

# RELOAD



# RELDAD

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# contents

4



SUBAUTICA BELOW ZERO

BEHIND NO MAN'S SKY SOUND DESIGN

6



8



DEAD SPACE

BEST GAMES TO PLAY IN 2023

10



12

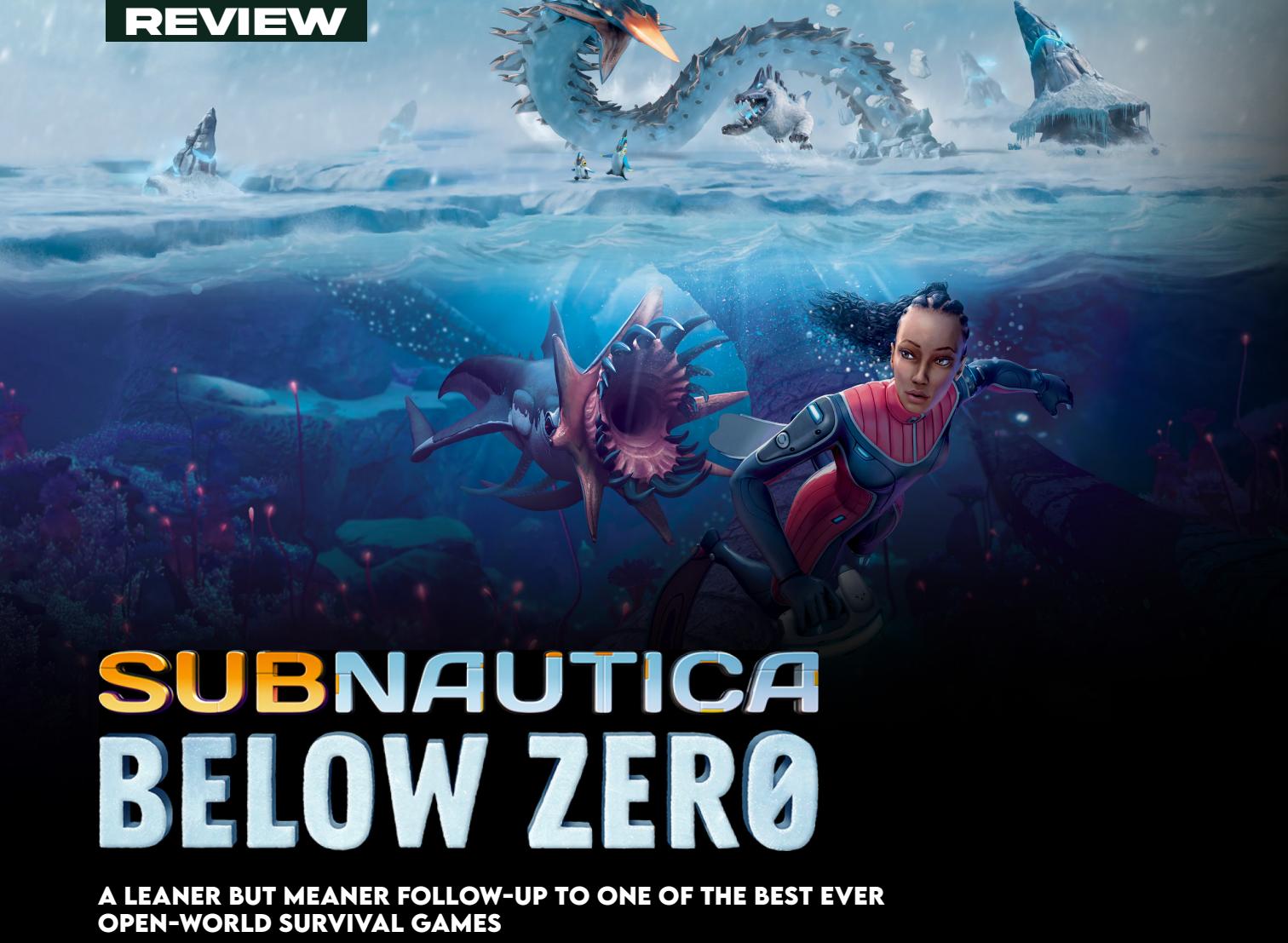


WHAT WENT RIGHT WITH ANTHEM

HIGH ON LIFE

14





# SUBNAUTICA BELOW ZERO

A LEANER BUT MEANER FOLLOW-UP TO ONE OF THE BEST EVER OPEN-WORLD SURVIVAL GAMES

The original Subnautica is one of those games I wish I could wipe from my memory so that I could plunge in and comb its depths for the first time all over again. No one's worked out how to do that without some pretty severe side effects, but Subnautica: Below Zero is the next best thing: even though it's a bit smaller, it gives us a whole new watery sector to explore, survive, craft, and build awesome bases in, and it's just as exhilarating. Returning to the mostly submerged alien world of 4546B some time after the events

of Subnautica, Below Zero tells a more personal and emotional story. You are Robin Ayou, a sharp, defiant xenobiologist searching for her sister after the Alterra corporation pronounced her dead in an accident. And what kind of rube trusts a faceless megacorporation to tell the truth, especially in the future? There are more strange, alien mysteries to discover, including a lot more about the enigmatic Architects. This is all accompanied by excellent voice acting that will lead you on a bread crumb trail toward the truth.

As you track down abandoned Alterra

facilities and use context clues and voice logs to piece together what happened, you'll get to unlock and play with new technology like the spy pengling, an adorable little robot that can access areas Robin can't. Combat is still pretty limited, especially in the water, but that's by design. It would take a lot of the sense of danger out of Subnautica if you could just bolt a machine gun onto your suit. It's much more fun to have to sneak by or outrun the giant ice worms and sea monsters that serve as guardians to some key story areas and valuable resources.

