

THE DOOM MASTER

WADAZINE

23
Sep, 2024



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Brutal Doom, a Retrospective
Redemption Evaluated
Retribution Dawns
Thirteen | Protocol Violation | Red, Dead & Ready
Habitat Complex | Lunar Revelations
Fanfic: "eternal descent"

INTRO

Surprise! Almost an entire year but we are back. See, life's a bitch, and it can get quite difficult to manage such gigantic projects while also dabbling with the so-called adult life (which sucks) so occasionally, we run into some speed bumps that make progress hard, but, as the saying goes: we ball.

The Wadazine has two goals: to perpetuate the long-lived passion and love for Doom WADs, and to live as long as Doom does. The latter one can be a challenge due to the many circumstances that can affect and do affect projects such as these, after all, it's not only about writing and editing, but organizing, compiling, promoting, designing, publishing, etc. Fortunately, the Wadazine is a project that thrives thanks to the love of fans. We are free and free we shall remain for the foreseeable future.

For now, let us enjoy this new issue, bringing you a new collection of awesome and fun WADs to play, great articles to enjoy, new things to learn, and much to read. And of course, always remember, if you want to contribute to the Wadazine, Endless is always open for any ideas or help!

- Endless



wadazine :)

~~EARTH!~~

NEEDS

YOU.

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

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INDEX

C:\wadazine23>tree

Magazine PATH Listing

Wadazine serial number is WZ23

c:

```
├── Wadazine23
│   ├── Fanfic: Eternal Descent
│   ├── Brutal Doom, a Retrospective
│   ├── Consolation Coverage
│   │   ├── Redemption Evaluated
│   │   └── Retribution Dawns
│   ├── WAD Corner
│   │   ├── Thirteen
│   │   ├── Protocol Violation
│   │   ├── Red, Dead & Ready
│   │   ├── Habitat Complex
│   │   └── Lunar Revelations
│   ├── Newstuff Guide
│   ├── Pictures Gallery
│   └── FanArt Gallery
```



ETERNAL DESCENT

BY CHRIS MCAULEY

"This is Sgt Alex Mercer calling on any friendly troopers. Some serious shit has just gone down and my squad has started attacking me. Request immediate response at my location."

Bullets slammed into the upended titanium dining table that Mercer had upended as a makeshift cover. He pointed his machine gun over the top of the table and blindly fired in the direction of his attackers. Attackers who had been friends only a few moments ago. He heard screams of pain through the voxcom unit housed in his helmet.

"What the fuck guys?"

The response to his question was met with throaty demonic laughter and another burst of concentrated fire.

Mercer unpinning one of the frag grenades from his belt and primed it. This went against everything that he had been taught as a marine but he sure as hell wasn't going to go out without a fight. Tossing the grenade over his cover he silently counted the seconds until detonation.

The explosion rocked the mess hall

and was accompanied by gurgles and screaming. When Mercer surveyed the aftermath, he felt sickened. The attacking marines had mostly been splattered over the usually pristine metallic walls. Those who were still alive were desperately trying to stuff their guts back into their bodies or bleeding out from having their arms or legs blown off.

Mercer walked shakily over to Stevo, a friend since his boot camp days. Half of his head had been blown away by the blast and what was left didn't look human. Stevo's remaining eye was milky white and the chunks of meat that used to be a mouth appeared to still be moving.

In his mind Mercer was sure that he heard his old friends voice repeating one word over and over.

"Run"

PART 7: THE DISTRESS CALL

Mercer checked the ammo counter on his machine gun, during the intense fire fights with the possessed members of his former squad he had tried to keep to short, aimed bursts of fire. The numbers on the counter flashed a red warning, it was as he suspected, he would have to grab some more bullets soon. Just over thirty minutes ago the space station on Mars had transformed from a buzzing hive of activity with scientists scurrying around clutching clipboards and coffee to a hellish Battlezone. Mercer had been forced to watch as his teammates bodies had become enveloped by a malevolent force. Their bodies twitched and sores oozing a green puss burst from their faces and arms. For some reason Mercer hadn't been affected and once the squad realized this, he became their prime target.

The seasoned marine moved along the dimly lit corridors and searched from room to room salvaging whatever resources he could find. In one of the control rooms he found his attention drawn to a hauntingly persistent

beeping of an old-fashioned distress signal. The signal emanated from a long-forgotten console tucked away in a corner, seemingly frozen in time. Dust particles danced in the feeble light as Mercer approached, his eyes narrowing on the dated monitor. Flickering with intermittent bursts of static, the distress signal conveyed a sense of urgency that echoed through the otherwise lifeless control room. Mercer deciphered the cryptic message and a chill ran down his spine, he realized that the source of the distress signal was an isolated research facility which was buried within the depths of the desolate station.

The marine felt a surge of conflicting emotions. The urgency in the repeating beep hinted at an imminent danger that couldn't be ignored. He had wanted to find a shuttle and get the hell out of the station and head towards the UAC outpost in orbit around Earth. However, his trained instincts kicked in and compelled him to answer the call. As he began to move through the station once again, he was sure that he could hear whispers coming from the metallic corridors around him, taunting and mocking him. Mercer's jaw clenched, and his gloved hand firmly gripped the handle of his trusty machine gun, ready to face whatever malevolent force lurked in the shadows.

Mercer descended the stairways towards the depths of the station. He didn't trust the elevator; he didn't want to be in a close quarter fight or be stuck in the shaft due to a malfunction. The walls around him seemed to twist and contort, echoing the demonic forces which plagued these desolate halls. The air hung heavily with an ominous stillness and the only sound

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Chris is also currently working on The Terminator film and game series, Star Trek and the Doctor Who franchise. Chris's work can be seen at dark-universes.com.

was the haunting echo of Mercer's footsteps against the cold metal floor. The flickering emergency lights cast long, unsettling shadows, playing tricks on Mercer's senses as he navigated through the labyrinthine passages.

The remains of the space station's crew appeared like macabre art installations; their lifeless bodies twisted into grotesque poses against the walls. Half-eaten by some unknown creature, the scientists' eyes stared into eternity, frozen in a silent scream that seemed to resonate through the haunted corridors. Despite this, Mercer found his resolve hardening. He pressed on, even more determined to uncover the source of the distress signal that had lured him into this nightmarish abyss.

As he ventured deeper, the air became thick with a foul energy and the whispers that seemed to emanate from the walls became louder. Following the spectral voices, he discovered arcane symbols painted in blood. The crimson strokes seemed to write and pulse with an unholy vitality, casting a foreboding glow that illuminated the corridor in a sickly hue. The symbols, cryptic and ancient, told of a dark ritual gone awry, a desperate attempt to harness forces beyond human comprehension. Mercer traced the patterns with his gloved fingers, feeling the malevolent energy that lingered in the air.

Every step deeper into the station unraveled more levels of an unholy mystery, the blood-painted symbols acting as a breadcrumb trail leading him to the heart of the forsaken facility.

PART 2: GATEWAY TO HELL

The corridors stretched endlessly before Mercer, their metallic walls adorned with the unsettling legacy of the forsaken Mars space station. As he walked, the echoes of his footsteps seemed to resonate with the ethereal whispers that continued to linger in the air, creating an eerie cadence which seemed to accompany him on his descent into the unknown. The emergency lights, flickering with a sinister insistence, cast irregular shadows that danced on the blood-painted symbols adorning the walls. Mercer continued to move with a calculated determination, each step bringing him closer to the pulsating heart of the demonic mystery.

As he neared the chamber, the holographic distress signal on his wrist-mounted communicator flickered with increasing urgency, its glow casting an ominous reflection on Mercer's face. With each step, the corridor seemed to narrow, the walls closing in as if resisting his advance. Yet, he pressed on, his senses heightened and his machine gun held at the ready. The entrance to the chamber loomed ahead, an ominous portal between the known and unknown. The haunting whispers reached a crescendo as Mercer stepped into the chamber, inside lay a gateway to hell which pulsated with an unholy vigor. The marine could feel it reaching out to him, drawing him closer, ready to engulf him in a nightmarish descent that defied the laws of reason.

With a deep breath, Mercer plunged into the gateway, and the fabric of reality twisted around him. Hell unfolded itself before him in a grotesque tapestry of twisted landscapes and surreal horrors. The

air screamed with the tormented wails of the damned, echoing through the hellish abyss. Mercer's surroundings were an amalgamation of jagged cliffs, blood-red skies, and towering structures that defied architectural understanding.

As Mercer pressed forward, the ground beneath his boots felt as though it pulsed with a malevolent heartbeat. In the distance he saw rivers of molten lava flowing through the desolate terrain, casting an eerie glow on the grotesque creatures that lurked in the shadows. Demonic entities, their forms distorted and monstrous, slithered through the infernal landscape.

Suddenly the air echoed with a guttural cry and Mercer saw a colossal horned monstrosity that was charging towards him with a terrifying ferocity. Its pink skin contrasted with glowing red eyes that screamed hatred for any creature that dared cross its path. With his honed reflexes, Mercer managed to sidestep the demon's thunderous charge, narrowly avoiding the razor-sharp horns that intended to impale him. The machine gun in his hands roared to life, unleashing a torrent of hollow-tipped bullets into the demonic creature's hide. The creature bellowed in pain, its grotesque form momentarily recoiling from the onslaught.

Mercer's respite was short-lived, for the sky above him seemed to split open as Lost Souls, fiery Skull-like apparitions with evil intent, descended upon him. Dodging and weaving through their onslaught, Mercer continued to unleash a barrage of firepower, his every shot an act of defiance. The chambers of hell echoed with the symphony of demonic roars and the staccato of desperate gunfire.

During this chaos, the Marine's movements were a ballet of survival. He deftly avoided the Pinky demon's relentless charges, his gun blazing with each calculated shot which found its mark. The Lost Souls closed in with fiery vengeance, but Mercer's strategic prowess and combat finesse allowed him to dispatch them with precise shots.

As the Pinky demon, wounded but not defeated, circled for another charge, Mercer seized the opportunity. With a burst of adrenaline-fueled focus, he unleashed a volley of shots directly at the demon's flank. The bullets tore through the creature's flesh and Mercer could see a sickly yellow substance spilling out of the demon's stomach. The demon attempted to turn towards the Marine, Mercer could see its intestines hang from its exposed bowels and trail across the ground. With an agonized moan the Pinky demon collapsed, as it hit the ground, a blood of blood oozed from its mouth.

The Lost Souls converged once again on Mercer, they took advantage of his momentary distraction and smashed into him. Their mouths bathing him in fire and razor-sharp teeth threatening to strip the flesh from his face and exposed arms. Mercer pulled the trigger of his machine gun, praying that he had just enough bullets to kill these flying bastards before he was incinerated. As each bullet sped from the barrel of the gun and found its mark, the creature's screamed and burst into flaming embers. As the battle ended, the landscape seemed to tremble with the aftermath and the Lost Souls were reduced to piles of dust which floated in the hellish winds.

Victory came at a price, Mercer, standing amidst the dissipating smoke,

felt a searing pain in his side – a testament to the wounds inflicted during the relentless encounter. The adrenaline that had fueled his combat prowess began to wane, leaving him vulnerable and weakened.

Blood dripped from his wounds, staining his battle-worn armor. Yet, with a gritted determination, Mercer refused to succumb to the torment that sought to consume him. He checked his ammo counter and found that it was empty, he tossed his machine gun aside and strode onwards, towards the distress beacon and whatever dangers lay in between.

PART 3: ENDGAME

Sergeant Alex Mercer staggered towards the beacon, its rhythmic hum growing louder with every step. The hellish landscape seemed to shift and write in response to his presence, as if the very fabric of reality acknowledged the impending climax of his journey.

Approaching the beacon, Mercer found himself in a chamber bathed in an eerie, crimson glow. He recognized the pulsating arcane symbols as those he had seen previously on the Mars space station. The holographic distress signal on his writs-mounted communicator flickered with a renewed urgency, synchronizing with the pulsating beacon.

As the marine cautiously moved forward, the chamber revealed a spectral figure – an apparition which seemed to coalesce from the very shadows. A child stood before him, its innocent eyes reflecting a haunting past. Mercer's heart sank as he recognized the accusing gaze. He found himself back in the Argentinean uprising three years ago. It was during the Southern American famine which had been

blamed on the UAC, his squad had been brought in to quell the disturbances and to protect corporate property. Mercer had been a young marine then, barely out of basic training. He remembered his plasma rifle roaring as chaos had erupted on the crowded streets.

Amidst the screams of the conflicted crowd, a small figure caught Mercer's eye – an innocent child, caught in the crossfire of forces beyond their understanding. Panic and confusion had clouded the marine's judgement, and in the chaotic frenzy, a single blast erupted from Mercer's rifle, finding an unintended target.

Time seemed to slow as the child with its innocent eyes wide with terror, crumpled to the ground. Mercer's heart sank as he rushed towards the fallen figure, realizing the irreversible consequences of a momentary lapse. The haunting silence that followed was punctuated only by the echoes of the child's final cries.

Guilt and remorse seized Mercer, his actions forever etching a tragic chapter in his soul. The specter of the life lost in Argentina now manifested in the hellish realm. The child's eyes, now replaced by a malevolent glow fixated on Mercer with an accusing gaze. The chamber echoed with haunting whispers as the child, trapped between innocence and vengeance, spoke with a voice that seemed to echo from the depths of the abyss.

"Mercer, Marine with blood-soaked hands, you stole my life and condemned me to a realm of suffering. In your pursuit of duty, you trampled upon the innocent. In your desperation to quell the uprising, you became my executioner. I am the consequence of your deeds, a manifestation of the pain

and sorrow left in your wake."

Mercer watched in dread as the child's form contorted and twisted. Shadows danced around the small figure. In a nightmarish metamorphosis, the child's limbs elongated, distorting into grotesque proportions. The spectral form solidified and gave way to a monstrous presence, the SpiderDemon, a creature born from the innocence of a lost soul twisted by the fires of vengeance. Mercer, in the glow of the pulsating beacon, bore witness to the transformation that embodied the guilt and regret that haunted his every step.

The Marine fumbled towards his belt and despite his trembling hands was able to draw his pistol. It was a futile defense against the creature that now stood before him. The chamber seemed to close in around them as the SpiderDemon, driven by rage, lunged at Mercer with a ferocity the marine had never encountered before. The infernal landscape shook with each brutal strike, the very fabric of Hell responding to the collision of innocence and guilt.

With a horrific inevitability, the Spider Demon's twisted appendages closed around Mercer. The cavern reverberated with the bone-chilling sounds of tearing flesh and anguished cries. The marine was torn apart by the demon's relentless assault.

As Mercer's consciousness faded, the Spider Demon began to feed on the marine's insides, it was careful to ensure that the human's skull was left intact. The marine, once a defender against demonic forces, became a tragic figure consumed by the very darkness which he sought to eradicate. Hell had reached out for Mercer on the space station and had finally claimed him, he had become another Lost Soul roaming the inferno for all eternity.



CHILL WOLF HUNTER

COMING SOON



BRUTAL

A Retrospective

By Endless

If there is one mod that echoes across time like a bullet through a canyon, so loud and so proud that it stands tall among gaming history, popularly hated, and infamously loved, then that one mod is Brutal Doom. Released all the way back in 2010, before NuDoom reignited the love and passion for the classics, Brutal Doom was the mod that everyone liked to talk about back then; it was new, it was innovative, and it was violent as hell. Turning a classic pixel shooter into a gorefest of ridiculous proportions and adding new, modernized weapons that defied gaming trends (let's remember BD was released during the CoD dominance era) it managed to leave a huge mark in both the history of the Doom community, and even gaming at a large.

DOOM

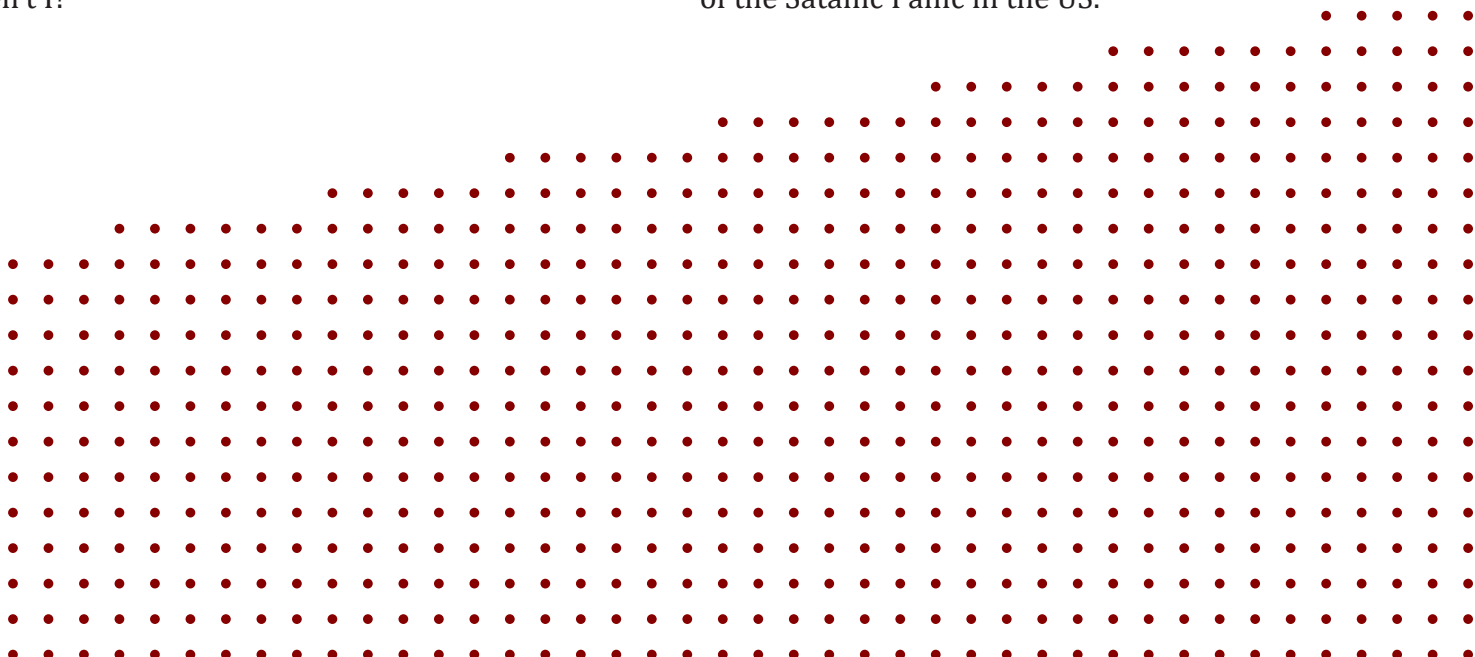


The one that started it all

Some of you might be rolling your eyes right now reading this, and at some point, I would have done the same, but now, looking back it, relieving the memories of the old days and how the community has evolved so much, I can see just how much of an impact Brutal Doom made across multiple platforms and just how big it truly was.

Created by Sergeant_Mark_IV (Marcos Abenante) and released in 2010, Brutal Doom has a long and old history. While not among the first of its kind, it managed to pioneer a whole new genre of modding that would later be spread into other games. Its premise was basic, quite simple if you want to go down the essentials: to take the core of Doom and crank it up to eleven. A simple ideology: more of everything. As a certain moustache guy once said: *Quality it's a quantity of its own*. I'm gonna regret making that quote now, aren't I?

If we go back to 1993, Doom was quite the impressive piece of software back then, not only from a technical point of view, but also a visual one. Its imagery was unique and quite frankly, sadistic. An era that was mostly dominated by child-friendly games that reigned in consoles, only a few arcade games dared to bring violence to the small screen. As a little fun fact: Mortal Kombat was only a year old by the time Doom came out. So, as you can imagine, Doom was one of the leading heads when it came to showcasing large amounts of violence on-screen. Sure, to us, looking back it almost seems cute to think that people once considered it to be one of the goriest games ever. Perspective changes with time, and a lot of people that got the chance to play the game on its premiere would generally agree that yes, Doom was quite violent compared to most of its peers back then. Not only that, but the game was packed with Satanic imagery that really pushed the limits of most families back then, so the game found itself tangled in the late stages of the Satanic Panic in the US.



