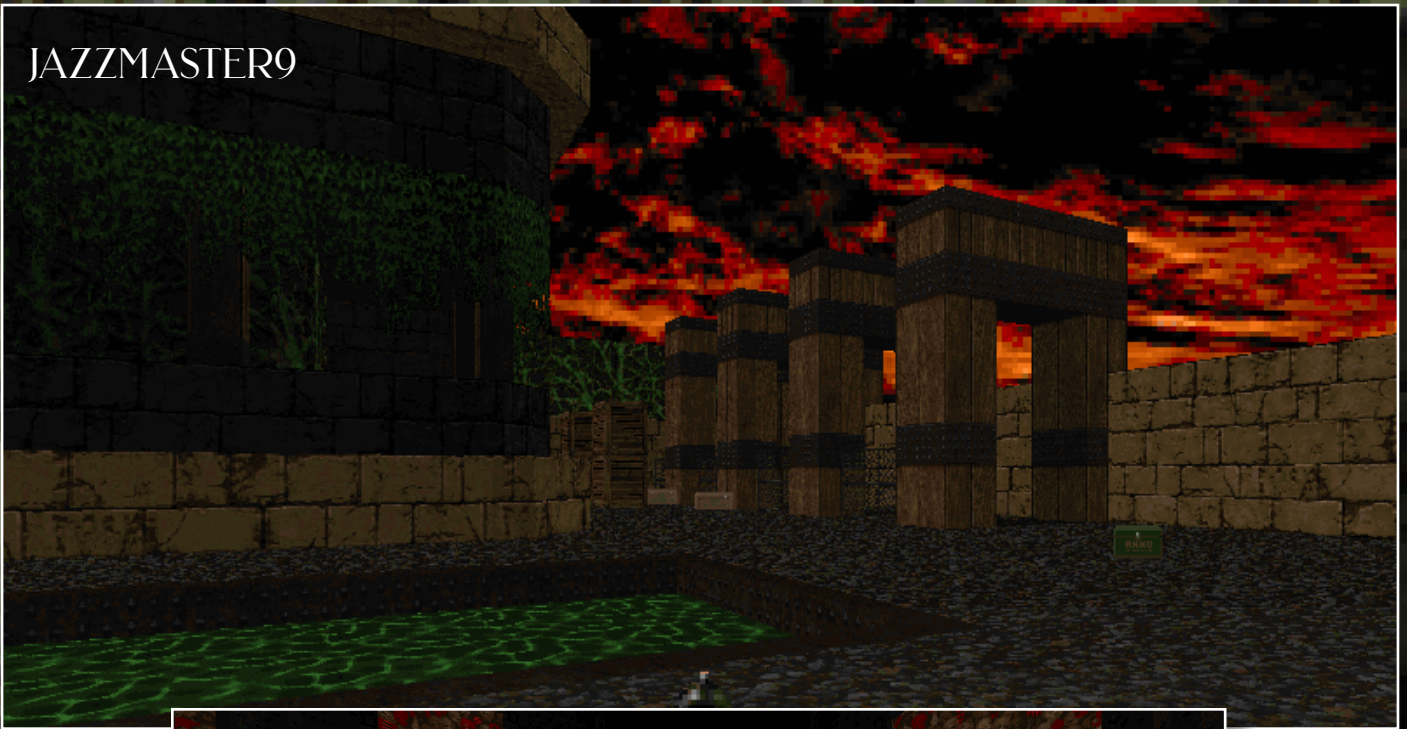MattFright

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StormCathcher.77