## INTO THE UNKNOWN

It's just a beautiful, beautiful game. And of course, Unknown Worlds' art direction continues to be astounding. With several new land and underwater biomes to explore, I was filled with wonder as I navigated the tangled passages of the Twisty Bridges or swam alongside alien wales in the Fallen Lily Pads. The use of color and shape gives such a strong identity to each area and creature, with instantly recognizable and memorable silhouettes for important landmarks and species. It's just a beautiful, beautiful game. The sound design and music are also just as awesome as ever. The icy, oppressive, yet beckoning feeling of the Arctic sea really comes alive when you can hear the distant calls of massive oceanic life forms and the bubbling of your rebreather through the shimmering gloom. I got to the point that I could close my eyes and make a rough mental map of what kind of creatures were around, including their relative position and distance which is not only useful but pretty damn impressive that it's possible at all in such a huge, 3D environment.

## AN UNFAMILIAR PLACE

You should see what the late game is hiding for yourself. The map itself is significantly smaller than the original Subnautica's, though. I couldn't help but feel disappointed when I reached the map edge only about 10 hours in and said to myself, "Wait... this is it?" Even so, it doesn't feel small. If you played the original, you might have some idea why measuring by pure surface area can be misleading. And if you didn't, I'd prefer you get to see what the late game



is hiding for yourself. But even Below Zero's deepest secrets don't measure up to the sheer scale of those in the main game. It makes this adventure come across more as a standalone expansion than a true sequel. The upside of this is that there's less empty space, and every area has been given a lot of love. Almost every corner of the glacier and the sea floor has something interesting going on, and there are some very elaborate hidden areas to explore. Below Zero's gameplay feels instantly familiar, but has gotten some nice touch-ups across the board. Gone are the zippy Seamoth and the colossal Cyclops submersibles. Instead, you get the rugged Sea Truck, a modular vehicle that can be equipped with extra storage, a crafting station, and a docking bay for the trusty Prawn Suit. This lets you operate an entirely mobile base, while also giving you the option to detach the cabin and pilot it independently when you really need speed. There's a good helping of new stationary base modules, too, for building and decorating your own deep sea research station or party pad.