Even at its most vanilla form, Doom was meant to be violent and shocking, and while John Romero has said that it was never their goal to offend anyone, it ultimately did just because of the sheer obscene nature the game had. It challenged ideals and sparked discussions about violence in the form of videogames.

Almost two decades later and the game would see itself “re-imagined” with Brutal Doom. Take its simple concept and skyrocket it to the sky, adding everything and anything unto a crammed can of sheer guts. And holy damn it worked.

One of the most popular mods of all time, I personally can't think of another mod that has reached such heights other than some of Skyrim mods (like turning a dragon into Thomas the tank engine), or maybe the original Defense of the Ancients (DOTA) and how it became more popular than its actual father. But then again, Brutal Doom wasn't really trying to revolutionize the way the game existed. It didn't radically alter it, more aptly, it mutated it into something else. Was it Doom? Of course it was, but just ten times more bloody, gory, violent, faster, and some would say harder. Brutal Doom added new guns, modified existing enemies to make them more “modern”, and its most attractive feature: it added a new gore system that allowed the player to rip and tear demons and see them die in all kinds of fatality-like fashion. Some fans would even speculate that this gore system inspired the one present in Doom 2016, but to be honest, fatalities and gore were nothing new to the modern AAA world by that time, so it is highly improbable that Brutal Doom was the origin of this particular mechanic



The old gore

But why Brutal Doom? Was it a lucky strike? A combination of being released at the right place in the right time? Well, I tend to incline towards the idea that Brutal Doom success is owed to a few factors: For one, it was released during a time when FPS games were becoming stale with the realism-centric gameplay and modern warfare (pun intended) while arena, sci-fi styled shooters shifted more into oblivion. One could argue games such as a Mass Effect were still pretty damn popular despite not following the CoD trend, but then again, Mass Effect wasn't an FPS. Realistically speaking, Halo was probably the last remaining sci-fi based FPS game still reigning during the time when Call of Duty, Battlefield and Counter-Strike were very much the kings of the PC market. Brutal Doom felt like a rejuvenation. Putting on the nostalgia glasses and seeing the good in the old once again.

Another important point of its success was its shock value. Things that are shocking tend to travel far and wide. For the average player in the 2010s, violence was nothing really new or completely unknown. Plenty of games had already embraced extreme violence by that point, making gory games now more a of a sub-genre rather than a niche. However, to take an old game that, to the modern eyes seemed cute and pure, and turn it into something vile and grotesque, now that can catch your attention quite quickly. Brutal Doom had that surprise factor. Take a classic from the 90s with seemingly simple and childish graphics, but now re-release it with some of the most brutal enhancements you can think of. It creates sensationalism, and sensation moves quickly through ears and captures the attention of a lot, lot of people. And oh man, did it really capture the attention.



Blood comes in many colors, like acid



The BFG was nerfed, but it still packed a punch

Brutal Doom v20 footage shows yet more gore

By [Phil Savage](#) published January 27, 2015

[f](#) [x](#) [e](#) [p](#) [r](#) [m](#) | [COMMENTS](#)

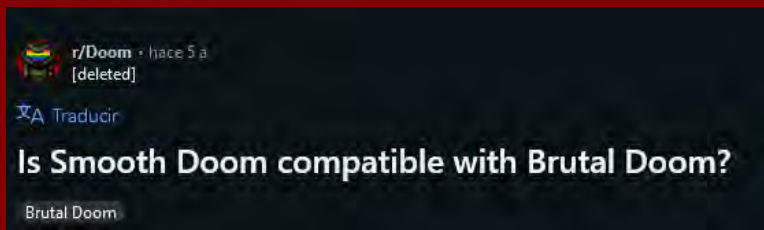


Magazines, Youtubers, forums, news websites, and even people directly involved with Doom, started talking about Brutal Doom like it was the new sliced bread. It sparked a new interest that overflowed the internet for a season, igniting newfound love for the old school and the new school, all in one. Yes, I was one of those. Brutal Doom seemed to me, like a miracle. Granted, it was ignorance of the actual modding capabilities of the community on my part too. I was not aware of the already extensive modding history of Doom back then, and BD was my first foray into what the modding community was capable of, so, alas, BD became my standard. I defaulted to it and for a while I became enthralled in finding new ways to play Doom. And while I had already previously played the game in its vanilla form, Brutal Doom just made it so much more fun to my 14yo mind that I couldn't really stop playing. Here I was, enjoying the crap out of a game from 1993, using a mod that was stupidly violent and probably not meant for me! But it captured me. It sparked a new interest and helped me dive in into the wonders of Doom mods and my personal favorite, WADs.

Looking back at it, I am obviously biased by nostalgia. There's a small degree of fond memories from playing Alien Vendetta and 2001 A Doom Odyssey using Brutal Doom v19. The simple yet effectively violent mechanics and the constant tweaking and messing with other smaller mods to try and create the perfect "modern" Doom.

There were still some things to consider, and even if Brutal Doom was quite gigantic in popularity, it also had a considerable number of critics and considerable flaws. From a gameplay perspective, Brutal Doom was focused on offering fast-paced action and shock value up front, while supposedly improving upon the original. These improvements ultimately meant that some changes had to be made to the core of the gameplay, altering enemy behavior as well as how some systems, like HP pick-ups, worked. Using only the new weapons, the game felt too easy with the standard AI and monsters, so, of course, Brutal Doom also messed with the way the monsters react to the player and this is where things start to get quite messy. I believe Doom to be a near perfect game balance wise, it achieved great synergy among all its details, from the way weapons work and how strong enemies are. This system, is, however, quite delicate and shouldn't be heavily tempered unless you wish to make the game more than what it already is, which is what Brutal Doom tried to do. Do note, *tried to do*, because it ended up making something else that's essentially not well-suited for most of Doom levels, and worse, custom WADs.





But can it run Brutal Doom?

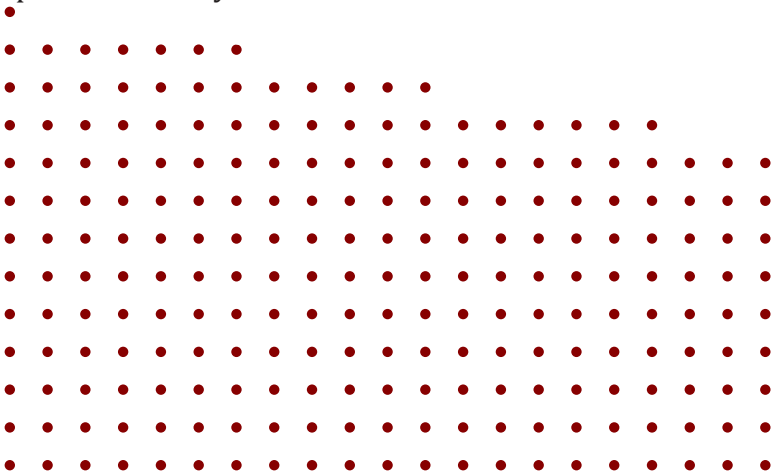
Forget about slaughter maps using Brutal Doom, not only will your PC lag the crap out, but the monsters are now not only stronger, but their new mechanics are specifically tampered around spamming attacks, particularly the revenant now slow but 100% always homing missiles. Barons of Hell will also switch between burst attacks and launching a wave of multiple plasma balls in a cone in front of them. Sounds fun? Yeah, it is, pretty fun honestly, but it doesn't work quite well once you start to experiment with it. Most maps with high density of monsters now become too hard, and most maps with smaller numbers, too easy. Your weapons are stupid strong but not strong enough to deal with the now bloated number of enemies and their increased HP plus shitty hitbox settings. And fuck the BFG9000, it is now just a rocket launcher with steroids, making it quite generic and less complex compared to the original, which uses its tracer-system to properly delete anything in front of the player no matter how far or how close.

Some other changes were superfluous and made the game bloated with features that were unnecessary, too. The most notable example is the scenery overhaul system, which Mark himself stated was a major waste of time that shouldn't have been done in the first place. The reason simply because it added too much visual clutter that doesn't work well with Doom level design aesthetic. A waste of resources that could have probably been used in something else, like performance tweaking.

And it would be a little insincere to talk about the legacy of Brutal Doom without mentioning its unsavory points of history during its early years. Topics that are now mostly disliked mentioning in modern forums, but still nonetheless just contributed to the rather dirty reputation the mod and Mark had back then. Its sneaky inclusion of offensive comments, hidden slurs and racist remarks, made a lot of people raise some eyebrows, while also creating some friction due to his seemingly edgy attitude and contrarian vibe. Should be noted that while Mark is still active and currently developing its own game now, these past attitudes have been more then reformed and can now be seen as a stage of typical asocial behavior to get people pissed when we are teenagers. Because let's be honest, we all had some nasty shit when we were growing up and still learning how to behave. On the other hand, there's been other more technical discussions that have sparked long-standing rivalries and scorn, like code-stealing between different contributors, and few accusations that have come and gone between different modders. One of the most notable examples is the rivalry (or spite?) between Brutal Doom and Project Brutality. PB was born as an off-shot, crazier version of BD with twice as much content and thrice as ridiculous. For, what's probably, personal reasons, Mark installed malicious code in one of his test versions for his own megawad for Brutal Doom, called Extermination Day. The code pretty much detected if the user was loading Project Brutality along the megawad and made GZDoom spam particles until it crashes. Both devs came to some friction and everything ultimately just faded into dark as just another bad patch in history.



Edgy, violent, offensive, all in one





It inspired modders from other games to do their own Brutal versions

And now, we come to the present. Brutal Doom is still popular, but its rise has faded and now stays balancing as the de facto first mod that everyone tries. Demand for it has gone down now with the emergence of boomer shooters as well as the release of Doom Eternal, fully finishing the renaissance of the old-school FPS and expanding the genre from the overly bloated military-shooter market. People now rarely comment on mod pages about BD not working, and Mark is working on his own game and creating a future new version of his mod. Some extreme views seem to argue that Brutal Doom saved the modding scene, while others say that it ruined it for years. I personally believe Brutal Doom helped resurrect interest in classic Doom, just as MyHouse.WAD is doing now, but I also believe the mod was very flawed which meant it was to be a temporary flame that would slowly

dim itself. Brutal Doom is not the Citizen Kane of Doom, and it feels more like Transformers. It took an old, well-beloved franchise, and helped re-ignite a new passion for millions of youngsters around the world, while also mutating it far more than it needed it to be, becoming a whole different mess. One mess that, for years, I really loved.

Things like this have made Brutal Doom quite the memorable title to remember to some. While it can be argued that devs have the right to do whatever they want with their own creations, when it comes to Doom mods, it always becomes difficult to truly argue what is *original* and what is not. Almost every mod nowadays has contributions from others, and credit-where-credit is due practices have become standard. Brutal Doom is a mashup of several contributions from several others that range in size and quality, and while it is now more of a personal background project for Mark, it still, to date, his most well-known work and gave him a spot in the history of Doom modding.

And of course, how can we forget the classic “can you make this work with Brutal Doom?”. Such a repeated request across thousands of mods and WADs that it became a meme on itself. The edgy and violent nature of the mod attracted a lot of edgelords and kids that wanted more boom and more bang in every way possible, and a lot of modders had to deal with constant bickering about Brutal Doom not working with other mods. To make matters more interesting, Brutal Doom was/is a messy mod that’s filled with spaghetti code, making it even harder for modders to attempt cross compatibility between different mods that alter gameplay. It was such a hassle that it soon became common practice for modders to add disclaimers about their mods not being compatible with Brutal Doom.

Best Gameplay Mod

[Brütal Doom](#) - Sergeant Mark IV



As was noted in the intro to the awards this year, I've added a category for best gameplay mod. For too long the gameplay modding community has been ignored in these awards, and instead of honoring whatever wad that was meant to be intentionally funny but wasn't, this year I have the honor of showing of something much better.

Brütal Doom turns Doom into an ultra-violent gorefest, turning your regular Doom experience into something straight out of a horror porn film. Except this is actually enjoyable. With features like massive gibbing, dismemberment, and headshots, Brütal Doom will let you paint any map red with the blood of your enemies, all while carefully maintaining an excellent yet new gameplay balance. This wad is solid proof of why a gameplay mod award has been needed all these years.

Won the first Cacoward for a mod

Now history is history, and I don't think we will ever have a period of time like the one we had during Brutal Doom first years. The waves that MyHouse.WAD and Everternity did during their time were different, more focused, concentrated and less divisive. Brutal Doom feels more like that old, edgy phase we all like to pretend we didn't have, but we certainly enjoyed. It might not have changed the world, but it did showed us the world of Doom to many of us.



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AN OVERVIEW OF SOME ENHANCEMENTS FOR CONSOLE DOOM PORTS

BY TAUFAN99

All the classic 1990's console ports of our beloved game have their own flaws, ranging from negligible to abysmal. It's a public secret that it's not exactly possible to recreate the original PC version to any such console 1:1 without cheating too much (case in point: some of those "this machine can run **Doom!**" videos featuring such consoles/home computers, which actually feature at least a custom hardware for additional horsepower necessary for a nevertheless not-so-perfect 1:1 experience), and that's not taking other factors into account, such as problems during development. At this point, I'm even convinced we're all aware of each console port's flaws almost perfectly, alongside the backstory.

Fortunately, **Doom**'s ever-encompassing open-source ethos has since extended into the console ports as well, starting with the release of the Atari

Jaguar port's source code that dates back in 2003 (although earnest effort on making use of this code did not take place until much later). This article will discuss several enhancements for several 1990's console **Doom** ports that hold enough significance to affect the gameplay at least technically. Grab my hand as I console you readers for perhaps a better console port experience you may not know beforehand!

D o o m 3 2 X Resurrection

32X **Resurrection** was initiated by Victor Luchitz, the force behind an indie open-source multiplayer FPS *Warsow*, and *Chilly Willy*, a Sega 32X hacking veteran, after the former asked Carmack regarding the 32X port's source code, to which Carmack replied that it may have been lost after all these years. Using the Jaguar port's source code (which is highly identical to

Doom 32X Resurrection



most other console **Doom** ports in the 1990's) with aid of the Calico backport and *Chilly Willy's* Sega Devkit, they eventually rebuilt the 32X port from scratch while vastly improving performance and addressing all other issues of the original 32X port. **32X Resurrection** has since received many updates, each taking the port even further ahead of the original incarnation, including but not limited to a better renderer, missing levels re-added by Wavy (two even featuring the missing bosses not found in the Jaguar-based ports until the PSX port), exhilarating FM synth music by *Spoony the Bard* that stays true to Classic **Doom's** soundtrack spirit, split-screen local multiplayer modes that still play very well, network multiplayer support, support for CDDA tracks (using Sega CD), save states using RAM, and still many others. **32X Resurrection** has absolutely set a pretty high bar for a console port

enhancement, which earned it a Cacoward in 2021.

OptiDoom

While highly identical to the Jaguar port, the 3DO port has its own set of technical issues, stemming from the fact that the sole developer, Rebecca Heinemann, was only given mere ten weeks to develop the port. What materialized was a slideshow fest only slightly redeemed by the rendition of the **Doom's** soundtrack we all know and love, performed by a live band. Heinemann released the 3DO port's source code in 2014, which was also used as a basis for the Jaguar-based Calico backport. On the other side, *Optimus6128*, a Greek Doomer and 3DO homebrew programmer, also decided to use the code to further improve the poorly-received 3DO port. In stark contrast to the casually-convenient **32X Resurrection**, **OptiDoom** is far more

experimental, allowing players to choose from myriad of options, including but not limited to how the engine renders sprites, textures, light effects, and many others. **OptiDoom** also takes cues from the PSX port, as evidenced by features such as colored lighting for liquid flats (alongside manual colored lighting for custom maps), the option to toggle the iconic fire sky effect, and even (low-quality) PSX sound effects. Oh, did I mention custom maps earlier? Starting from v0.2c, **OptiDoom** now also supports custom maps as well. Here's a [little bit of tutorial video](#) for curious souls out there. As well, **OptiDoom** has several other visual effects that can be manually applied to custom maps, such as fog effect, the aforementioned colored lighting, and liquid effect. Although I wouldn't recommend **OptiDoom** for the more casual players, it's still worth checking out for the technical curiosities alone.

OptiDoom



GBADoom

Based on **PrBoom**, **GBADoom** is a joint effort of *doomhack* and *Kippykip* to bring back the bloody vanilla **Doom** experience to the half-assedly censored GameBoy Advance port (both **Doom** and **Doom II**). Despite that, **GBADoom** contains several tweaks to maintain performance on the little



handheld. Not only can you run the maps from the original DOS version of both **Doom** and **Doom II**, you can now also run the infamous Thy Flesh Consumed (although with varying framerates), Plutonia, and TNT via GBADoom. Music has also been corrected to sound more identical to the original soundtrack, instead of... whatever the original GBA port's music sounds like (not that it's bad to me, but the experience is just not the same, y'know?). Unfortunately, GBADoom lacks multiplayer, so you can't get the cable to play some co-op or deathmatch with your friend this time. Otherwise, grab this if you're a GBA fan who wants a true vanilla **Doom** experience on the go.

[Doom fix patch \(for the Sega Saturn port\)](#)

With perhaps one of the more infamous backstories out

there, the Sega Saturn port is basically a watered-down version of the PSX port, with several trademark features lost while transferring from PSX's MIPS to Saturn's SH-2 processor. It also has quite some oddities, such as a lower pitch for all sound effects, the rocket/barrel explosion sound being used in place of the plasma/fireball explosion sound, **Doom II** city sky in place of the fire sky effect in **Ultimate Doom**'s Hell levels, and multiplayer available in the

Europe release but not the US one. Following years of the Dissecting Sega Saturn **Doom** discussion on Doomworld, a Sega Saturn homebrew developer under the alias of fafling has finally compiled the hacks necessary to make up for most of the technical issues of the port, with help from other users and even the reverse-engineered PSX **Doom** source code from [Erick194](#). Initially posted as individual Action Replay cheat codes for different regions, fafling eventually compiled all these hacks into a single romhack. As a nod to the old urban myth of the Japanese release being *slightly* faster than the US/Europe Saturn port, this hack is specifically designed for the Japanese release. Features of this hack include stereo CD audio instead of mono, a new palette for the nightmare spectres initially indistinguishable in the port, the restored plasma/fireball



explosion sound, unused Inferno sky (based on the DOS version's E3 sky instead of the PSX fire sky), and Nightmare! skill level, slight speed improvement that, while unnoticeable overall, is still helpful in several map corners, increased sound range and volume, and many others. As most of these changes can only be noticed in-game, I'll just post [this link to a YouTube video](#) of *Dimon12321* showcasing a TAS of a few **Doom II** levels of the port using the hack instead. For fellow Sega Saturn nerds, this hack is for you.

Doom: Slayer Edition for Atari Jaguar (WIP, not yet released)

Much like the aforementioned **Doom** fix patch for the Saturn port, **Doom: Slayer Edition** started off with a hack attempt in addressing the Jaguar port's issues, before eventually evolving further into its own thing. From an attempt to put in-game music, manage the mixing of it and sound effects, improve the infamous multiplayer connection issues and re-add spectres alongside the cyberdemon and the spiderdemon, **Slayer Edition** now also aims to bring back the original DOS version episodes to the Jaguar port, after development stalled for a few years due to real-life obligations. Other planned features include



addition of missing light amp visor and partial invisibility power-ups, HUD options with a new minimalist HUD and another based on the DOS version, strafe buttons added to the controller, support for custom maps, an extensive cheat menu, and many others (here's a [current changelog](#) to keep you updated). **Doom II** and **Heretic** will even be ported to the Jaguar as well, in tandem with the **Slayer Edition** development. Click these

individual images below to watch some preview videos.

Those are all technically significant console port enhancements I've noted down so far. Oftentimes, we take **Doom's** vast content for granted or even overlook it, but as with almost everything, there is bound to be some layers of depth we may or may not know, especially within the retro console gaming and homebrew development realm. Here's to hoping **Slayer Edition** gets released soon as well!