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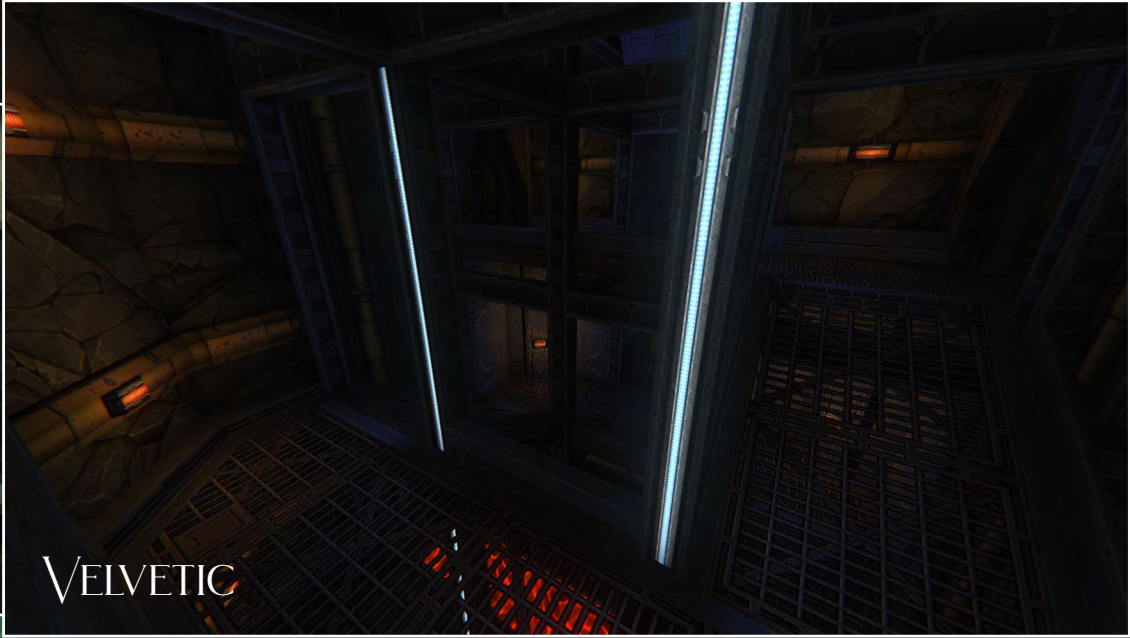
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