## VERDICT

Subnautica: Below Zero is another big, frosty bite of one of the best open world survival games to come along since the genre's inception. It might not be as massive as the original, but there is so much style and substance packed into each trench, cave, and bloodthirsty shark-squid-thing that it's hard to complain. New vehicles, new gadgets, and across-the-board tune ups to technical performance and quality of life round out the experience skillfully. Whether you were ravenous for more Subnautica like me, or don't even know what you're in for, I don't think you'll be disappointed.



# BEHIND THE SOUND OF NO MAN'S SKY

A Q&A WITH PAUL WEIR ON PROCEDURAL AUDIO

## CAN YOU DEFINE IN A FEW WORDS THE DIFFERENCE BETWEEN GENERATIVE AND PROCEDURAL FOR THE READERS?

There is no recognised definition for either term, so it's not possible to definitively describe the difference. For me, generative means it is a randomised process with some rules of logic to control the range of values, it does not need to be interactive. Procedural is different in that it involves real-time synthesis that is live and interactive, controlled by data coming back from the game systems. This differentiation works reasonably well for audio but graphics programmers will no doubt have their own definitions.

## HOW MUCH OF THE GAME'S AUDIO IS PROCEDURALLY GENERATED AND HOW WOULD YOU COMPARE THESE NEW INNOVATIVE TECHNIQUES TO THE MORE COMMON SOUND DESIGN APPROACHES?

Very little of the audio is procedurally created, only the creature vocals and background fauna. At the moment it's too expensive and risky to widely use this approach, although there are several tools in development that may help with this. Procedural audio is just one more option amongst more traditional approaches and the best approach as always is to use whatever combination best works for a particular project.

## CAN YOU TELL US ABOUT THE TOOLS YOU USED FOR NMS'S PROCEDURAL/SYNTHESISED AUDIO, WHAT OTHER SOFTWARE WAS INVOLVED IN ITS CREATION?

Early in development we used Flowstone to prototype the VocAlien synthesis component. Flowstone has the advantage of being able to export a VST so Sandy White, the programmer behind VocAlien, wrote a simple VST bridge to host plugins in Wwise. For release though it obviously needs to be C++ and cross-compile to PS4 and Windows. VocAlien is not just a synthesiser, it's several components, including a MIDI control surface and MIDI read/write module.



**IN NMS, HOW ARE MUSIC AND SOUND EFFECTS INTERACTING TOGETHER? WHAT WAS YOUR APPROACH TOWARDS MIXING THOSE 2, AND DO YOU HAVE ANY RECOMMENDATIONS ON HOW TO MIX MUSIC AND SFX DYNAMICALLY?**

I always mix as I go, the mix process wasn't as difficult as you might expect and as a PS4 title, we're mixed to the EBU R128 standard. Whilst there's a lot of randomisation in the game, I always know the upper and lower limits of any sound and so over time you reach a reasonably satisfactory equilibrium in the mix. It helps a lot that we don't have any dialogue. I do have to be careful with the music though. 65 Day's of Static like creating sounds with very resonant frequencies so sometimes I use EQ to avoid these from standing out too much. Similarly I'll take out sounds that are too noise-based as they might sound like a sound effect. On the whole though, 90% of what the 65'ers make goes straight into the game.



LISTEN IT  
YOURSELF

**"YOU HAVE TO ACCEPT THAT YOU'RE NEVER GOING TO HAVE A PERFECT MIX WITH THIS TYPE OF TITLE, SO JUST EMBRACE THE CHAOS."** • PAUL WEIR

**WHAT'S YOUR OPINION ON SOURCING ANY AUDIO FROM LIBRARIES VS CREATING ORIGINAL CONTENT?**

On larger projects I am most irritating in insisting that all of the audio is original and not a single sound is sourced from a library, if at all possible. It does depend largely on the game and practicalities but I've been able to do this on No Man's Sky so far. On smaller projects or where time is of the essence, then obviously it makes sense to dip into libraries. Over the years I've amassed a large personal collection of sounds that I'm constantly adding to.