DOOM

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AMMO	HEALTH	ARMOR	ARMS	AREA
100%	100%	189%	2 3 4	2

E1M1-E1M2



AMMO	HEALTH	ARMOR	ARMS	AREA
100%	150%	148%	2 3 4	3

E1M3



AMMO	HEALTH	ARMOR	ARMS	AREA
100%	88%	78%	2 3 4	4

E1M4



AMMO	HEALTH	ARMOR	ARMS	AREA
100%	93%	76%	2 3 4	5

E1M5



AMMO	HEALTH	ARMOR	ARMS	AREA
100%	200%	200%	2 3 4 5 6 7	16

E2M8



AMMO	HEALTH	ARMOR	ARMS	AREA
100%	100%	200%	2 3 4 5 6 7	24

E3M8



map07



MIGHTY DOOM

The artwork depicts a central character in a green and blue armored suit, resembling a futuristic Doom Slayer, standing atop a large, purple, multi-eyed demon. The character is firing a yellow energy weapon. The scene is set in a dark, cavernous environment with various other demons, including a large blue demon on the left and a purple skull-like demon on the right. The overall color palette is dominated by dark reds, oranges, and purples, with bright yellow and blue highlights from the character's armor and weapon.

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HOW CONSOLE DOOM MADE ITS WAY TO THE (LARGELY) PC DOOM FANBASE

Given the abundance of custom **Doom** content we now have, it goes without saying that one certain niche remains popular across the fandom. Yes, I'm referring to the console ports niche. It doesn't matter if your device is a potato, mid-range, or even a flagship beast. There's just something awe-inspiring with playing the console ports on devices they weren't originally made for, and there's no denying its influence in our current custom content scene.

The open-source ethos of **Doom**, which sprouted in 1997 and has grown widely influentially ever since, paved way for people to improve or even fix these ports by one means

SNES (2020, still incomplete as of when this was written). Another two have also been reverse-engineered by the E of *Team GEC (Erick)*; the **PSX** port and **Doom 64** (although the latter doesn't really count as a port because of its status as a different game, only with the same engine). This raises another question; just how relevant exactly is the source code release of these ports? Buckle up folks, for we are now in for a ... long but consoling ride! **blaring revenant noises intensify**

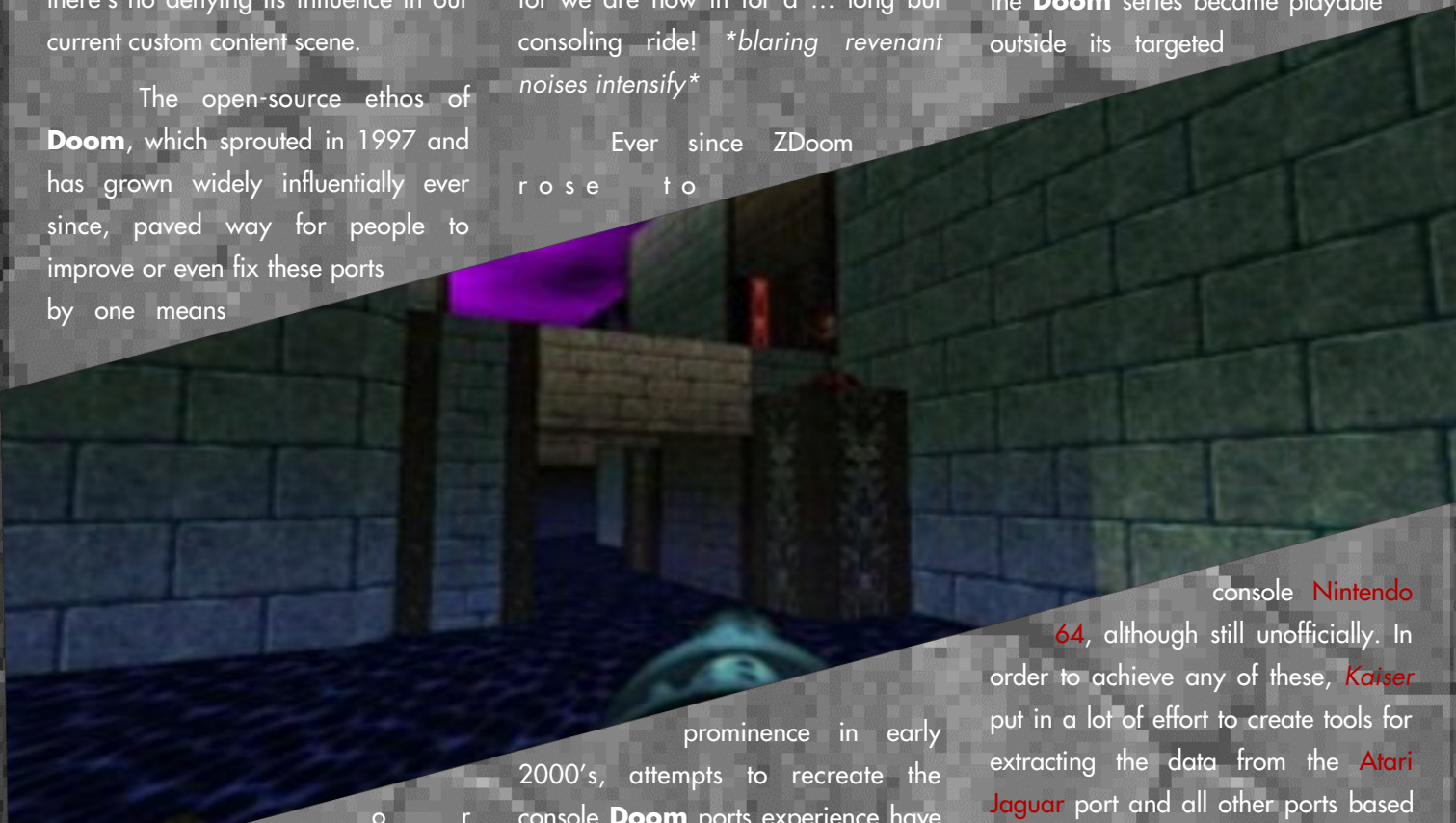
Ever since ZDoom rose to

and **PSX** ports, as well as **Doom 64**. At a time when modding tools were not as comprehensive as they are now, this was pretty much a game changer, as maps initially exclusive to the console ports made their first venture in the PC **Doom** fanfare. Not too long after, *Kaiser* also released the **Doom 64 TC**, using the **Doomsday Engine** source port as its base. This marked the first time the black-horse entry of the **Doom** series became playable outside its targeted

or another. Indeed, at least three of these ports have received a source code release; **Atari Jaguar** (2003), **3DO** (2014), and

prominence in early 2000's, attempts to recreate the console **Doom** ports experience have started emerging, led by *Kaiser's Console Doom (ConsoleDoom.wad)* released on Christmas 2002, which featured maps from the **Jaguar**, **GBA**,

console **Nintendo 64**, although still unofficially. In order to achieve any of these, *Kaiser* put in a lot of effort to create tools for extracting the data from the **Atari Jaguar** port and all other ports based on it to ensure an accurate reproduction (although the **Doom 64 TC** contains several differences over the original game, including but not

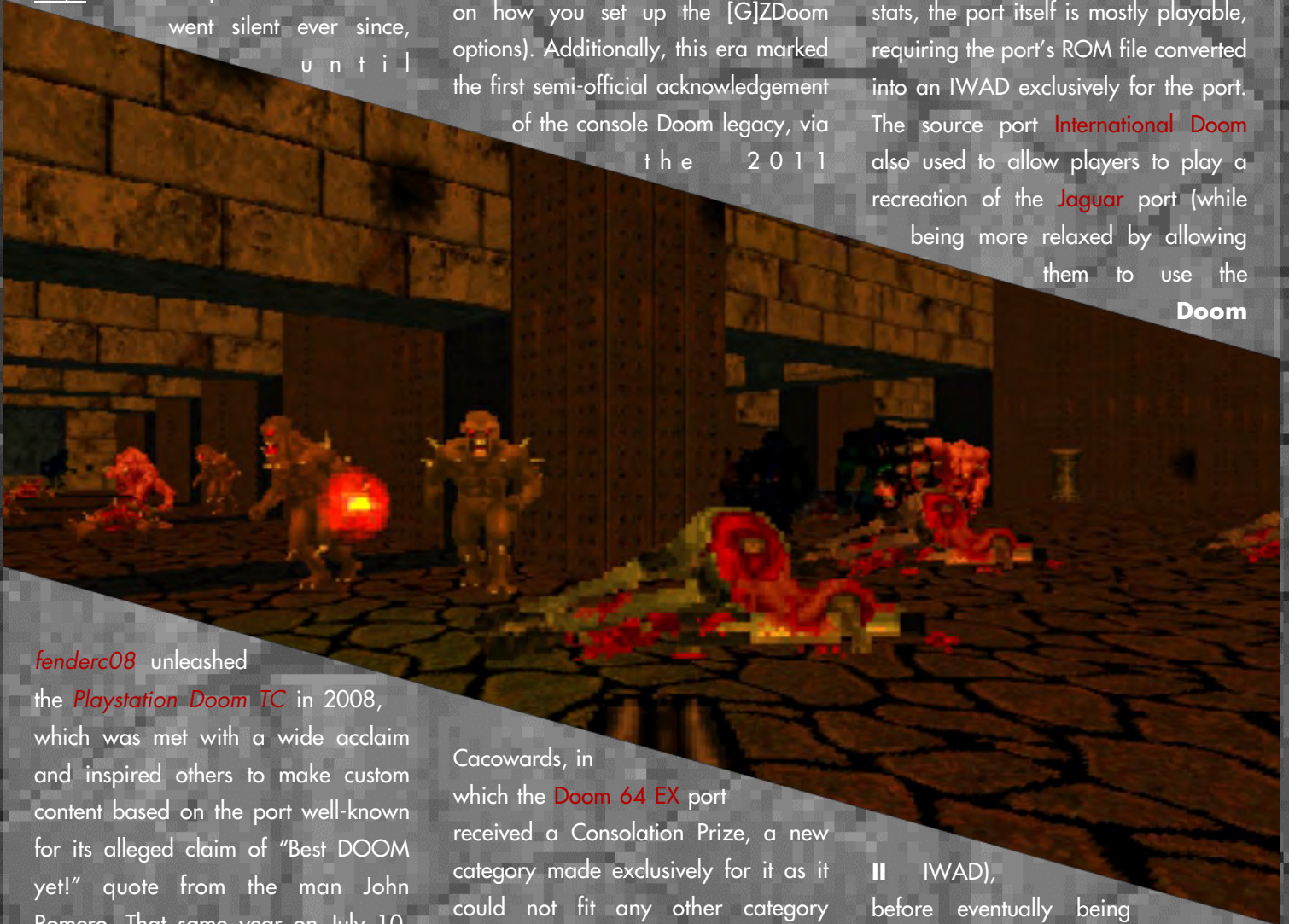


limited to additions of new enemies and lack of "security camera" feature).

Two years after the initial release of the TC, *Kaiser* released a new mapset called *the Outcast mapset* for it, which spearheaded the trend of custom, original Doom 64-styled maps. Console ports-based content went silent ever since, u n t i l

Edition treatment. The mapset also received a honorable mention in the 2010 Cacowards. TCs based on other ports, such as the *GBA*, *Atari Jaguar*, and even *32X*, also appeared around the early 2010's, pretty more or less emulating the feel of playing those ports accurately (while also depending on how you set up the [G]ZDoom options). Additionally, this era marked the first semi-official acknowledgement of the console Doom legacy, via t h e 2 0 1 1

(and to an extent, *Eternity Engine* and *Chocolate Doom*), *Quasar* built up a backport of the *Atari Jaguar* port, named *Calico*. Since the *3DO* port is mostly identical to the *Jaguar* port, its source code helped him develop the backport. Although still missing several features such as music on end-of-level stats, the port itself is mostly playable, requiring the port's ROM file converted into an IWAD exclusively for the port. The source port *International Doom* also used to allow players to play a recreation of the *Jaguar* port (while being more relaxed by allowing them to use the **Doom**



fenderc08 unleashed the *Playstation Doom TC* in 2008, which was met with a wide acclaim and inspired others to make custom content based on the port well-known for its alleged claim of "Best DOOM yet!" quote from the man John Romero. That same year on July 10, the first public version of *Doom 64 EX*, a backport of **Doom 64** for modern computer systems, was also released, a testament to *Kaiser's* dedication to bringing the console experience to the PC Doom scene.

On the other side of the console pond, one of the most notable custom *PSX*-styled mapsets would be *scalliano's Threshold of Pain*, named after one of the new maps in the *PSX* port and released in 2010, which spawned both a sequel and a Special

Cacowards, in which the *Doom 64 EX* port received a Consolation Prize, a new category made exclusively for it as it could not fit any other category available at the time. Eventually, *Kaiser* also received an Espi Award for Lifetime Achievement in the 2013 Cacowards, a novel award (at the time) dedicated to long-time fans who have made significant contributions to the fandom and series in general. (Fun fact: the award is named after the Finnish Doomer *Esa "Espi" Repo*, who passed away in August 2009 due to cancer. May his soul rest in peace.)

In 2017, using the *3DO* port's source code released by Rebecca "*Burger Becky*" Heinemann in 2014

II IWAD), before eventually being dropped sometime in 2022 (the *Russian Doom* fork by *Dasperal*, based on an older version, still retains this option). Darragh Coy aka. *intacowetrust* also made the backport of the *3DO* port, called *Phoenix Doom*. Apart from higher resolutions and uncapped framerate, it remains highly identical to the original *3DO* port.

Doom 64 EX itself allows custom maps and has its own version of Doom Builder, although this only resulted in a slew of single maps by a

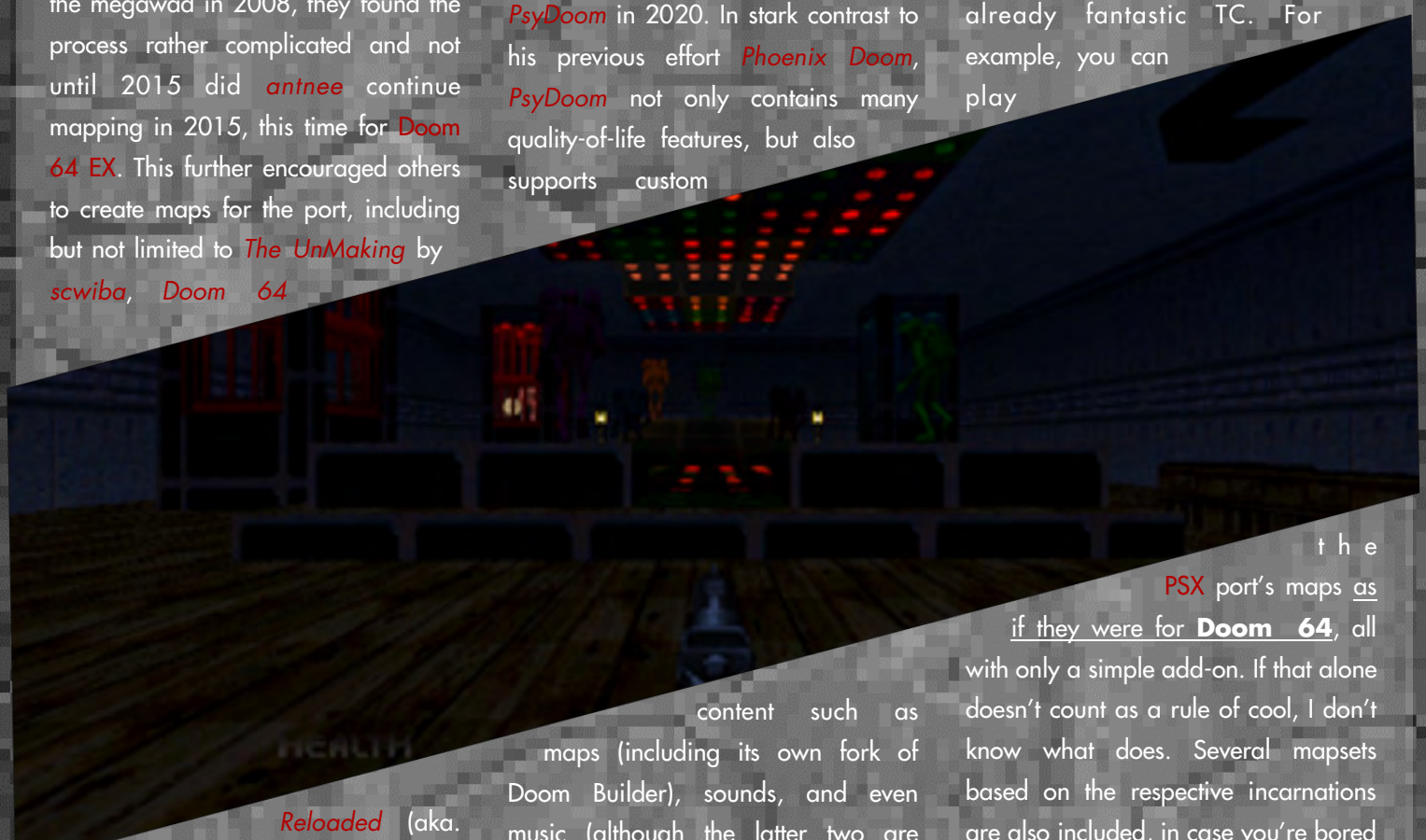
smaller community solely focused on **Doom 64**, mostly from fans of the **Nintendo 64** game library. However, *antnee* made a breakthrough by releasing the megawad **Beta 64** in 2018. Perhaps the most unique fact regarding this megawad is that the development phase dates back to 1998, when *antnee* decided to make map notes based on the game, as there was no way to map for **Doom 64** until **Doom 64 TC**'s release. Even then, when *antnee* started mapping for the megawad in 2008, they found the process rather complicated and not until 2015 did *antnee* continue mapping in 2015, this time for **Doom 64 EX**. This further encouraged others to create maps for the port, including but not limited to *The UnMaking* by *scwiba*, **Doom 64**

called **Super EX Plus** (go ahead, abbreviate that one!), which takes it even further with even more custom enemies, weapons, and decorations. The former two can be encountered in maps without the need to manually put them via **Doom Builder 64** by activating the Complex mode, which can be enabled on the Options menu.

Meanwhile, fans of the **PSX** port had to be content with non-native, GZDoom-oriented mods and/or mapsets until *intacowetrust* announced **PsyDoom** in 2020. In stark contrast to his previous effort **Phoenix Doom**, **PsyDoom** not only contains many quality-of-life features, but also supports custom

Wretchedness.

Despite the sheer abundance I've blurbled about earlier, perhaps one of the most popular efforts to bring the console ports ready to play for modern players would be **Doom CE**, which makes good use of GZDoom's features to further enhance players' experience on the **PSX** port and **Doom 64** like never before. In addition, various customizations may be enabled or disabled according to one's desire, which adds a layer of versatility to an already fantastic TC. For example, you can play



Reloaded (aka. **Doom 64 Ascension**) by *AtomicFrog*, **Ethereal Breakdown** by *Immorpher* et al., and as of recently, **Dreamblood** by *HeadshotTAS*. Although the port has since been abandoned following the 2020 remastered release, its fork **Doom64 EX Plus** has taken its place since 2022 and even added a few new features not found in the remaster, including but not limited to the missing monsters and some special triggers for custom maps. The port also saw another fork

content such as maps (including its own fork of **Doom Builder**), sounds, and even music (although the latter two are rather complicated processes compared to making custom maps). Enemies missing from the **PSX** port can now be added to these custom maps, should the creator(s) extract the sprites from the IWAD and decide to include them in their maps. Special lumps may even be added a la GZDoom mods for stuff including but not limited to map info, custom sprites, textures (static or animated), and even **Doom 64**-styled level actions, as demonstrated by *intacowetrust*'s own map **Caldera of**

the **PSX** port's maps as if they were for **Doom 64**, all with only a simple add-on. If that alone doesn't count as a rule of cool, I don't know what does. Several mapsets based on the respective incarnations are also included, in case you're bored of mowing down the vanilla maps already.

Do bear in mind that this is by no means an exhaustive list. If you've known the other good stuff that I didn't mention, feel free to bring them up to everyone. The vast world of **Doom**'s custom content is, indeed, a never-ending quest in itself!