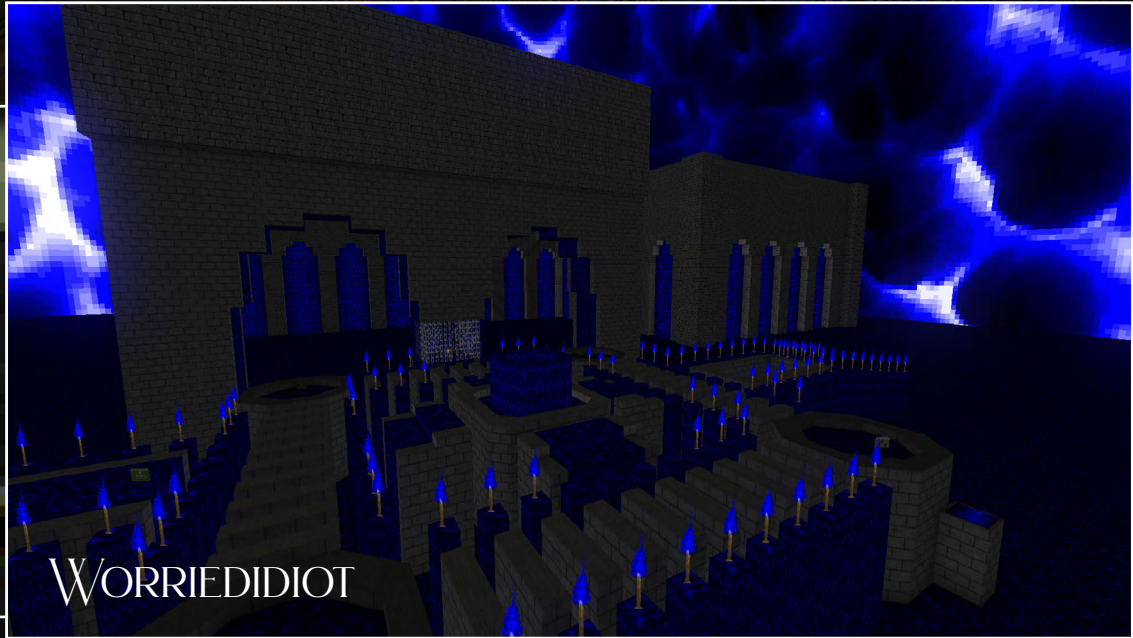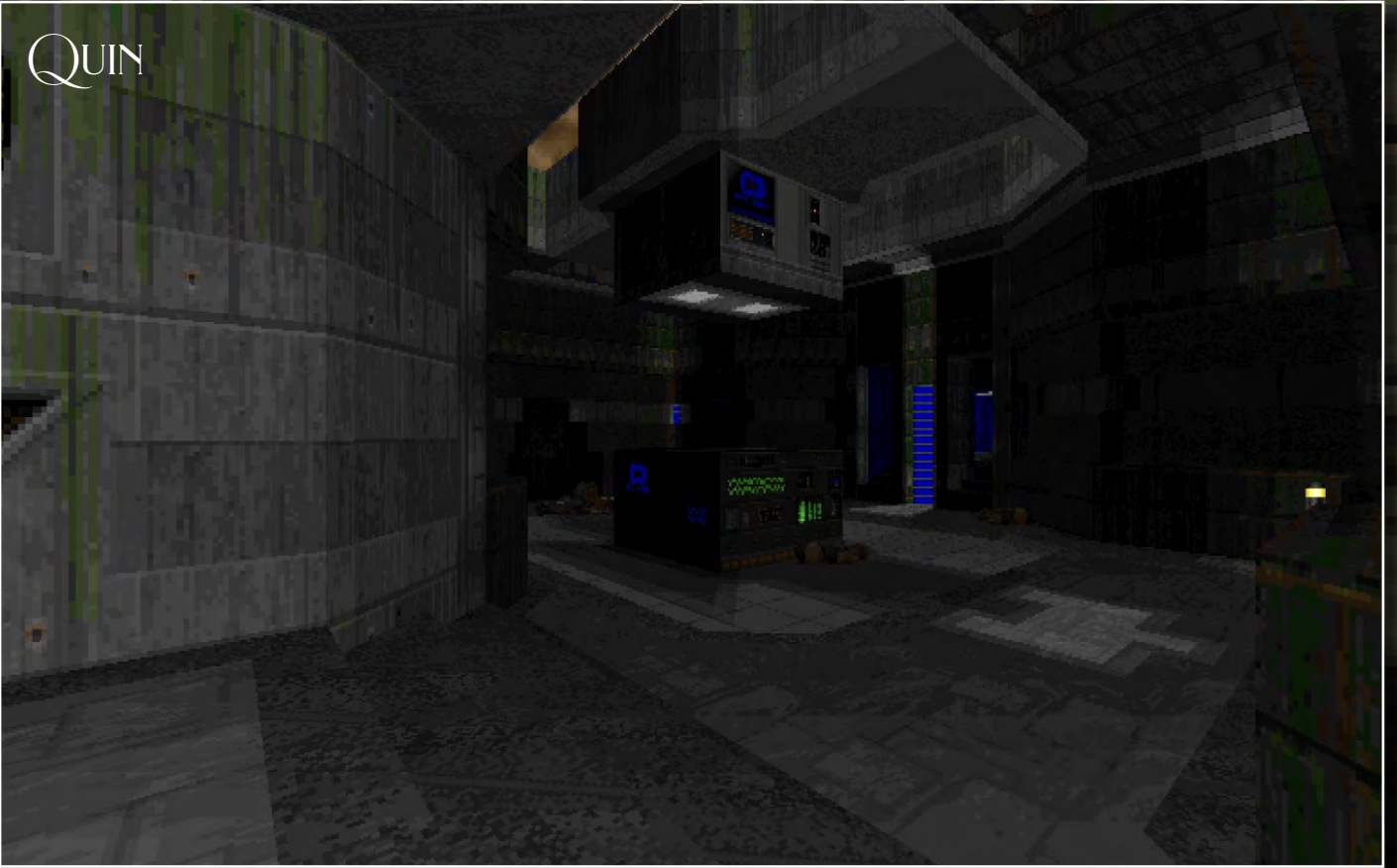
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