**THE GAME NO MAN'S SKY WAS AN AMBITIOUS PROJECT WHICH PRESENTED CONSIDERABLE CHALLENGES REGARDING AUDIO, DUE TO BOTH ITS PROCEDURALLY GENERATED UNIVERSE, AS WELL AS ITS STYLE AND ART. HOW DID THOSE CHALLENGES REFLECT ON AUDIO DESIGN AND IMPLEMENTATION?**

From the beginning, I aimed to keep the ambiances as natural as possible, using lots of original recordings of weather effects and nature sounds. It was a sensible decision to use Wwise and drive the ambiances using the state and switch systems. The advantage of this approach is that you can relatively easily construct an expandable infrastructure into which you can add layers of sound design that respond to the game state.





Never mind the numerous necromorphs, the tortured torsos sprouting out of walls, or the terrifyingly towering space sphincter – the thing I was most scared of going into the Dead Space remake is that it wouldn't live up to my fond memories of the fantastically horrific 2008 original. After just over 12 hours spent stalking through the revitalized USG Ishimura I'm happy to report that of the many things to legitimately fear about this haunted space hulk, that was not one of them.

This new Dead Space enhances the original in almost every way, using a Plasma Cutter to drop its ugliest appendages on the cutting room floor while preserving the essence of what made its distinctly dismemberment-heavy shooting so special, and grafting on welcome new character details in order to present

its creepy sci-fi horror story in its very best light – and its most intimidating shadows. If you missed it the first time around, Dead Space takes the action-oriented brand of survival horror established by Resident Evil 4, evolves the combat with a combination of gunplay and the ability to throw objects with Kinesis and temporarily slow enemies down with a Stasis power, and forces you to unlearn everything you know about killing zombies – its hordes of agitated mutants must be blasted limb from limb as opposed to being instantly dropped with a headshot. It sets its strategic brand of slaughter onboard a doomed spaceship that seems straight out of Event Horizon, and focuses on the determined plight of engineer Isaac Clarke and his increasingly disturbing search for his scientist wife Nicole.

Although it spawned sequels, comic books, and even a spiritual successor in the form of 2022's *The Callisto Protocol*, in my mind nothing has come close to exceeding Isaac's first heavy footsteps onto the deck of the Ishimura – at least until now. Developer Motive Studio has made some major renovations to *Dead Space*'s house of horrors, and boy do I love what they've done with the place. For one, it looks amazing; the supreme level of detail on Isaac's instantly recognizable engineering suit alone makes that of the original look like a cheap fabric onesie picked up from the bottom shelf in a costume shop.

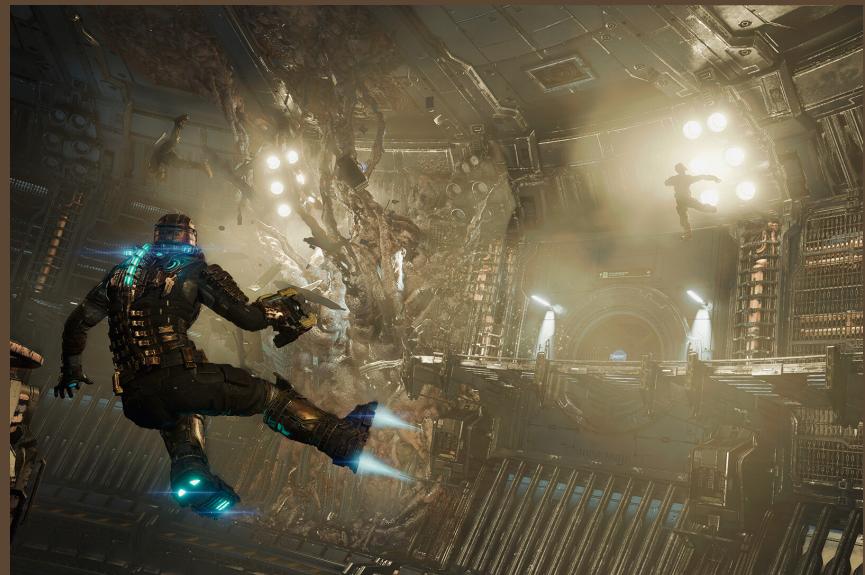
Our ominous spaceship surroundings are made to feel substantially more spine-chilling thanks to realistically weathered steel surfaces and walls overrun with putridly pubescent levels of pus-filled pimples, and impressively moody lighting highlights the enhanced environmental detail while keeping plenty of corners cloaked in shadow – and us in the dark in terms of what might be lurking in them.