-TAUFAN99



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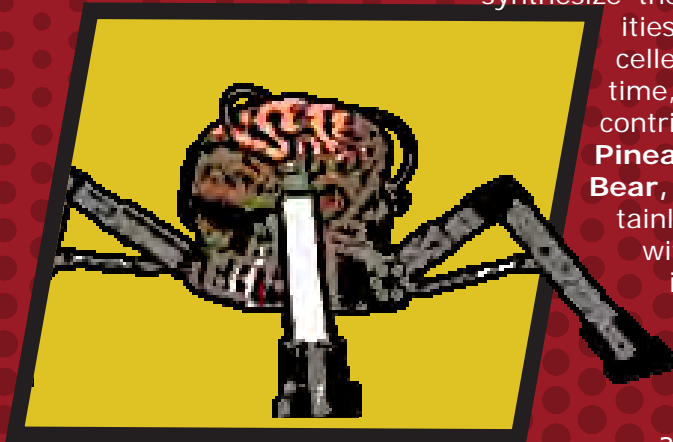


THIRTEEN



Since September of 2020, the Pineapple Under the Sea Discord server has created a number of profoundly stimulating and imaginative collections, generally based around some theme or another and generally containing at least a few inspired gimmicks. They also tend to cap off somewhere around 30 maps. Well, this amazing set for Doom 1 actually contains five episodes worth of content and thanks to the short-length, can be breezed through quite quickly!

Let's get the basics out of the way first. The objective was to create maps in a time period not greatly exceeding three hours and all using a hell theme. You'll be forgiven for assuming things get quite stale and monotonous quickly.

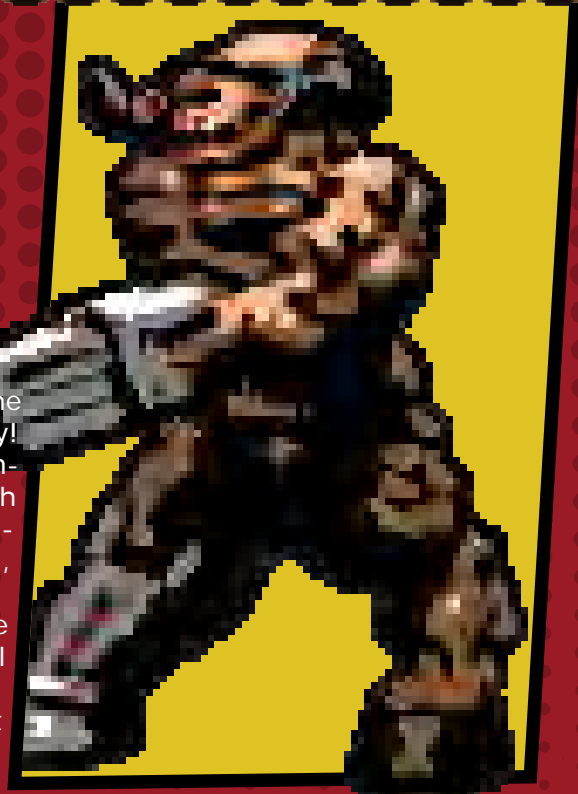


But this is where the gimmicks come into play! Specific ones won't be mentioned here, but it's enough to say that each of them involves either the number 1, 3, or 13.

And the results prove considerably more fruitful than you might expect. There might be a decent chunk of maps which are lacking in substance but thanks to the three-hour time limit, there's really nothing that overstays its welcome. Indeed, many of the more ambitious maps have a shocking amount to offer, usually because they are able to transcend the main theme somehow but just as often because they're able to convey a large scale.

We're obviously not going to be able to discuss many of the individual maps when there's a grand total of 44. However, it's enough to say that the maps by **ManWithGun**, **Unicorn Skull**, **Engired**, **Awall**, and **Danlex** are both visually pleasing and synthesize the combat possibilities of Doom 1 excellently! At the same time, regular PUSS contributors like **Blue-Pineapple72**, **Death Bear**, and **Muumi** certainly fail to disappoint with their incredibly impressive efforts.

To say nothing of Myolden's «Eighth Lock», taking place in a vast, rocky field



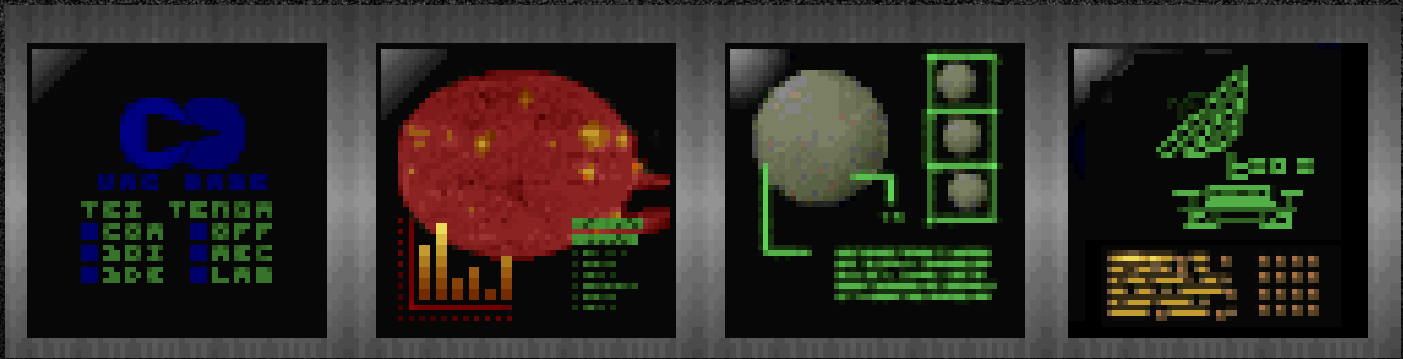
with the James Paddock midi «Riot Squadron» blaring excitedly in the background.



It would be all too easy to go and say a few words on the other incredible maps displayed here (*finnks13* and *Yumheart's* maps are *incredibly ruthless* and *Engired's E3M2* is a *spooky masterpiece that I swear has a train-like structure!*) but it's enough to say that despite the admittedly limited theme, there's far more diversity on display than there has any right to be. That, along with the brevity of the overwhelming majority of the maps make them well checking out!

-LadyMistDragon





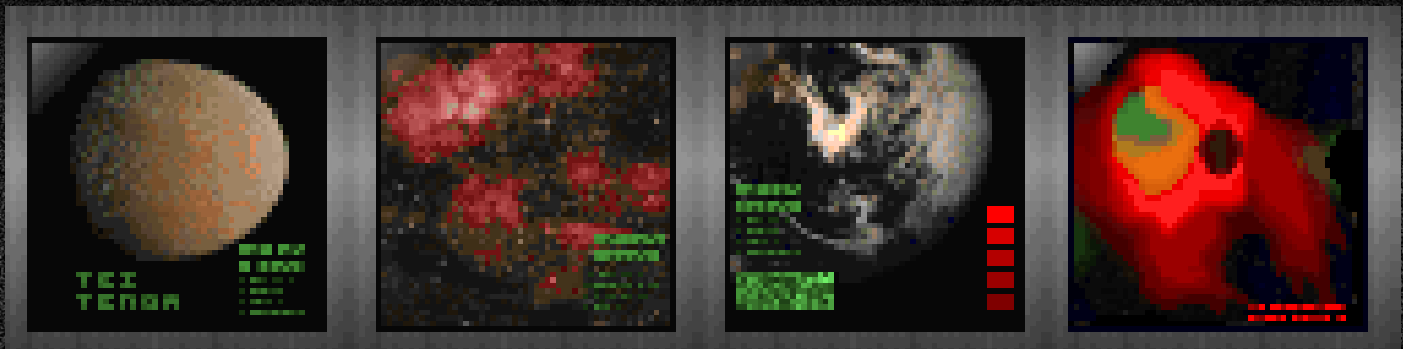
➤ PROTOCOL VIOLATION

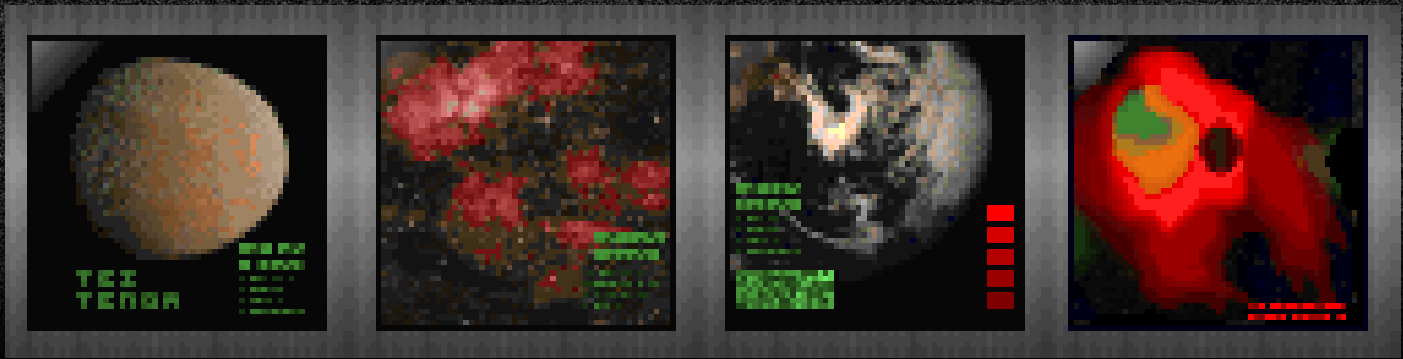
By Axuris
2024

A small single-level WAD originally meant for the [Radio Free Gehenna](#) community project, now released unto the tables of doomers around the world as an independent map for Doom 2. Using limit-removing schematics, **Axuris** created a simple but fun level that's reminiscent of some of the good levels from **TNT Evilution**, going for minimalistic detail with exterior/outdoors thematic that's compelling to the eyes of the player.



Protocol Violation is a small and fast-paced map that mostly revolves around a circuit-like layout with very linear progression, ensuing a fast level of gameplay that doesn't go around circles much and succeeds at providing some good fun without overwhelming the player. It's strongest suit it's the way it reminiscences of a classical, bygone era when maps were mostly made with a simple goal: Go there, kill this, exit here, done. Sure, simple in concept, traditional in style, but always pretty damn good no matter what. **Protocol Violation** execution is the kind of result I enjoy; a short yet fun map that's approachable and flows well, with no major drawbacks and a simplistic theme. The greens and blues of textures makes a good contrast with the smears of blood and bullet puffs you leave around.

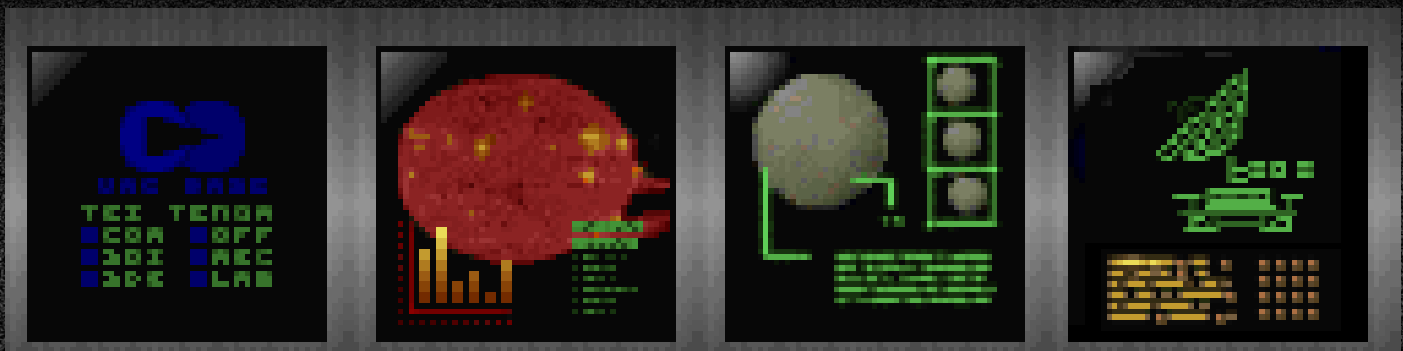




Gameplay-wise, it does get a little bit rough around the edges. Not exactly due to the difficulty, although it does pack a respectable punch in Ultra-Violence, but mostly because the gameplay seems to revolve around a single mechanic, that of monster floors. It becomes a little stale after a while, and it is repeated way more often than needed, which ultimately makes the combat feel more arena-ish than usual, since enemies are designed to be tightly packed in small groups that constantly pop out of the floor at random spots. Not necessarily bad, but this kind of trope is better applied with consideration and restraint, rather than as a complete resolution. It seems to me that there's still improvement when it comes to the way the combat is designed, as well as how enemy compositions are made. However, the combat is still, Doom, all in all, and there wasn't any moment of unfairness or downright bullshitting, so the basics are covered there at least.

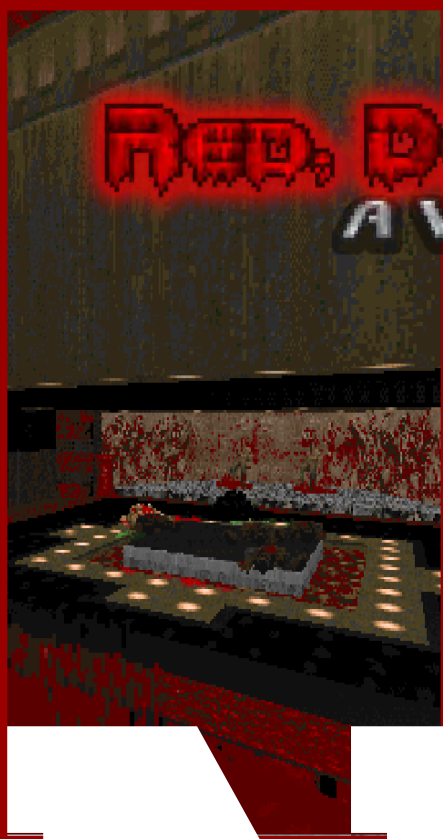
Protocol Violation is a fun level that's pretty much basic to the core, but still checks the necessary boxes to make it worthwhile. You can tell with the first moment that the level was made for a community project, mostly on the fact that it doesn't try to go outside the boundaries and keeps itself simple, which, in my book, is a good thing. So, if you have some free ten minutes, consider giving this map a try for simplistic gameplay and soft beauty.

-Endless



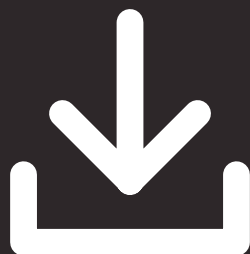
RED, DEAD, & READY

A VANILLA MAP



N

by Quin 2024



Now, now, if you've enjoyed **SIGIL II** and are thirsting for some more, worry not! The Doom community has got you covered. It is common to see small waves of thematic mapping rise after some popular map with a very strong style makes the rounds after all, **SIGIL II** being such a strong contender, you can expect some homages here and there. **Red, Dead & Ready** is one of those maps that follow the spirit of **SIGIL** and a little bit of *Thy Flesh Consumed* to heart, creating a delightfully devious adventure through cramped hells.

A single-level WAD for Ultimate Doom designed for vanilla-compatible ports, **Red, Dead & Ready** brings some good ol' classic sadism into the foray by replicating both the visual style of **SIGIL** and its difficulty patterns. It is a very small, tightly packed map with plenty of demons in cramped corridors and carefully placed positions that ensure some nice tactical combat, with low ammo and low health, you can expect a few deaths here and there as you waddle your way through these blood infested halls. From the get-go, you are welcomed by the classic "all surrounded" room filled with demons too close for comfort, and it only gets nastier the more you go.

Anytime someone makes a map inspired by either **SIGIL** or Thy Flesh Consumed, you can get a pretty strong idea on how the gameplay is going to go, and this one doesn't fall too far from the tree. Red, Dead & Ready is pretty damn violent and quite challenging despite its short duration and relatively small enemy count. It follows a pattern in similar vein to E4M1, making the level itself your main enemy, with very tight spaces that force close-quarters combat, and low item count that makes you think before fighting, saving those precious shotgun shells for the best moment. This, to me, is the closest we have to "tactical Doom", not in the sense of Call of Duty, of course, but more in the sense that it creates a scenario where the gun & run of traditional gameplay is replaced by one that embraces a slower pace and forethought. A trail by combat, some areas will kill you quite easily, but the more the play, the more you'll get used to the combat and will soon find yourself beating the loop and mastering it. Honestly, my favorite kind of combat, always feels rewarding and, to an extent, makes Doom feel more strategic.

But what is a Doom map without its gorgeous multidimensional galaxy-bending levels? Red, Dead & Ready, however, is less multidimensional and more grounded. Plenty of hellish landscapes with granite vistas and close skies that seem to wail in horror. A red tint of permanent domination following your eyes, while bloody combat goes around you all day long. The level follows a style that's pretty much **SIGIL** to heart, with lots of red-dark scenarios and black shadows that contrast the gothic beauty of the demonic fortress. Simple in essence but good-looking, just the way I like it. And, because the level is quite enclosed and short in layout, you get to appreciate the details a little bit more, giving it a more palpable ambience to it. However, at a closer glance there's a few misgivings here and there, particularly texture misalignments and things clipping into the ground. Nothing major, but it does become more noticeable the more you play, as almost all rooms have at least one texture that doesn't seem to fit just right. Still, I'm not one to really judge this kind of thing, as I personally don't mind misalignments that much, but it still worth taking note of for the next time.

Red, Dead & Ready is an entertaining piece of ultra-violence that goes into just the things I like. A **SIGIL** homage that pays tribute to lethality and makes it personal, giving it all to the E4 signature of hardcore combat and gloomy design. You consider yourself a fan of E4M1 or **SIGIL**? Waste no time and get into this level right now.

-Endless



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By AshtralFiend

PLEX

Dear lord, it is good to be a Doom fan, don't you think? We get content on a daily basis that ranges in both style and quality widely, yet even despite the extreme output of productivity, there's always something new, something different, something exotic, or something that's just downright perfect, that it makes go: It's a good day.

Habitat Complex made me feel that way, and while I was playing, I couldn't help but smirk from ear to ear. A single-level WAD for boom-compatible ports, this lovely piece of delightfully designed work is a lecture on painful detailing combined with great flow. The kind of map that truly encapsulates the best of both worlds with a nice balance. I honestly can't really see why anyone would not like this map, sure, preferences and all exist, but, objectively, oh yeah, this map is good.



Habitat Complex has a little bit of story to it, mostly related to typical UAC bonanza doing shitty things in shitty places they shouldn't be in. Mining in the wrong tunnel and finding all kinds of hellish demons and going: Oh no. That's the gist, more or less, and while playing the map I could definitely see that there was a lot of thought put into the scenic narrative of it. The corridors, the halls, the rooms, the adornments, the sprites, the decorations, etc., everything told a story and each step I took just made me feel more engrossed into it. Starting in a typical open-ceiling industrial techbase, then slowly going down into the caverns, where water and sludge meet, and metal walls stop to give way to granite surfaces. It was, what I like to call, an organic progression. Not only did it make sense from a realistic perspective, but it fitted damn well with the overall theme of the game. It reminded me a lot of Doom 3 progression, and honestly, the whole theme and the way it dynamically evolves its style is just Doom 3 with perfect execution in the classic engine, well, plus the boom additions which make the level look even more fascinating and beautifully realized.

No matter from what point of view you look at it, this map is absolutely gorgeous, mixing the perfect blend of vanilla with modern trends, going for realistic detailing while using stock texturing and simple old-school tricks, it works wonders. Utter success in the visual department.



Habitat Complex follows a simple, traditional style of gameplay with simplistic positioning and relaxed density of enemies. Despite the map being around middle-sized, it doesn't really do much to overwhelm you with enemies and instead it crafts combat based around the map itself while also complementing it. To a point, enemies feel like they are there not to kill you, but help you admire the map even more. Some are hidden in tight corners, lurking in the shadows, their contrast against the light a strong silhouette, others stand in tall pillars with broken ceilings near forested areas, and so on. While the map is certainly not slaughter-ish, it is still slightly above average difficulty, with some particular areas working as semi-boss like arenas of combat, but even then, the ammo and HP positioning should be just the right you need to fully survive. Heck, the hardest part is the end, and even in Ultra-Violent, the author gives you a Invulnerability to better survive against the demonic horde. If you are looking for something tough and brutal, well, **Habitat Complex** is not really any of those things, but is not a stroll in the park either. It's a good level that's more than welcoming to any kind of player, and I appreciate that.