## BOY DO I LOVE WHAT THEY'VE DONE WITH THE PLACE.

Although Isaac's initial arrival in the hangar and flight deck very closely mirrors the layout of the original, it's not long until you start to notice some substantial differences. For starters, you can now shuttle freely back and forth between the tram stations

### WHAT WE SAID ABOUT DEAD SPACE (2008)

Call it science fiction survival horror, but *Dead Space* does the genre proud with an engaging story; action that's tense, fast-paced and extremely violent; as well as atmospheric qualities that will get under your skin and make you jump. It may be a newcomer, but the seeds of an incredible franchise have been sown, and EA's in a great position to reap a phenomenal franchise full of scares. If you like survival horror, action or sci-fi, *Dead Space* needs to be on your radar. – JEFF HAYNES, OCTOBER 28, 2008



connecting all the different sections of the Ishimura (once you've unlocked them), and you can also travel between certain areas on foot via new corridors like those that connect the flight deck to the medical deck, or indeed off your feet in other sections. The benefit of this more interconnected Ishimura is twofold, since not only does it engender a far greater sense of place than the more compartmentalised original, but it also allows for backtracking to access previously locked doors as Isaac's security level increases over the course of the journey, giving you the opportunity to discover weapon upgrade schematics and various other treasures and making progression feel a bit like a more murder-heavy *Metroid*

Additionally, the storage rooms in the original game that could only be accessed by spending a precious power node are thankfully no more; instead, gaining access to them requires a bit of enjoyable environmental puzzle solving, like finding the right angle through a shattered window in order to disable a door's locking mechanism with a pinpoint shot.

## VERDICT

With its stunningly redesigned spaceship, smartly and subtly enhanced story, and spectacularly reimagined action scenes, Motive Studio has managed to successfully breathe new life into the seminal sci-fi horror universe of *Dead Space*. Despite the fact I've returned to the 2008 original several times over the years and found it to hold up fairly well, my latest journey through the darkened hallways of the USG Ishimura still managed to consistently surprise me and pull me into Isaac's plight far more than ever before, while still satisfying my desire to butcher undead astronauts with an enjoyable arsenal of wildly unsafe mining tools. It's clear that this superb *Dead Space* remake has been a labour of love for the team at Motive Studios, who've very carefully balanced innovation and renovation with preservation, and to their credit the end result is undoubtedly the definitive way to experience – or re-experience – one of the best survival horror shooters that Capcom ever made.

# THE BIGGEST GAMES COMING IN 2023

**45 OF THE YEAR'S MOST-PROMISING GAMES, SPANNING ALL GENRES AND PLATFORMS.**

## HOGWARTS LEGACY

One of the most anticipated games of 2021 (and then 2022) is now one of 2023's biggest third-party releases. Following two years of delays, Hogwarts Legacy is set to launch on February 10, fulfilling Harry Potter fans' long-held wishes to live out their own Wizarding World fantasy.

Players create a custom character and choose their desired house before beginning the game as fifth-year students at Hogwarts. The open-world RPG sets you behind your classmates, meaning you'll have to complete quests to catch up. While there are a ton of areas to explore, secrets to discover, and activities to partake in, developer Avalanche Software was unable to incorporate playable versions of certain Hogwarts pastimes, such as Quidditch, Gobstones, and Wizard's Chess.