Habitat Complex is exceptionally good. An attractive set piece that stands on its own weight, with a strong personality and a beauty to pack, it blends multiple visual themes with perfect cohesion, creating a fantastical narrative through scenic detailing that's admirable. Now I have my eyes set on AshtralFiend, excitingly waiting for more levels.

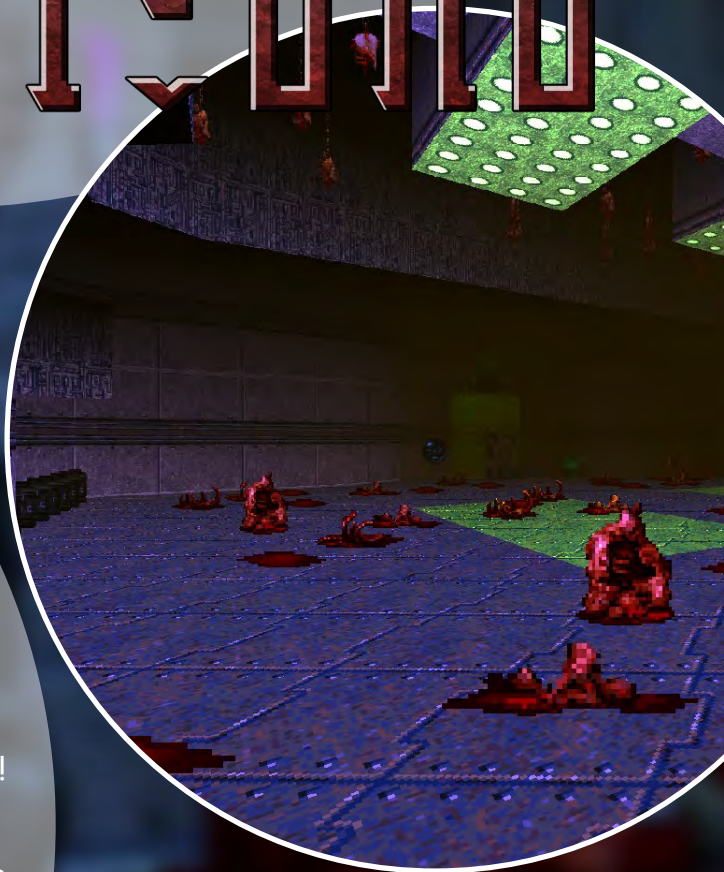
-Endless



LUNAR REVELATIONS

The moon is an ever present companion orbiting the Earth; keeping a nightly watch over us. When humanity first ventured to its surface there was an uncanny stillness. However, the Union Aerospace Corporation would discover that the moon is far from dead. Something horrible happened to their lunar outposts and you are tasked to investigate. Can you unravel the mystery and discover what is causing the killing? Well this is the premise of [Lunar Revelations](#) by [Jetx_121](#)!

[Lunar Revelations](#) conceptually started many years ago. In fact the first traces of [Lunar Revelations](#) date to when [Jetx_121](#) was merely 17 years old as this was when he began making his first **Doom 64 map** (this appears now as a secret map). However, [Lunar Revelations](#) would be temporarily put on hold when [Jetx_121](#)





co-organized the [Ethereal Breakdown](#) community project for **Doom 64**. Given his knowledge of **Doom 64** (and 1990's technology in general), the co-organizers did not realize he was still a teenager at the time. Now *Jetx_121* is 20 years old, [Lunar Revelations](#) is finally released in full and consists of a dozen new levels!

When you load the first level, you will find yourself in a familiar tech base, but not is all what it seems! You will discover that some of the enemies have new looks and tweaked sounds (beware of the moon dogs). In fact, in the EX+ and Super EX+ versions, variants of the missing **Doom 2** enemies make an appearance. Then the plasma gun changes make it feel

beefier, even though it is effectively the same gameplay-wise. To top it off, *Jetx_121* composed a few new music tracks for this set as well.

As the levels progress, you will find the depths of the moon to be infected by a cancer that is decaying the fabric of space, leading to some haunting themes and big fights. There is a particular cyberdemon encounter, in a pretty cool location, that really throws a wrench in typical cyberdemon tactics. *Jetx_121's* clever level design seems to give them an intelligence they never had before. The amount of detail is beyond the original **Doom 64** levels, but not as dense as [Dreamblood](#) or [Doom 64 Reloaded](#). At first the enemy encounters are about as dense as vanilla **Doom 64** but by the

end of the WAD the demonic hordes truly become suffocating. If you ever played his "Templum Mortis" map in [Ethereal Breakdown](#), you will know what we are talking about. Play on "Watch Me Die" if you like a little bit of a spanking, but *Lunar Revelations* still remains accessible on "Be Gentle".

Jetx_121 added a lot of nice extras to the maps as well. [Lunar Revelations](#) takes advantage of the **Doom 64** camera system to display data logs throughout the map set. Find these and you will learn more about what happened to these lunar outposts. Then one of the biggest joys are the secrets. Sure, there are the typical

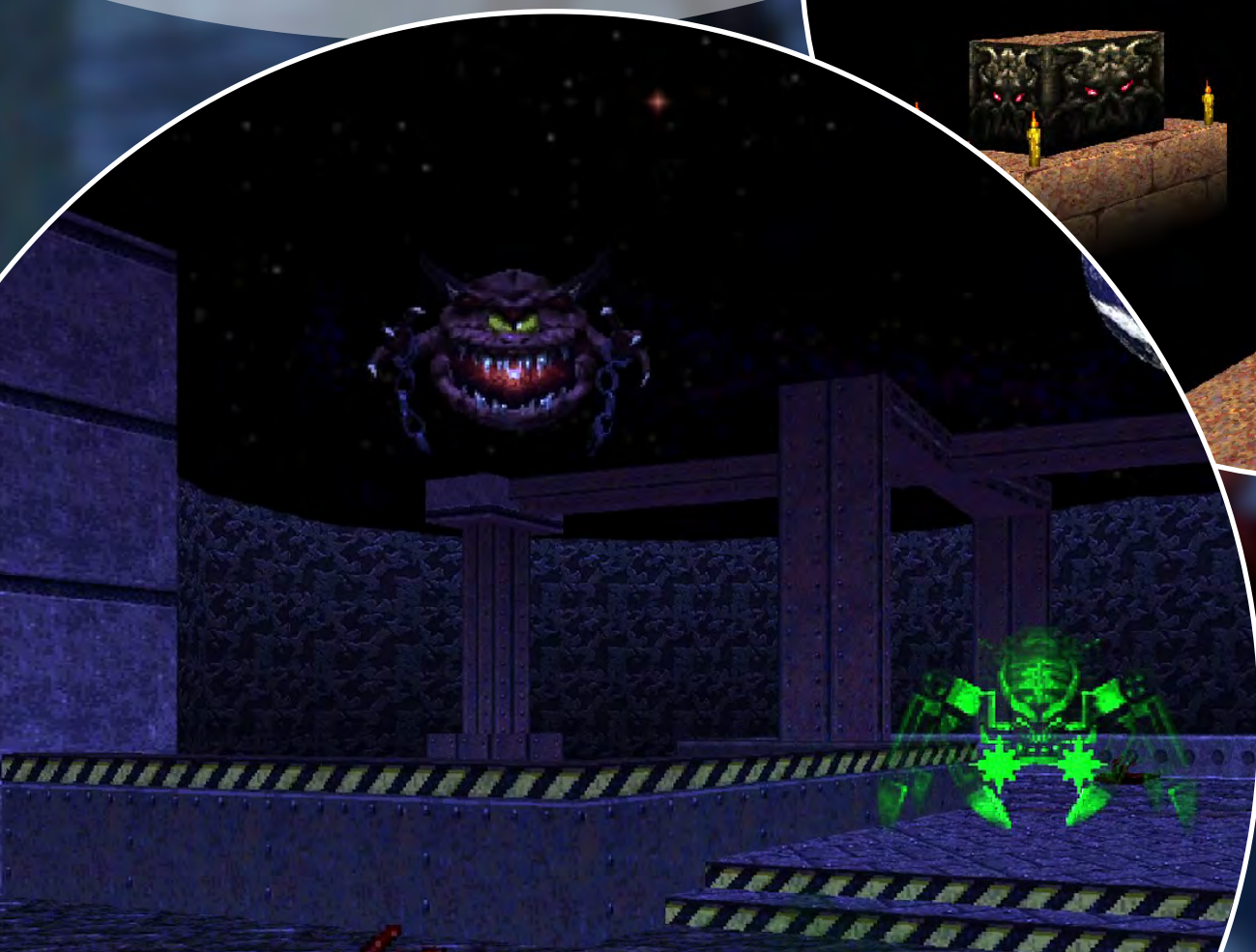
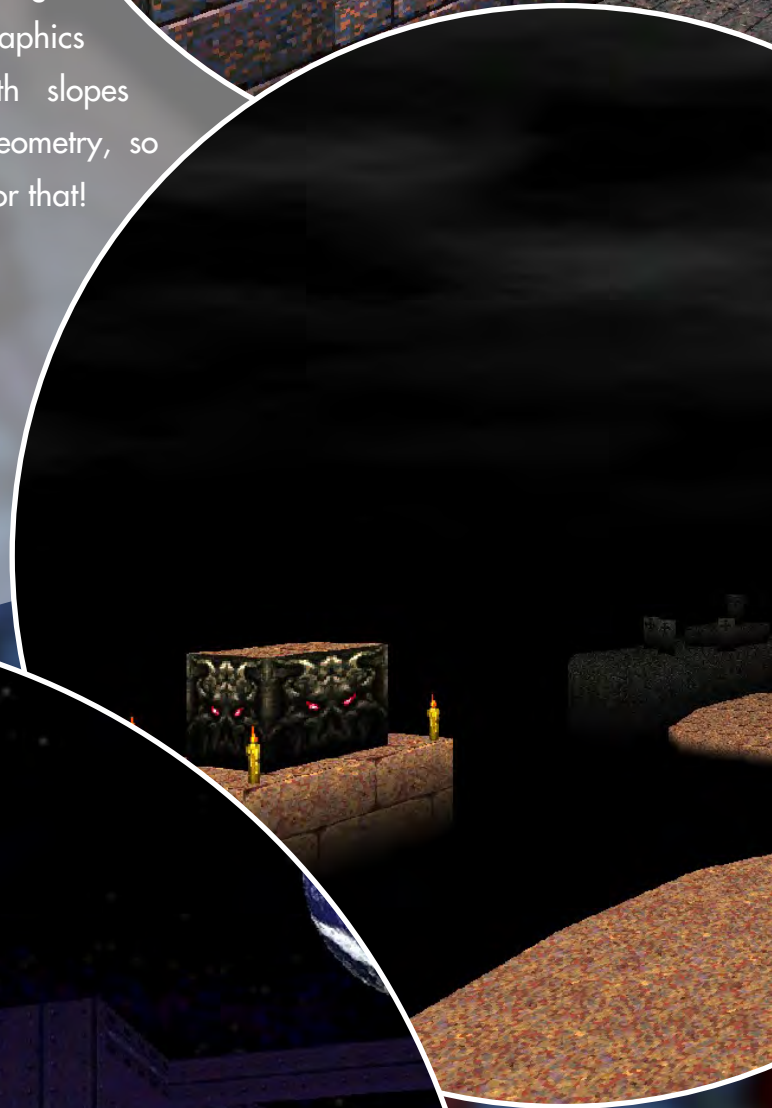
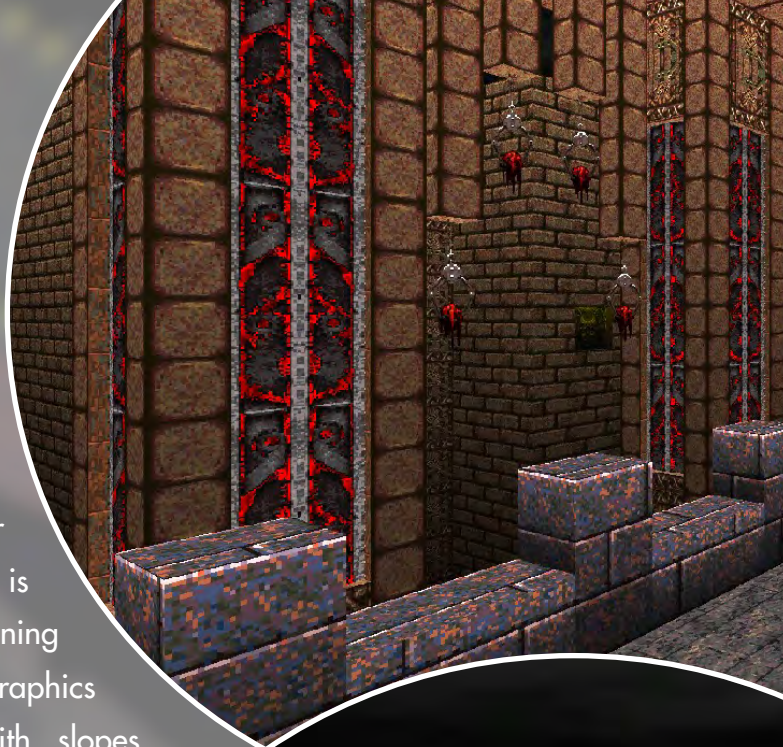
hidden power ups to help the player along. But even deeper are jokes and inside references that are memed endlessly in the **Doom 64** community. It speaks volumes of where the **Doom 64** community is at now, where it has been developing its own culture aside from the larger **Doom** community.

Lunar Revelations is a solid first solo outing by a young modder. It has some of the humor and balance you would expect from a project which started when someone was a teen. But it also goes beyond that as it clearly has many design principles by someone with many years of experience. We are happy to

find out that this is not the end of his journey either.

Jetx_121 is now working on a map set based on **Doom 64 CE** for GZDoom. It is already combining **Doom 64** graphics and lighting with slopes and advanced geometry, so keep an eye out for that!

by
Immorpher
&
Zoyahu





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NEWSTUFF

BY LADYMISTDRAGON

BEST GAMEPLAY MOD

Halo: Doom Evolved- HDERevege

For GZDoom. A mod that seeks to incorporate the gameplay of **Halo** into **Doom**. You can either play in a mode that incorporates all weapons for the base game, or play only the weapons from one entry in the series. Each will give you a few classes to select from, all with their own strengths and weaknesses. It's incomparable to describe just how fun **Halo** weapons are to use here. It makes everything much faster, but might make the early areas broken. I can't really speak to more difficult maps, but the overall fun factor can't be overstated! An automatic recommendation.

Actinia - MacGuffin, et al

For Boom. Want something that plays authentically Plutonian while perhaps adding a little bit of modern intensity? Then you'll love this set! Featuring 4 maps plus 2 secret ones, there are plenty of sadistic

and nasty traps that come so suddenly, you'll probably be killed if you let you guard down for most of them. And it ain't shy about tossing the unholy trio your way either:) If you played **Plutonia** for the difficulty than please play this! You won't be disappointed.

Rowdy Rudy: Prelude to Revenge - Death Bear

For GZDoom. 2 years after **Rowdy Rudy 2** was released, the Pineapple under the Sea crew still has enough enthusiasm that a sequel was produced! As a prelude to this, *Death Bear* has released a map of his own. Fun and with fantastic combat, yet not too difficult, this map

definitely works to build some hype. The secret fight with the outdoor courtyard and BFG was quite a pleasant surprise, though it's probably the hardest section of the map. Highly recommended.

Computer Station in the Toxic Dump or UAC-M7 - Koko Rocky

For limit-removing ports. The latest in *Koko Ricky's* series of E1 maps from **Doom** in **Doom 2**, this one continues the high quality of the previous entries while pulling out all the stops in what was a penultimate map in the original **Doom**. Cool sort of metal-infused electronic track plays as you traverse the



unfortunately boring gray hallways while coming upon rooms of waste, actual computers. A sort of experimentation room with vines around the test tubes, and best of all, a huge and secret outdoor area from whence you can grab a BFG. It's a bit overwhelming at this point, admittedly, but the difficulty is still fairly relaxed despite the monster count being close to 400. Be prepared for a nasty surprise when you gain access to the red key though. A strong ending is coming this way....

Infernal Excavations - **Caco Bell**

For GZDoom and Eternity. Short and tough, yet strangely pleasing to the eye cave/vined map. Compared to **Plutonia** in difficulty, but this is a touch more chaotic than that. Perhaps it's no more unforgiving though. There's also little ammo, so please take care of yourself.



Ratanaba - **Milton Maldonado "ARMCoder"**

Vanilla. Techbase-ish and largely outdoor area with some marble areas that gives you a berserk pack

at the beginning. The series of corridors and rooms is kind of nice, though all brown. The plasma rifle trap is probably a little bit underwhelming, not to mention more delayed than it has to be. If you can't survive the final area, play on a lower difficulty. There are enough Arch-viles on UV that you shouldn't feel too much shame in such a move. Though it is possible to climb the sides, getting there is quite the challenge. Good luck! A separate version also exists for GZDoom which utilizes some enhanced lighting effects (also credited to **ARMCoder**).

A Marine's Dream - **Federico Milesi (aka Mr. Froz)**

Vanilla. *Mr Froz's* second map ever, this has some interesting ideas, setting you in a rocky base with areas perhaps taking some slight inspiration from **Doom 1**. However,

that's where the praise ends. There are a couple of maze-like areas that are painfully repetitive to navigate and almost feel like jokes laughing at the concept of 'fun.'

And *Mr. Froz* despises giving you radsuits, at least here, since you have to walk through slime suitless at least part of the time. All the same, combat isn't actually too bad and the large and oftentimes intricate setting is good for at least one playthrough. Design is also quite impressive for a newcomer, though nothing really jumps out.

Boomer Doom

For GZDoom. Apparently an early cotton map, this is a sort of jokewad featuring, well, look at the title! You blast SS guys with rockets while "War Pigs" plays in the background. After teleporting from an obvious "Nuts" knockoff area, you then walk through a hallway to the exit. I laughed.

Trick or Treat - **Federico Milesi "Mr. Froz"**

Vanilla. *Mr. Froz's* third map ever, this is for **Doom II** but doesn't really play all that much like one to be honest, other than the cheaply-placed chaingunners. Gameplay definitely flows better than in **A Marine's Dream**, but this doesn't take especially good advantage of **Doom II's** expanded monster roster.

Warehouse - **ApprihensivSoul**

Vanilla. Another tech-y wad taking a few textures from the beta of **Doom** while adding in some Romero-esque cracks that he did NOT insert back in the day. As an **Ultimate Doom** style map, it's al-

right, but more so if you like finding secrets. The numerous Barons of Hell at the beginning are quite dangerous and force you to scramble rather quickly. Otherwise it's just another E1 map that just happens to contain lots of monsters. While better than most of Andy Leaver's original work (which was over 20 years ago, might) the excess of corridor crawling and repetition in certain sections can get very old. Nice little section with the Barons at the end, forcing you to get quite careful with your ammo though.

from a sort of combo chapel/graveyard that has certain design decisions that call out the term "outsider artist", a raised caged area that calls back to such John Romero maps as the Abandoned Mines and the Living End (c'mon, we need a Heretic: The Way Id Did!) and a castle courtyard. First map can be quite hard since Dragon Claw ammo isn't exactly sitting all over the place and some secrets will probably be required. But if you're playing continuous, things will be somewhat easier. Simple in the way that few items are actually

little better if you're of Latin background, but there are much worse.

Kiss of Death - Iff-2000

Vanilla. A straightforward remake of E1M1 in hell textures, this is a nevertheless a map with lots of effort put into it. Nice texture usage, very tasteful, if not really all that much more challenging than the original on the whole, probably comparable to Refinery or some other map like that in difficulty. However, It's decent enough for one play, for sure.

Aldebaran - Alejandro Borges

For GZDoom. *AleDoom*'s best map so far, this is a quiet, easy, and fairly unambitious tech map. Some very impressive use of detailing and a nasty bit with an Arch-vile nevertheless keep the blood pumping. The last room decides to turn up the heat dramatically but it's quite manageable regardless.



Buzzsaw: The Refusal Part 1 - Luis M. Arevalo

Vanilla. The 1st part of the second story of the "Buzzsaw Saga" according to the author, although the previous map was for Doom II, so I'm not sure what connection is there (I guess you could play *Dark Medieval Times: Ep 1*'s secret map for that). 3 moderately challenging maps set in a variety of locales

necessary but you've got to be at least somewhat strategic in their use.

Worms - LuzRoja29

For GZDoom. A somewhat cute mod replacing the Imp and Caco-demon with cartoon worms with annoying voices that like to shoot fireballs. It's not the best thing ever by any means, and you'll relate a



WAD OF THE MONTH

Curiosity and the Cat - Ravendesk

Limit-removing. *Ravendesk* is a speedrunner who's at least of some repute (though compared to *anacalagon* or *Zero-Master*, I couldn't tell you how he compares). Now he has just finished his first map, a tightly-wound and over-the-top series of combat puzzles that's probably similar in difficulty to much of the latter half of *180 Minutes Por Vivre* or perhaps some of *Sunlust*'s more over-the-top moments. You'll have to learn to prioritize and choose your actions quickly and carefully, otherwise, the wrong move could mean death. The combination of different skills required to survive ultimately end up creating a very satisfying map. The only serious issue might be the spareness of the visuals in certain locations. Still, this comes very close to being one of the best single maps released so far this year. This has difficulty settings by the way, so feel free to turn the dial back if you feel too pressured.

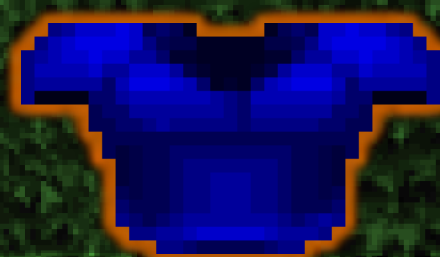
Embers of Hell: Nuclear Powerplant - Milton Maldonado "ARMCoder"

For GZDoom. The next chapter in the never ending "Embers of Hell" series has you escaping a nuclear plant about to explode! The tense beginning where you're surround-

ed by zombiemen and capped off by the bright red light, is actually a touch more difficult than you might expect. From this point, it's a matter of pushing various switches doing various things until you reach the exit. This is actually more fun than it sounds. The best part comes when you reach a room overlooking the main reactor room which you're supposed to disable, but you can't do it unless "biological organisms" are removed, à la *Dead Space*. You can probably see where this is going. Overall, a tense and exciting ride that does a few little innovative things that makes a shockingly stronger effort than what *ARMCoder* has done thus far.

Pea Soup Peril - Lerxstin-Wonderland

Vanilla. *Lerxst* returns with this more assured and mature effort that combined various hell-aligned aesthetics to create a map of much mystery and danger. Blood and corpses are everywhere and traps aren't too difficult to handle but WILL hurt you badly if you let your guard down. The rocket launcher in the center's not required by any means but it will make the Mancubi cleanup in the sewers that much more efficient. Overall, an unflashy but very strong map.



Null - Engired

GZDoom. Made for *RAMP II*, this features a black and-aesthetic with the architecture entirely constructed with decals. It's pretty void-like and mysterious, and let's just say the combat matches up. It's not especially slaughter-y but it can get somewhat puzzle-y in spots.

Dumb Nineties Wad - xScavengerWolfx

Vanilla. A tribute to bad 90s wads, this features repetitive rooms of enemies, weirdly twisting stairs and a rather careless approach to enemy placement that evokes the idea of "half-baked slaughter". It's all quite amusing if you've ever played any shovelware maps, especially the bit with the several secret sectors placed right next to each other. When in doubt, wall-hump.

Mountain Village - LouigiVerona

For GZDoom. Guess what. It's tower defense! In *Doom*! So basically, you're in a typical overrun tech-base with decent height variation and you've got to fight off all the hordes of demons that come pouring in. Try to avoid sitting still and moving where you can and it'll prove very fun indeed because there is a decent amount of space that keeps from having to stand still mostly. Definitely look out for chaingunners, find a teleporter that makes movement easier and you should be good to go! There's no exit though so bear that in mind.

Guillotine - Cutman

Vanilla. *Cutman* brings us this wooden map, blood spotted everywhere with combat that recalls the viciousness and ambush-heavy feel of Paul Corfiatis. While not exactly up to slaughter levels of difficulty, this map has no quarter to give and thusly asks for none as well. The little Nirvana-esque beginning was quite amusing, but the music by the underappreciated *Lippeth* exists to keep you grounded.

The Blood Ocean Outpost - RedBoule

Limit-removing. *RedBoule's* first release outside a community project, this has some fantastic, if sadistic combat. The enemy count is close to 300 but it'll probably take little more than 10 minutes to finish. Visual features are spare, but still notable, like that waterfall of blood coming out of the pipe near the beginning. You're provided with plenty of ammo to counter everything arrayed against you (though the secret plasma rifle will certainly help a lot) but be prepared for some nasty traps and always advance with caution. The last fight recalls the overwhelming odds of such adventures as [Light Pollution](#) from last year. Overall, a strongly recommended map, though perhaps a little too linear for my personal tastes.



Water Treatment Plant - Lizardcommando

For GZDoom. Community veteran *Lizard Commando* released a version of this map not too long back as part of the Megawad in 2 Weeks project. Now a slightly-refurbished stand-alone version of this map is available. Humble and a basic layout lacking in substantial detail, this nevertheless packs in some cute moments, like the break room near the water tanks. Now my main complaints come from this room. You'll probably have to cheese the Cacodemon pair here and putting Imps on the workflow where you'd have little reason to go was not the best decision. There's nothing offensively bad here though, and it's a decent effort.

Logistics Center - Solmyr

Vanilla. Kind of generic name, very non-generic in the near-slaughter gameplay presented in such a map. From the beginning, you're assaulted by Barons of Hell and Revenants. Thankfully, you find yourself equipped with what you need sans rocket launcher fairly quickly, and if you don't find the RL, be patient. All good things come with time. This in many ways harkens back to a time when slaughter action wasn't so slick and shiny, when there was much less room to move and enemy placement was rougher as a result. So don't expect any *Haste*-style speediness to the action. The extra little

details (the office and break room that are at different locations) really add a lot. The last battle takes place in a reactor-esque chamber and is probably a touch laid-back compared to what has confronted you thus far, but in a map like this, that's all too appropriate. Despite that this is sort of indulgent of a pre-*Ribbiks* style, this is well-worth your time!

Sanctium Reborn - TheGamingFox

GZDoom. An excellent-detailed if ultimately quite easy overall, this 3 episode replacement features an excellent sense of scale and detail that renders wonderfully the different techbases, as well as cities and hell. Some unconventional door textures are used and you'll have to jump and crouch at select points, but it can't be argued the sheer amount of effort that went into this. While most maps shouldn't take long, there's just enough variance that I didn't get so bored.

Mayhem - xdarkmasterx

Vanilla. *xdarkmasterx* is back with a map that, shockingly, takes place in a techbase. Even more shockingly, the difficulty is largely relaxed when compared to what he usually does (I still have nasty flashbacks from "[Buried Castle](#)" *shudder*). But it's incredibly well-rendered, with *darkmaster's* usual sense of scale. The office room is very interesting in its sort of rendition of futuristic office spaces. Closing courtyard is a little spare but probably

still feels like an appropriately climatic fight. Cute vehicle at the end too.

Damned Lab - The BFMG

Vanilla. *BFMG* will never win any awards for his maps. But despite there being some awkward bits of texturing and some seriously ugly areas, this is easily his best map so far! Hitscanner-heavy, an occasional nasty surprise or two, one involving a (you guessed it) Arch-vile, and finally a climatic battle with a Cyberdemon that's far easier than you'd expect due to the length of the hallway, this is a solid and enjoyable experience, if not exactly the most replayable.

The Corridors of Confusion - Keykhosrau

GZDoom. Maps occasionally get released utilizing the ability of GZDoom to render some surprisingly unconventional use of perspective. And this is no exception! If you can handle a constant feeling of disorientation, then this shouldn't be a problem at all. Let's just say you might have to 'walk around' a bit if you want to access the blue door for instance. The most annoying thing personally was every single enemy teleporting around was too much for me to handle. Shooting a voodoo doll is also not quite the threat you think it is. All in all, a totally original and compelling experience, though thankfully thin on the combat.



Smoltek - Alfwin

Vanilla. The artist formerly known as *Orcsbreath* returns with yet another short yet spicy techbase map. Difficulty is a little more restrained than her previous efforts, with hitscanners comprising the larger proportion of the enemy count. There is a nasty little surprise when you see an Arch-vile across from you in a room with the Invulnerability where half a dozen other Arch-viles appear behind you that can kill you quite easily if you don't find the stairs leading up behind the crates. Secrets are kind of cool too. Very solid map.

Sinful Ascension - RED77

GZDoom. *RED77* suddenly appears with his largest and most ambitious map yet! Featuring his trademark use of red as well as that marble Eye of Sauron texture that's been in his other maps, this doesn't hesitate to throw several large groups of monsters, set amongst many monitoring stations and some other machinery

throughout quite the large base. The Cyberdemon battle probably has too much room but not enough Imps and might be just a touch too drawn out if you kill the Cyberdemon before picking up the Megasphere but is still the best Red has done so far. Nice map!

Destructogasm - Clippy

Limit-removing. After some months away, *Clippy* has finally released another map, this one set in some sort of medieval bathhouse (with occasional tech textures) if the starting room is any indication. Filled with some cleverly sadistic traps, cool secrets, and visual curiosities that all the hallmarks of all *Clippy* maps, it's quite a fun ride and one that shouldn't last too long. Apart from if you're hunting for secrets and I know I do. A couple of fights aside, maybe the spontaneity is little lacking with *Clippy* leaning a little bit more on monster spamming than he might elsewhere. The secret large room which is the gnome's hat on the automap was quite a nice touch.



MOST VISUALLY IMPRESSIVE

Of Magma and Meat Doomax

For GZDoom. *Doomax* last graced our presence close to a year ago with the well-received but strangely forgettable "The Deep Labs". This map is the very opposite of forgettable. While calling it a tribute to the Living End might be a bit of a stretch (this is really only evident in certain sections) the fact remains that it contains some beautiful, beautiful OTEX-enhanced visuals. There haven't been lots of OTEX maps released lately since certain of those textures can get overused so this feels almost like more a breath of fresh air. Though the prevalent themes are just what the title tells you, there's also a section with overgrown ruins, a cool secret castle room with a Megaarmor on the table, and most delightfully, a kitchen and bar combo. Incidentally, the intended form of progression is to hit the switch on the right. Going left is very possible, but you'll

have to deal with a fair amount of cheap enemy placement. You do get the SS quite quickly this way, so maybe that's an acceptable trade-off. I just know dodging chaingunners while attempting to fend off the furious efforts of *Revenant* cook is an experience. The ending does prove worthy of the Living End though. There could be a tiny bit more health though. With "Ceberon Rising" from *Quake II* playing, what could go wrong? Well plenty, but that track makes the crappiest maps sing, so there!

RUNNER-UP 3

Silent Hill Doom - Thysamithan

For GZDoom. *Silent Hill*....in *Doom*. Maybe not quite, since there aren't any stupid puzzles, but the fact remains that the incredibly unsettling atmosphere posited by that franchise translates with incredible effectiveness to GZDoom. Featuring that delightful 64-esque fog, along with certain *Realm667* nasties that could fit in a version of the *Silent Hill* universe, prepare to be

shocked by several jumpscare and compelled to manage your ammo. From the town, you transition from a row of trailers to some sewers to a collection of supplies that'll make you glad you saved as the music changes and you contend with a large ambush. After a confusing series of navigation through a blood factory of sorts, you then run into a surprise that's kind of nasty but also a little funny too.

Triangulum - *Astro X*

Boom-compatible. Collection of small maps that were largely made within a few minutes. Map 02 is *Bermuda Triangle*, reviewed elsewhere. Mostly though, these are a healthy combination of combat puzzles and more traditional slaughter. It's largely quite satisfying though and showing some serious growth from *Astro X*. As a sort of alternate and more vanilla take on *Ribbiks*-esque maps, it successfully carves a niche of its own. As *Astro X* recommends, you should probably play on HMP first, although I wouldn't call him punishing as *Ribbiks* or his ilk by any means.



UAC Nukage Compaction



UAC Nukage Compaction - Blast Brothers

Boom-compatible. The last time *Blast_Brothers* graced our presence, it was with a pair of forgettable speedmaps that were made for the Battle of the Bits competition. Now suddenly, he returns with this sometimes frustrating, but very cool and purposeful 3-map set, dotted with some strong and surprising detail. It's set entirely in a series of techbases, but there's varied enough challenge that you're not likely enough to get bored. Gordian's a somewhat frustrating Tyson map, Overflow is a map with greater variety and sadism and some incredibly nasty traps, while Shipping and Handling pulls out all the stops and tosses about half of the map's total monster count close to the very end. The difficulty curve is described as being comparable to *Doom II*, though it's probably just slightly more difficult than that at the end. It shouldn't be too challenging though.

Excavating Evil - Scrage

For GZDoom. Set of three large and mostly outdoor maps, taking place in a series of brown canyons, à la *TNT Evilution*. This probably starts out comparable to maps like Heck and Mill with more monsters, but ramps up. Even with all the rest of the monsters, there are several placed just in the right sort of spots to catch a player unaware who thinks they might have gained an advantage. The emphasis is on large hordes (something for *Horde Odamex* perhaps) and as such, it's hard to complain too much about the vast amount of ammo and health available for the taking. To be fair, a lot of the more valuable supplies are in difficult-to-reach areas, although that still doesn't keep health from being a little bit too available. All the same, this works as a sort of dumb and repetitive kind of slaughter.

RUNNER-UP 2

UAC: M8 - Koko Ricky

For limit-removing ports which support MP3 music. The latest in *Koko Ricky's* E1 remake series (and last unless he decides to do E2), this is one case where the map bears absolutely no resemblance to the original. There are bits that resemble E1M8 from *Doom the Way Id Did*, *dannebubinga's* E1 replacement and *Stormwalker's Oblivion*, but I have no idea if he played literally any of that. All I know is that the fun really begins *after* encountering a couple of Barons and some Spectres in a smaller dark room. You transport into a large outdoor area with a couple of ancient pyramids dotting the landscape, alongside some turret Revenants. This eventually transitions to a flesh-covered area which finally gazes out at the 'anomaly' a void area with a fireblu line running through it. Difficulty's not significantly higher than in the rest of the remake maps though, and health and ammo are still quite plentiful. Though the last Arch-vile trap is still quite nasty. If you're having trouble here, try walking onto the invisible platform with the eyes here.

Industrial Jazz - Boxyt

For GZDoom. Set of 4 maps with the sorts of simplistic level design that indicate that they are early efforts. The secret areas have enough detail in them to make you feel good upon discovering them. Unfortunately, some of these areas aren't exactly well-marked. The best part of it besides the rocking industrial soundtrack are the ways in which you're encouraged to rocket mobs early on. There's nothing particularly memorable here, save for a couple of large fights, one near the gate to Joe marble fortress and another end at the end of said fortress involving such an obscene amount of Revenants, the challenge of the other encounter can't help but pale in comparison. Understand that this really isn't bad at all, but just something that's unlikely to stand out in any way.

WAD.wad - Fail025

Boom-compatible. Yes, he went there. Someone actually made a file called wad....wad. Well, I don't think there's anything especially noticeable here, however it's a very competent and well-made set. There aren't so many setpiece battles as a collection of interlinked incidental stuff. The ammo replacements were quite nice and the original music was competently made. The secret maps also surprisingly add a lot. 31 is kind of a joke (majority of it is just zombiemen in warehouses and ugly vanilla Doom trees (not to be confused with the awesome Minneapolis-based hip-

hop group Doomtree) and so is 32 to some degree. Though I will say trying to avoid chaingunners firing at you from a distant bunker can be quite tough indeed. In the end, I think one could justify playing through a few of these maps once or twice to master them.

Brimstone Institute - Sophie Kirchner

GZDoom. An atmospheric sort of vanilla map, not too much to say visually speaking, but still has some notable landmarks, such as a corpse hanging over a fire in a cave, as well as a stone table in the very same cave. Though the most notable thing at first is Sophie's penchant for those cutie Cacodemons. They seemed to be sprinkled everywhere. The custom death messages that all seem to revolve around an office culture were all quite amusing to read. Unfortunately, ammo beyond a shotgun is really quite limited. The massive Revenant trap is both noticeably more difficult and predicates a certain amount of foreknowledge when it comes to your rocket usage, not to mention secret finding.

Mount Andrus - Pokemaniac33

Boom-compatible. Set of three maps that are really meant to be played continuously. Action is fairly basic but satisfying and you really should keep a lookout for former human rocketers. Gave me quite a nasty shock the first time one shot me! There's even an Arch-vile in the first level you should have the weapons to handle, if only just. Nice ramping up. And nice placement of the former rocketeers as well. The addition of continuity between maps was also greatly appreciated. Although I think there may be a game-breaking bug in Map 02. It's ok, but I like how much more intense things get at the end.

Nuclear Bunker - Dr. Zin

Boom-compatible. This map literally sat on [Community Chest 3](#) contributor *Dr. Zim's* hard drive for 15 years before he went "well, don't think I did anything with this" and just released it to the world. It's certainly a product of it's time, featuring dead-end rooms that look nice



but otherwise serve no gameplay purpose and some truly abominable use of ASHWALL textures for mine tunnels that look like something out of Roger Ritenour's Phobos from nearly 10 years earlier. Having said all that, it's quite an excellent dungeon-exploration romp, largely lacking the pressure of *Use3d*'s kitchens, but still managing to bring on the pain in some large ambushes, the one right at the exit especially standing out. After 1 ambush, I was like, "this could use 1 or 2 Barons" and lo behold, I ran into one in a hallway less than 2 minutes later! And they only became more menacing the more progress was made in the map. The whopping 17 secrets are all pretty easy to find, but you'll definitely need most of them if you want to max the map. Good luck!

Beware of Fallen Angels - Albatross

Eternity. *Albatross* last graced our presence with the puzzly, if largely forgettable, *Gavial Jaws* which was

only uploaded to /idgames. Now however, they've come out with another visually ambitious map along the lines of *Enigma of Sector Sigma*. This one largely takes it's visual cues from the OTEX heaven textures, and are they used well! From the well-constructed buildings to the scenic vistas said buildings help to form, this is truly a beautiful map. It's certainly a far easier map than the majority of *Enigma of Sector Sigma* (the enemy count is below 100), though there are still a few incredibly nasty ambushes that we'll just say involve mono-colored rooms. And most incidental encounters draw from the every-foe-counts approach of *Plutonia* in a still satisfying if just a touch underwhelming in a spot or two, way. Seemingly to echo *EoSS* once again, though, you're confronted by a Cyberdemon trio at the end with enough ammo to dispose of them even if you're a little bad at the whole 2-shooting thing.