### RELEASE DATE

FEBRUARY 10 (PS5, XSX|S, PC,  
APRIL 4 (PS4, X1), JULY 25  
(SWITCH)

### PLATFORMS

PS5, PS4, XBOX SERIES X|S,  
XBOX ONE, SWITCH, PC

## WILD HEARTS

Wild Hearts is EA's answer to Monster Hunter, an all-new game in which players hunt and craft across a fantastical semi-open world inspired by Feudal Japan. For Wild Hearts, EA partnered with Japanese development studio Omega Force, best known for its action series Dynasty Warriors.

IGN went hands-on with Wild Hearts in October and, thanks to its challenging hunting, beautiful environments, and snappy building mechanics, we came away thinking it's a legitimate Monster Hunter contender.

### RELEASE DATE

FEBRUARY 17

### PLATFORMS

PS5, XBOX SERIES X|S, PC

## ATOMIC HEART

Excitement for Atomic Heart has grown considerably since it was announced four years ago, thanks to a steady stream of increasingly bizarre, sci-fi-heavy trailers showcasing a Soviet-set, BioShock-like first-person shooter.

Atomic Heart has the potential to be one of 2023's biggest sleeper hits. Whether that potential is fulfilled is another question entirely, though early impressions are promising: our first hands-on Atomic Heart preview called it "an engrossing world to get lost in, with dynamic combat, and inspired art and enemy design."

Longtime Doom composer Mick Gordon created original music for Atomic Heart, which will be mixed with compositions from the '50s-'80s. The result, according to developer Mundfish, is "Soviet-style pop meets juicy Doom-style remixes."

### RELEASE DATE

FEBRUARY 21

### PLATFORMS

PS5, PS4, XBOX SERIES X|S,  
XBOX ONE, PC

## HORIZON CALL OF THE MOUNTAIN

Horizon Call of the Mountain is a standalone PSVR 2 spinoff set during the events of Horizon Zero Dawn. It focuses on two main gameplay systems: traversal, bolstered by a satisfying climbing mechanic, and bow-and-arrow combat. Climbing requires you to physically reach from ledge to ledge, while bow-shooting requires you to pantomime the real action: reach back for an arrow, nock it, aim, then pull back and release. Call of the Mountain launches alongside PSVR2 on February 22.

### RELEASE DATE

FEBRUARY 22

### PLATFORM

PSVR 2



## COMPANY OF HEROES 3

Company of Heroes returns in 2023 with its first mainline entry in a decade and two distinct campaigns set during World War II, one in North Africa and another in Italy.

With Company of Heroes 3, Relic is looking to retain what longtime fans have come to love about the acclaimed RTS while integrating fresh gameplay mechanics such as Tactical Pause and a fully dynamic campaign map.

Our final Company of Heroes 3 preview said, "It feels like good ol' CoH tactical action, with a wider roster of units than ever before and a good variety of unorthodox objectives to break up the more traditional maps." It's coming to PC as well as PS5 and Xbox Series X|S with "intuitive controller support and custom console UI."

### RELEASE DATE

FEBRUARY 23

### PLATFORMS

PS5, XBOX SERIES X|S, PC

## SONS OF THE FOREST

Sons of the Forest is the sequel to one of PC's best survival-horror games. Like its predecessor, Sons of the Forest drops you onto an eerie island with nothing but your wits to survive. Players have to forage materials to craft weapons and shelters necessary to avoid becoming a victim of the island's cannibal population.

### RELEASE DATE

FEBRUARY 23

### PLATFORM

PC

# WHAT "ANTHEM" GOT RIGHT

Even in failure, “Anthem” by BioWare got a few important things right. That’s what makes Wednesday’s announcement by publisher EA and developer BioWare to cancel plans to refine and reinvigorate the live service game in favor of focusing on other franchises so disappointing. The proposed revitalization, dubbed “Anthem Next,” was going to overhaul the entire game, much like the process “Final Fantasy XIV” underwent in 2013 when it was relaunched as an entirely new game. “Final Fantasy XIV” is held up as the example to rehabilitate a once-failed game, but you have to remember that “Final Fantasy” is publisher Square Enix’s marquee franchise. Director Naoki Yoshida has said that it was important to the company that a mainline “Final Fantasy” game isn’t regarded as an abject catastrophe.

## GOOD BONES

The skeleton of “Anthem” was always strong, because it seems BioWare actually got the hard parts right. “Anthem” feels really good as a shooter, and more importantly, flying feels amazing. This is no small feat for a studio only known for making slow, single-player role-playing games.

BioWare’s experience with the wildly successful “Mass Effect” trilogy likely contributed to how good “Anthem” felt as a shooting game. Both “Mass Effect 3” and “Mass Effect Andromeda” had solid controls, despite the third game in the series eschewing much of the role-playing aspects that’s made BioWare famous. That experience

translated well into “Anthem.” The game’s combat system of setting up “primers” and “detonators” felt snappy, similar to the one-two combination punches of the “Mass Effect” cooperative system.

“Anthem” is still the best Iron Man game out there. It’s been tough for developers to stick the landing when it comes to controlling human-shaped flying objects. The public attempts at making a “Superman” game are proof. Yet BioWare nailed it right out the gate. The game’s only mistake in this regard is limiting the flying to a meter. There needed to be more confidence in allowing players to have fun with the tools given.

wizard, brute and thief respectively. But to BioWare’s credit, each armor handled very differently from one another. Each suit came outfitted with very different skills. A Colossus couldn’t dash, but had screen-clearing attacks. A Storm Javelin could hover almost indefinitely and provide support, while Rangers and Interceptors applied regular damage and warmed up swarms of enemies for those devastating Detonator attacks.

When multiplayer worked, and the combat scenarios lay on the pressure thick, this system would click. It’s the reason “Anthem” still had a community at all, however tiny it may have been. Again, it seemed that



## UNIQUE CLASSES

Thematically and mechanically, “Anthem” had a strong class system. With some cute wordplay, the heroes of “Anthem” are called Freelancers, or Lancers, and wear armor called Javelins.

Javelins came in four classes: Ranger, Storm, Colossus and Interceptor. They’re not exactly wild re-imaginings of your standard role-playing classes of warrior,

BioWare got stuck figuring out how to challenge players of each class when it came down to answering the question, “Just what could be a fun challenge for four flying suits of armor?”

## IT ALMOST FELT NEW

The onus of the game’s failure is entirely on both BioWare and EA. But it should still be applauded that “Anthem” was a

gamble, a new intellectual property out of a studio that was starting to rely on its greatest hits, and now has to go back to that well to salvage its reputation.

"Anthem" got a lot of flack for flagrantly going after the "Destiny" playerbase. It's no secret that in promoting "Anthem," EA invited a gaggle of "Destiny" influencers to try the game out. But despite that, "Anthem" looks and feels like no other looter shooter out there. It can't be argued that "big budget, flying man shooting game" is a very strong idea, and we hope it's not the last of its kind.

"Anthem" may be dead, but it's worth pledging allegiance to some of its better ideas.





## HIGH ON LIFE

**THIS LAUGH-OUT-LOUD FUNNY SPACE ODYSSEY IS CHAOTIC, BIZARRE, AND A TON OF FUN.**

They say that tragedy + time = comedy, but in gaming the real tragedy is the amount of time we have to wait between quality comedy games. Thankfully, in the opening moments of *High on Life*, as my talking gun belittlingly whispered to me that I was doing a great job as I shot dancing aliens in the face, I got the feeling I'd struck gold. While it has bugs and performance hitches and occasionally frolics in unimpressive toilet humor, it largely succeeds at being the type of absurd space satire I've always wanted. Whether I was chatting with my shotgun about the merits of science and formulas, covering myself in alien poop to sneak into a secure facility, or inexplicably watching a full live-action movie from the '90s on nearby

television, *High on Life* is a game that just knows how to have a good time, and there really aren't enough of those.