The Thing You Can't Defeat-



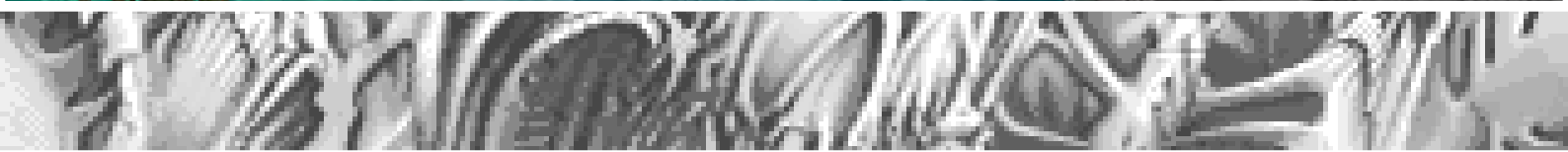
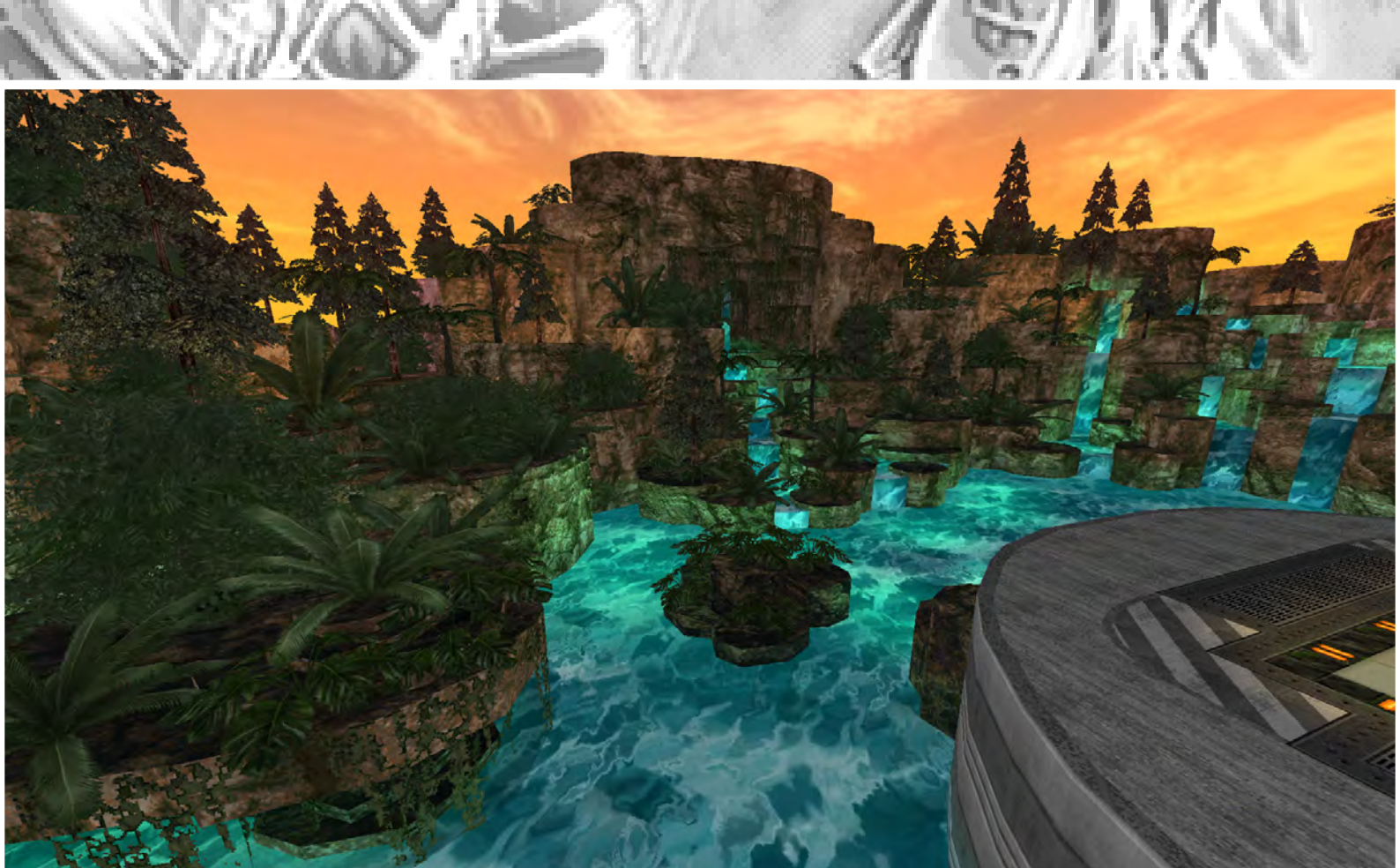
Your Opinions Are WRONG

For *GZDoom*. Inspired by the quarantine staple "Everything at the End of Time" 8 maps that seem initially to be particularly uninspired re-tread of *Knee Deep in the Dead* with 25 percent faster music in *E1M1*, although the end switch is on the left, but not the right. As you get further in, more and more details start looking off, odd sky puddles start to show up, and the music changes to some incredibly creepy renditions of the originals in some cases. There's also this mysterious grey texture that shows up in random places that you might think is just the map under construction, yet somehow already visited...by someone. By the end of *E1M4*, it's clear your reality has begun to unravel entirely, as it bleeds into the next map and the monster count drops precipitously. By the time you come across the ugly rendition of "On the Hunt" things are barely holding together with minimum detail, and by the next map, your reality starts to come apart in an incredibly disorienting and frightening way. "Pieces of Mind" by Jack Bruce might actually be a good accompaniment here because that's literally what's happening here. Eventually, your world collapses into a tunnel of gray before yet another reprise of *E1M1* which ends in darkness. A disturbingly frightful, yet strangely apt depiction of Doomguy dementia.

LADYMISTDRAGON

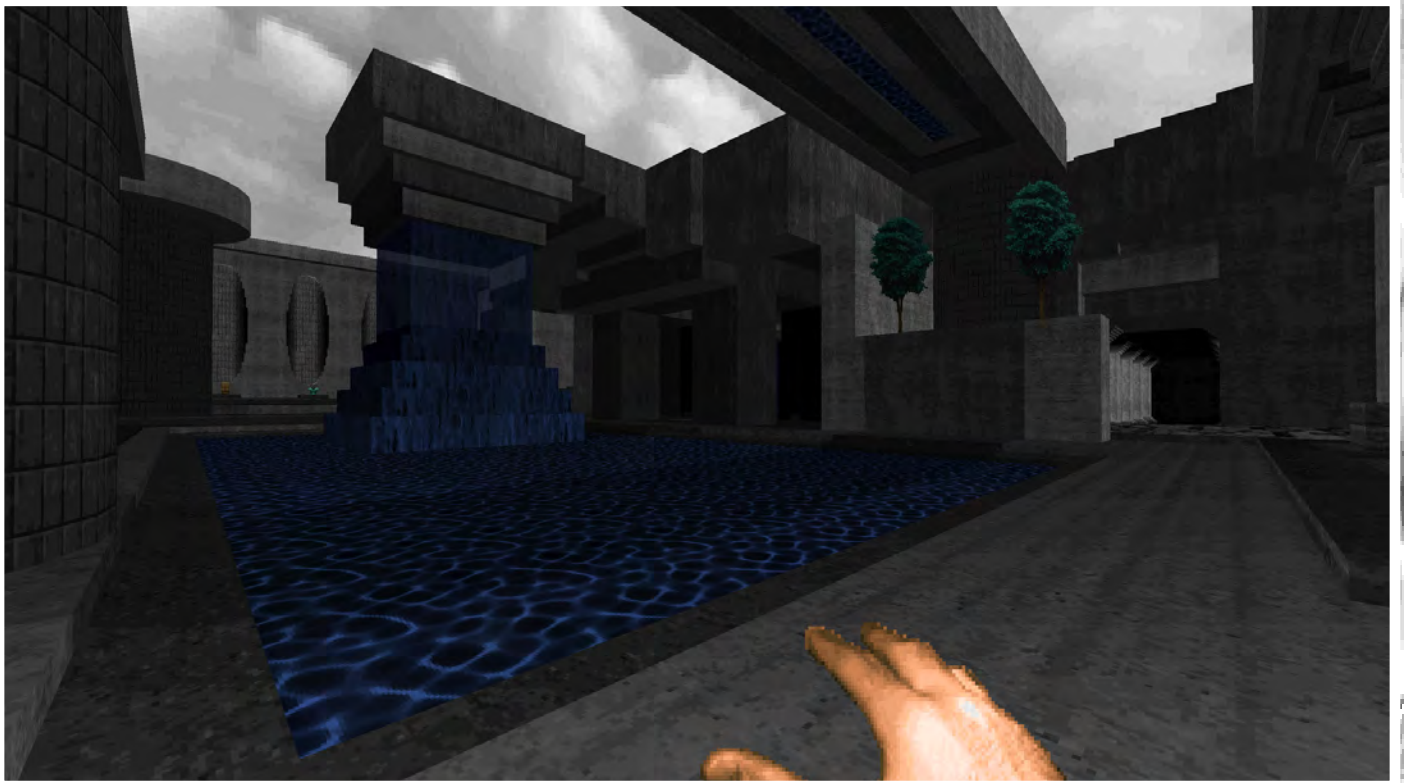
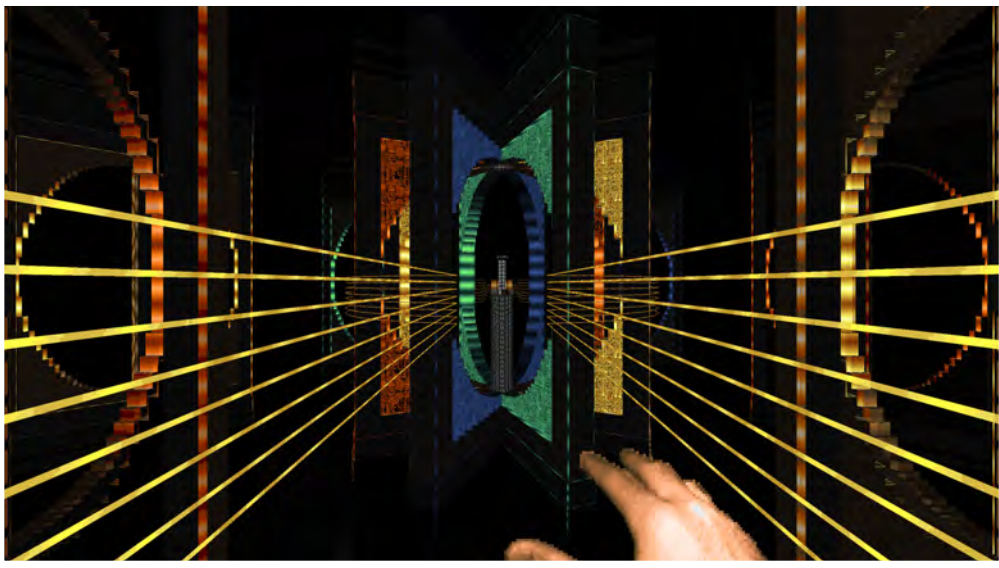
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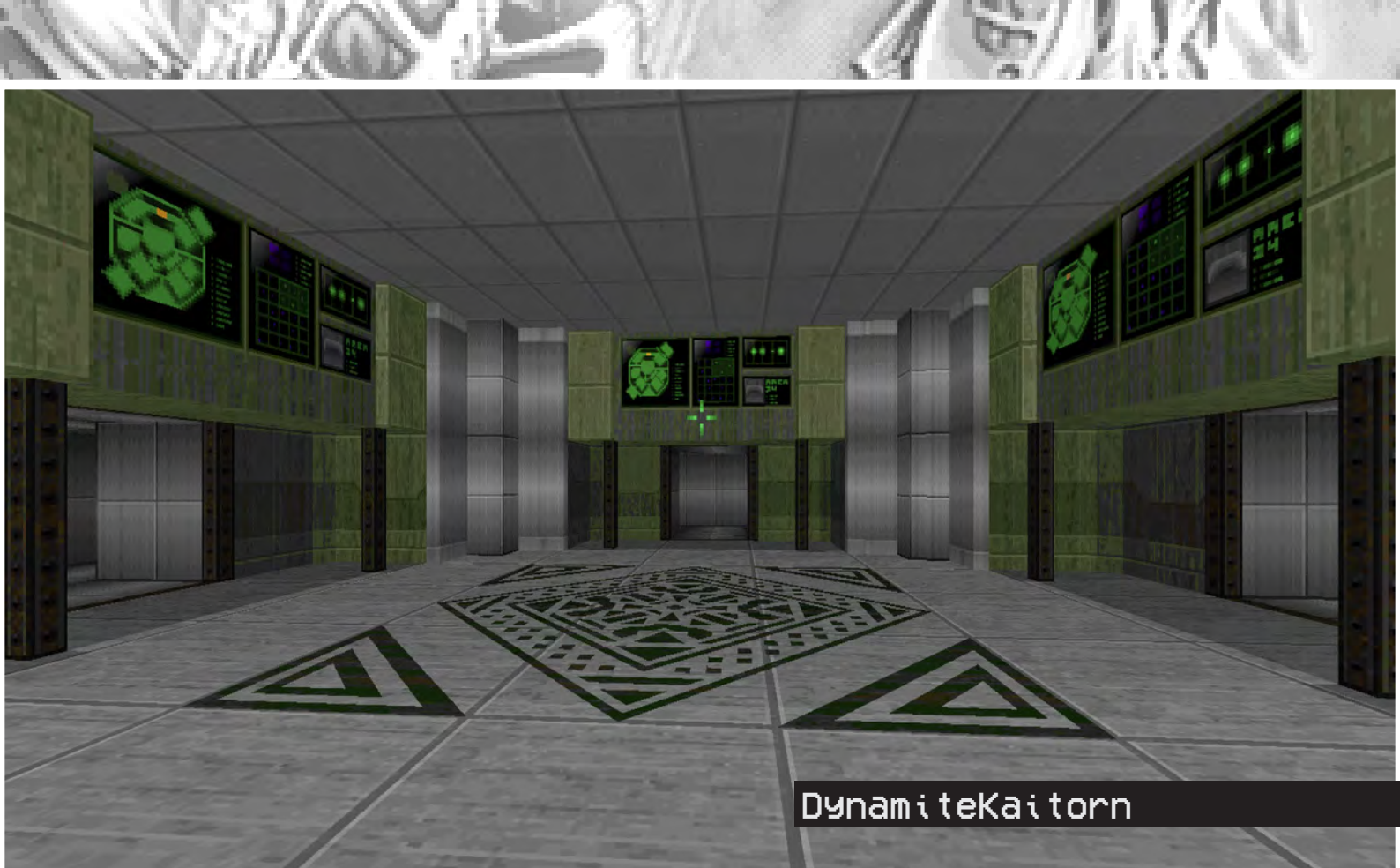
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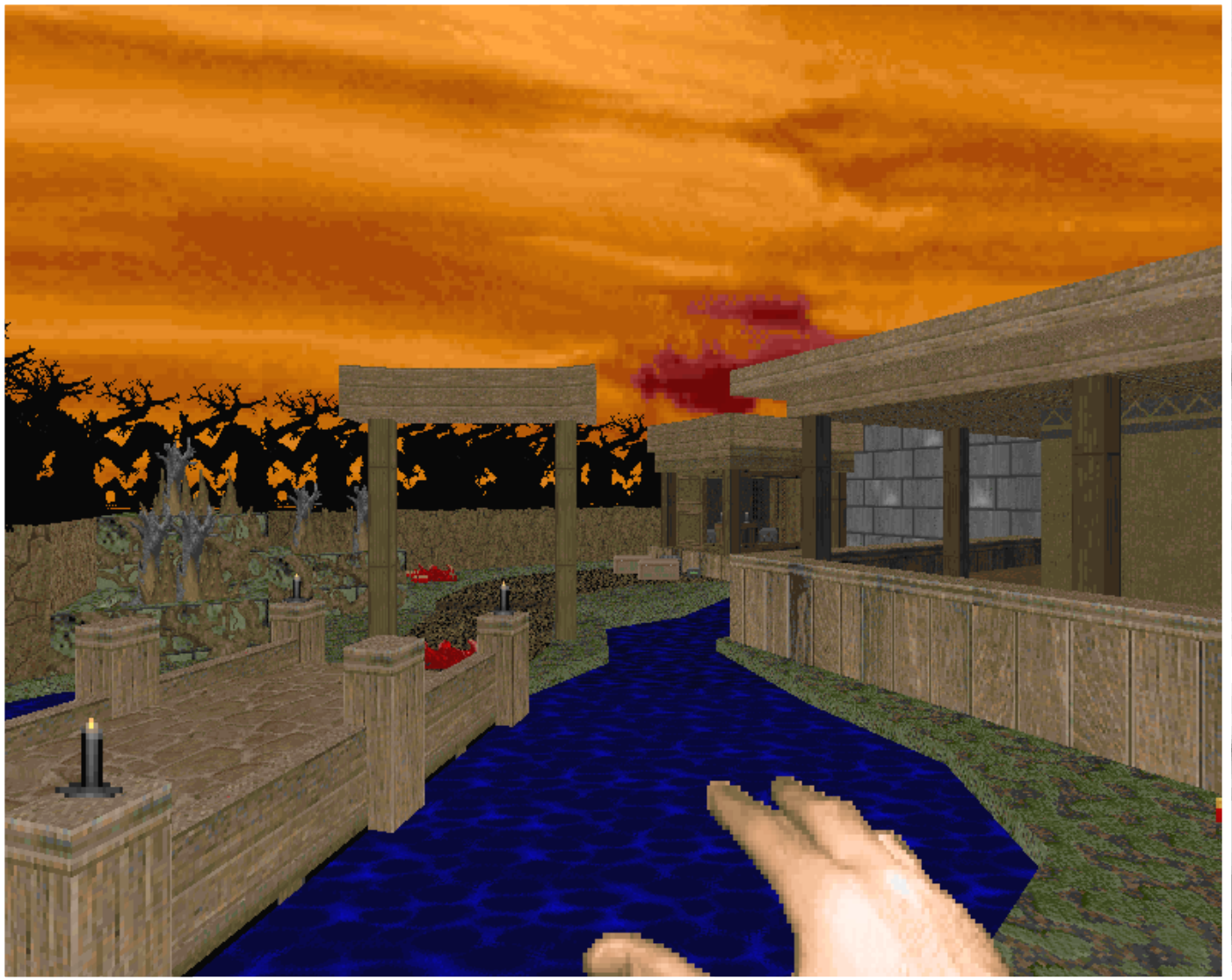
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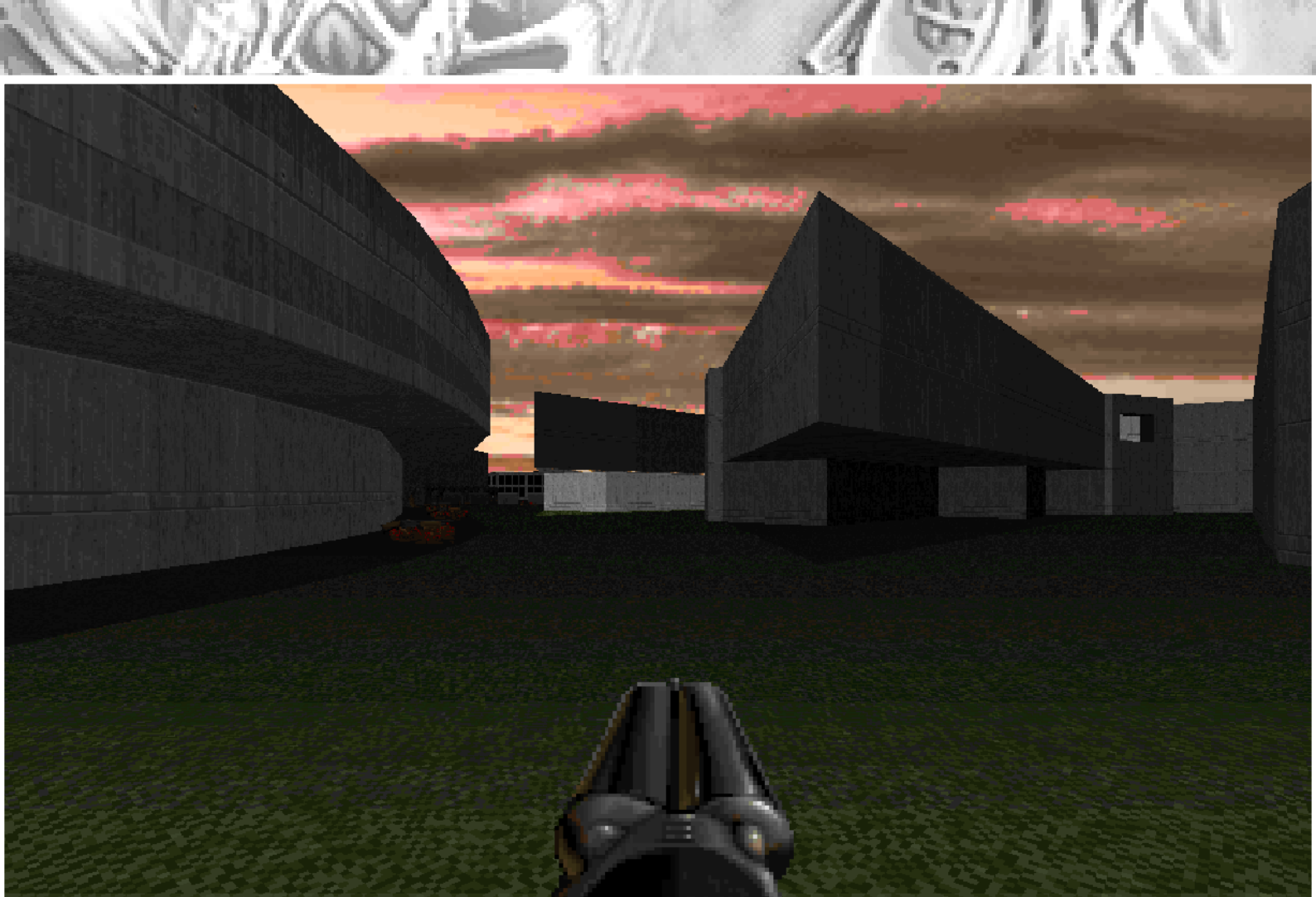
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Rifleman



ShiroiAkuma51



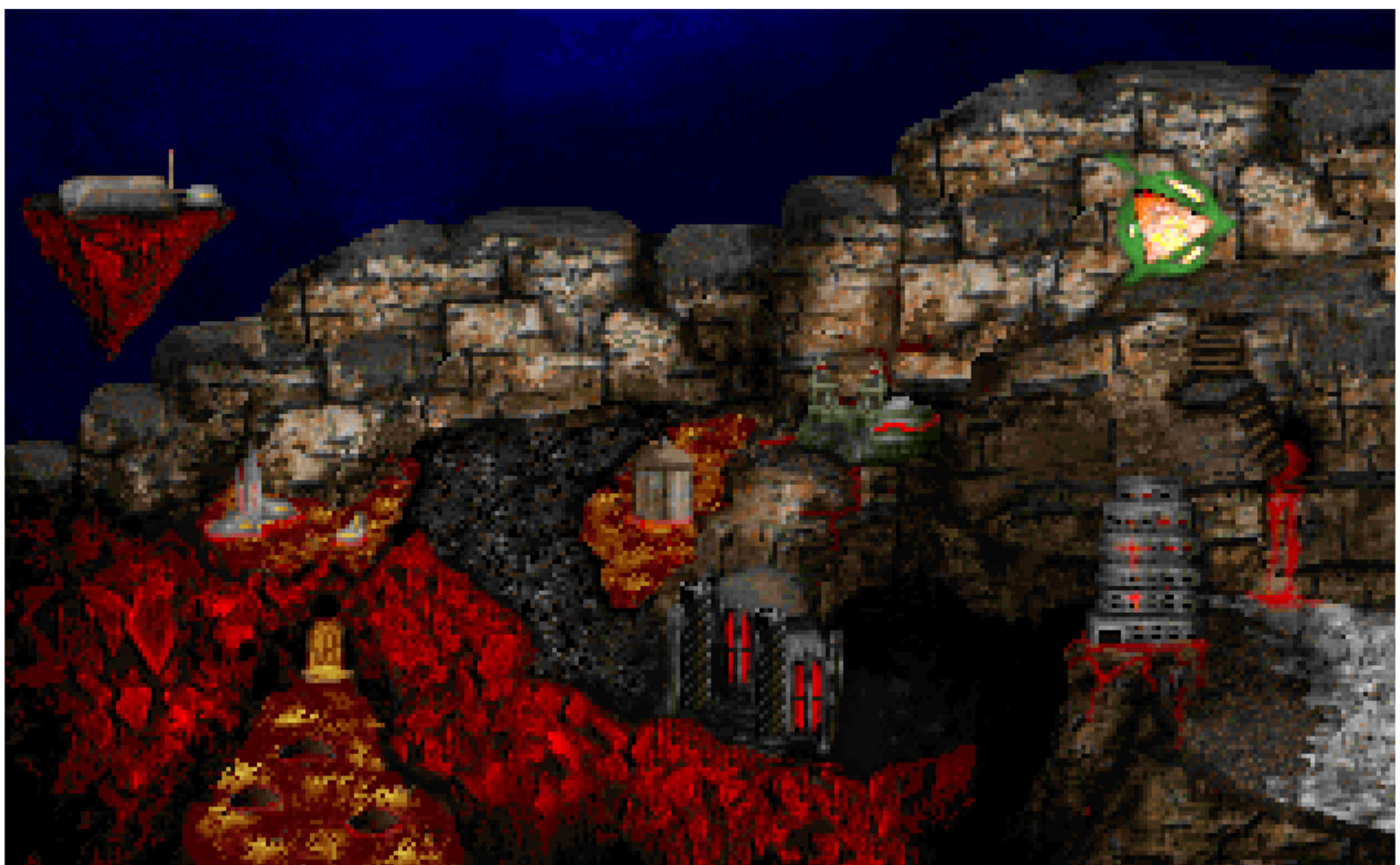
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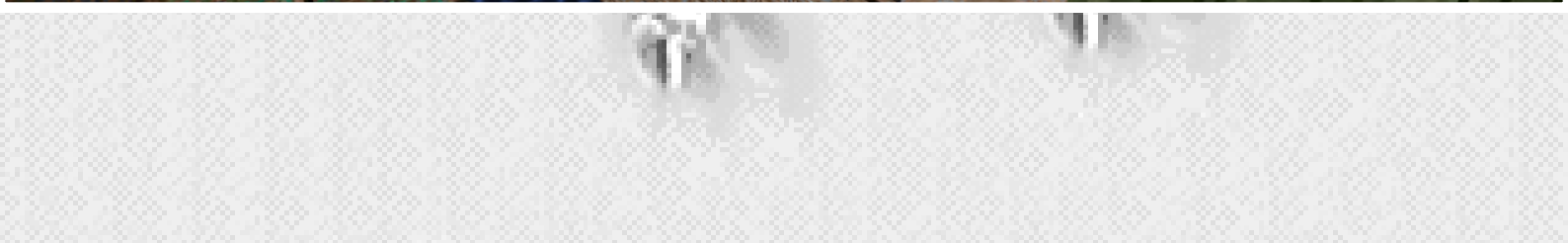
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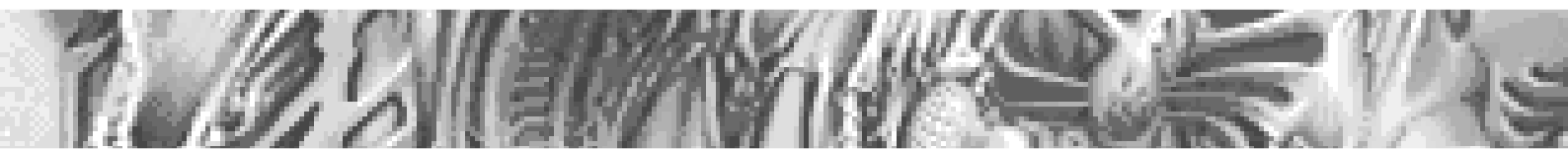


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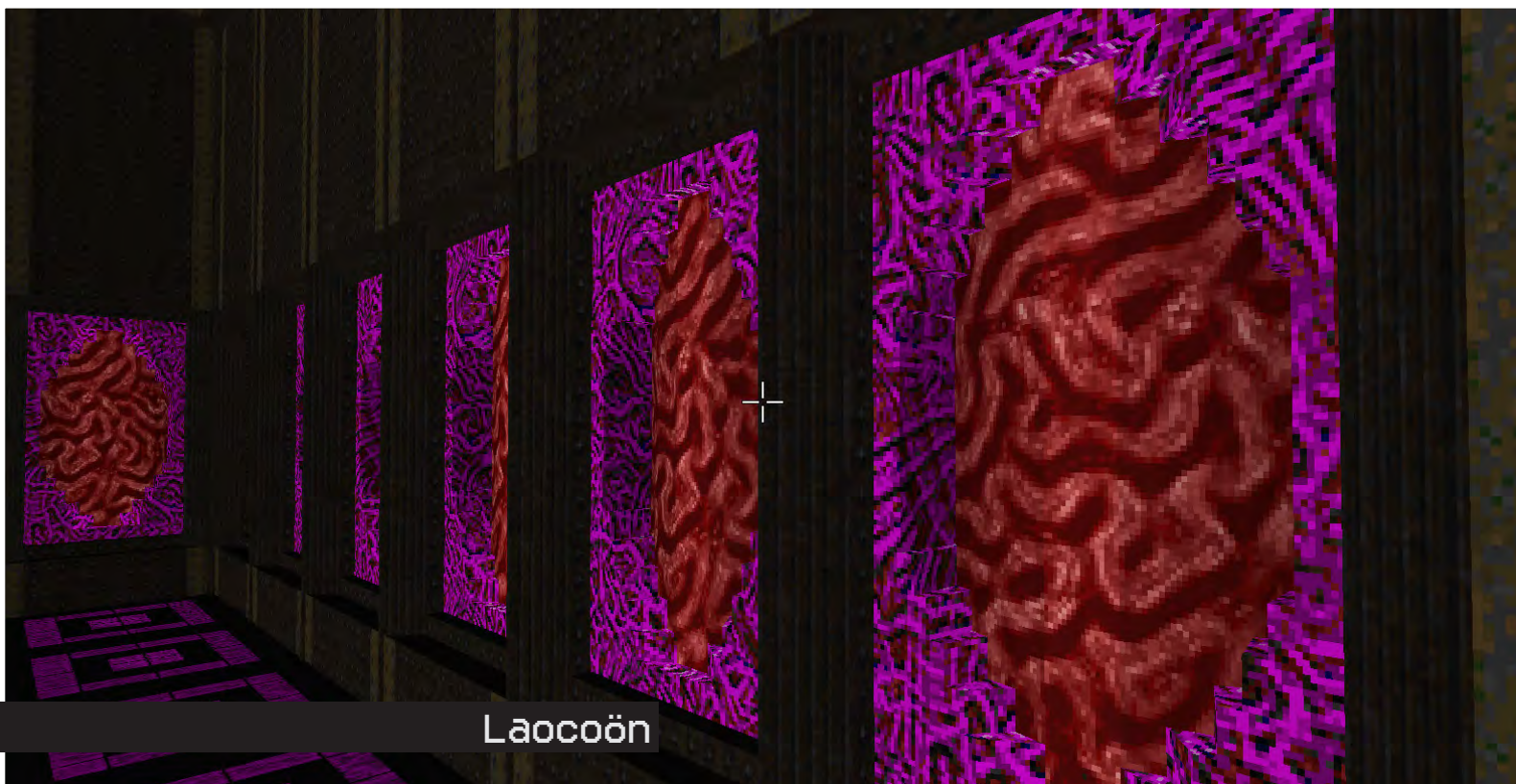




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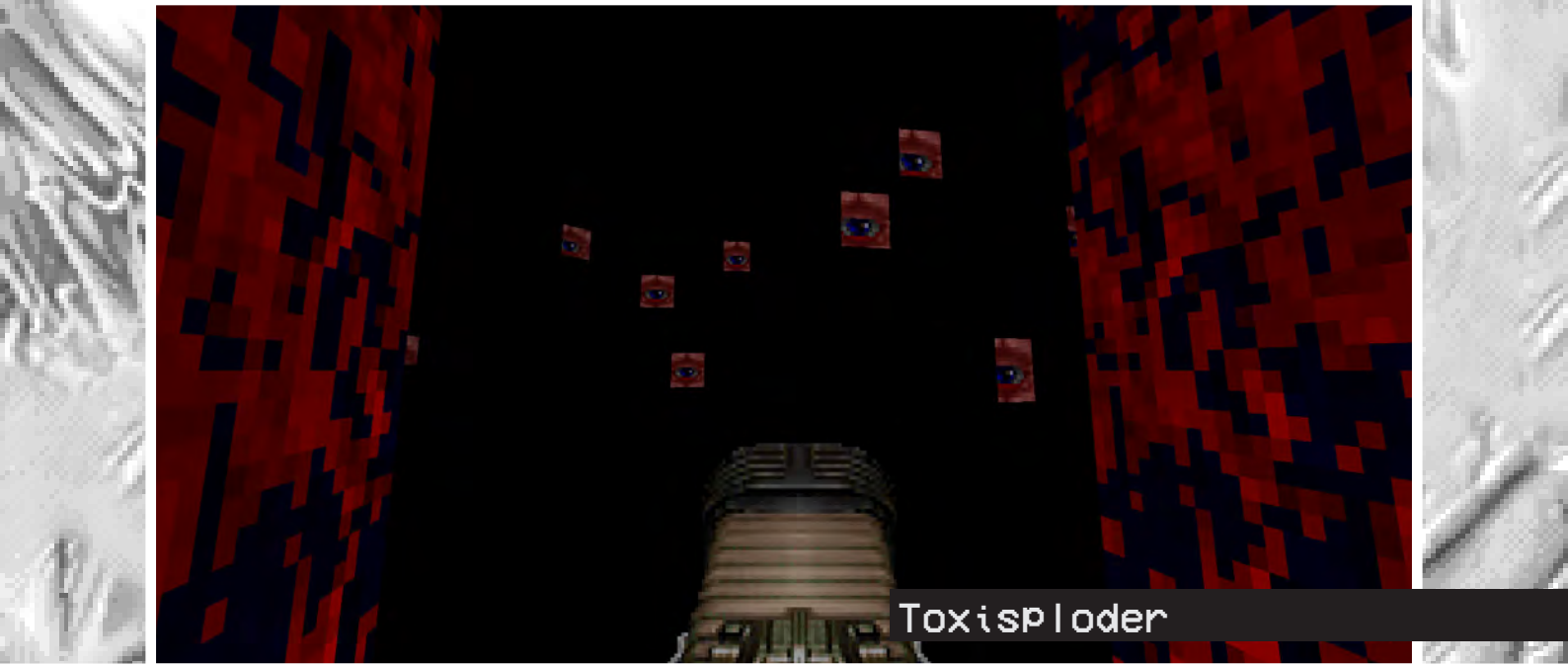
DoomPlayer00



Laocoön



Bobby



Toxisploder



Deadwing

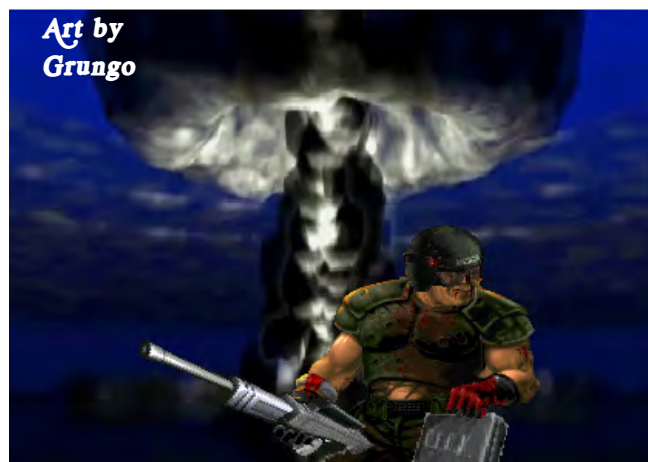
DOOM FANART

Art by
Feeling Better Now



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Grungo

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Grungo



DOOM FANART

Art by
Vladimir Gurasimenko



The Shocktrooper™

The shocktrooper is a top secret UAC experiment to test the limits of cybernetics on human beings and develop new ways for Security for the UAC. Due to the latest Invasion on Vassago's Rest, it wasn't long for these experiments to be the newest toys of Hell to fire plasma upon thee.

Art by
Grungo

Bomb collar, used to Terminate experiments if it gets in the wrong hands or go "AWOL"

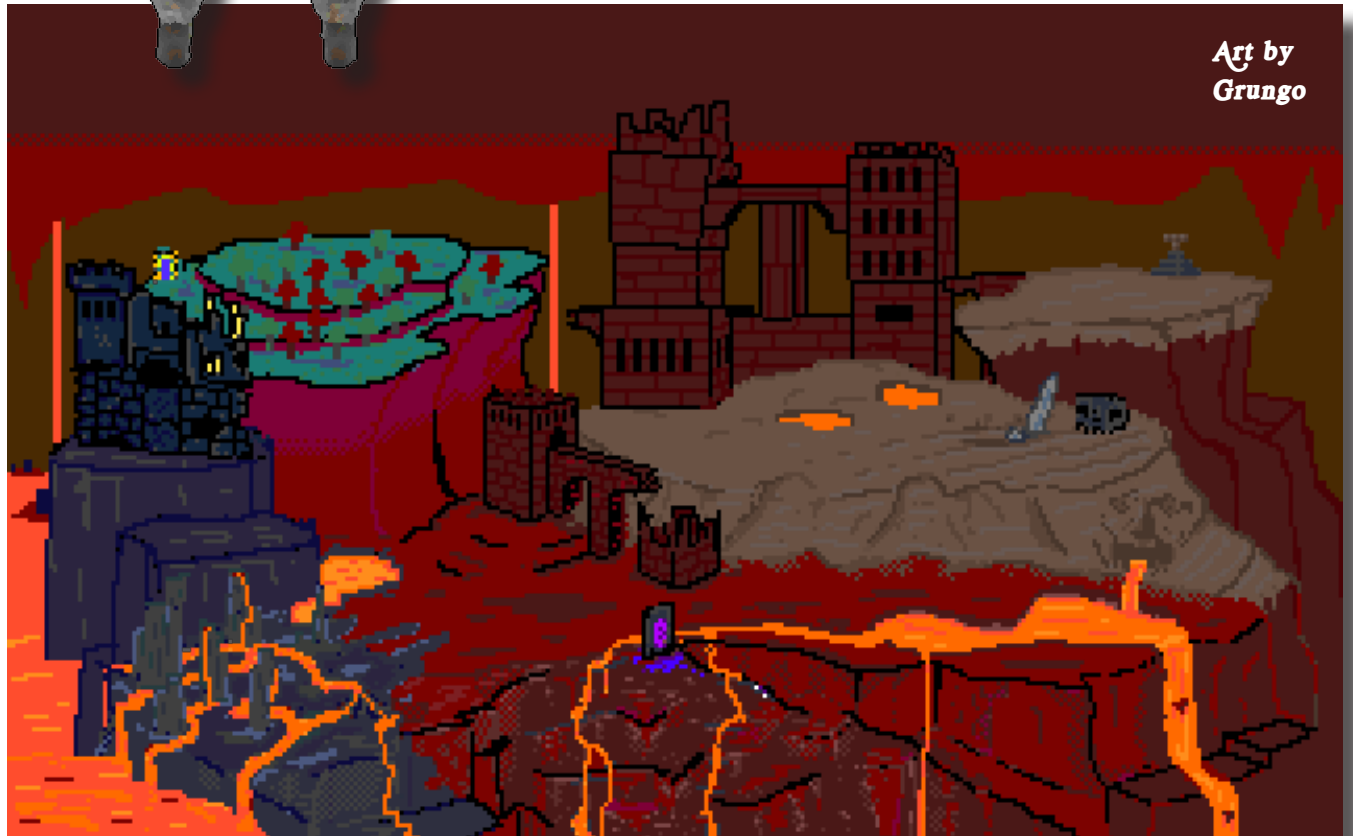
Plasma infuser to fuel plasma cell, special serums allows blood to be reproduced more rapidly than natural

Replaced with Plasma Gun synthetic, with a rechargeable battery that is fueled off the subject's blood.

U.A.C.T.S (UAC Targeting System) with built in Targeting System. Aiming Down sights is a thing of the past

GloveCo Glove used to protect less superior hand

Rotary Implants designed for subject to run faster without feeling cramps.



Art by
Grungo

DOOM FANART



funkguy



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Hopefully I did not forget anyone after so many months, *as usual*.