This delightfully inappropriate first-person shooter puts its comedic premise and characters front and center and absolutely refuses to take itself seriously. After Earth is taken over by disgusting aliens who kidnap humans to be smoked as hallucinogenic drugs, you begin a ridiculous space odyssey to get revenge against the extraterrestrial drug cartel responsible. All the while, you're accompanied by the stars of the show: the extremely rude weapons themselves, who serve not only as your tools of destruction, but as the story's most important characters.

These animate weapons (called Gatlians) are easily the best part of the adventure, and include Kenny, the easily flustered pistol that's basically Justin Roiland doing his usual Rick & Morty thing, Sweezy, the foul-mouthed sniper rifle that seems to be a reference to Halo's Needler, Creature, who shoots uses his rapidly gestating children as ammo, and my personal favorite: Gus, the surprisingly wholesome shotgun voiced by Curb Your Enthusiasm's JB Smoove. While some took



a while to earn my love, spending an entire 16-hour journey with these guys held up right to my face ended up being a fantastic excuse for lots of amusing dialogue and character development. By the time the credits rolled, I really didn't want to have to put my new best friends back in their holsters.

That's due in large part to *High on Life*'s mostly solid writing, which piles on dumb gags, curse-laden rants, and lots of TV screens airing idiotic shows that look like they could have been pulled straight from one of *Rick & Morty*'s Interdimensional Cable episodes. One level features an intentionally irritating alien who follows you around and rambles on, seemingly without end, until you finally unlock the ability to murder him dead. Another makes you go to Space Applebee's and have a full meal for no apparent reason. You can also find a movie theater playing the real-world movie from 1990, *Demon Wind*, complete with Mystery Science Theater 3000-like commentary via some nearby aliens, which you'd better believe I watched in its entirety. The campaign is only about eight hours long

if you have the willpower and focus to ignore all of these delightful distractions and power through, so naturally my first playthrough took me over 16 hours, specifically because I was goofing off for so much of it. The entire thing is just packed with so much silliness and it's always exciting to spend time planet-hopping through it; I never knew when I might run into something insane, like when I teleported a stretch of freeway onto a jungle planet and watched the occupants of the cars who'd been taken with it slowly devolve from a group of aliens with road rage into an insane cult that sacrificed their own to appease the asphalt gods.

### IT'S IMPRESSIVE THAT AN FPS SO RIDICULOUS ALSO HAS A LOT OF HEART.

A lot of the jokes in *High on Life* are either lowbrow or sophomoric, or pearl-clutchingly irreverent, and like pretty much all comedy it won't work for everyone. But as a fan of classic comedy games like *Borderlands 2* and *South Park: The Stick of Truth*, it definitely worked for me. There were

moments where all the cursing and shock humor felt lazy or a bit much – and that's coming from someone with an extremely high tolerance for it – but more often than not the silly bits and crass dialogue land. It's just hard not to chuckle when the grunt enemies stop in the middle of combat to disrespectfully twerk in your direction, y'know? It's impressive, though, that in a shooter so ridiculous and purposefully flippant with its setting, *High on Life*'s story ends up having a lot of heart. I genuinely enjoyed bonding with the washed-up bounty hunter turned mooch couch-crasher, Gene, and I felt real motivation to destroy the alien drug cartel – though mostly to get payback for my Gatlian buddies, not to save the human race.

### VERDICT

*High on Life* is an irreverent, absurd shooter that manages to shine with its outrageous humor, silly setting and story, and some really goofy, foul-mouthed guns that pull the whole thing together for the vast majority of the time. Combat is a bit sloppy, especially during the first act, and the whole sci-fi adventure sometimes has an unpolished feel to it, but once you get some new tools of destruction and movement options, it rises to the occasion. Not all of its jokes find their punchline, but with memorable boss fights, unique alt-fire abilities and exploration, and way more terrible movies to watch than I expected, this wacky journey is definitely worth your time.



# RELOAD

## GEFORCE RTX

### RTX 2070

Starting at \$499  
\$599 Founders Edition  
Coming in October

### RTX 2080

Starting at \$699  
\$799 Founders Edition  
September 20

### RTX 2080 Ti

Starting at \$999  
\$1,199 Founders Edition  
September 20

