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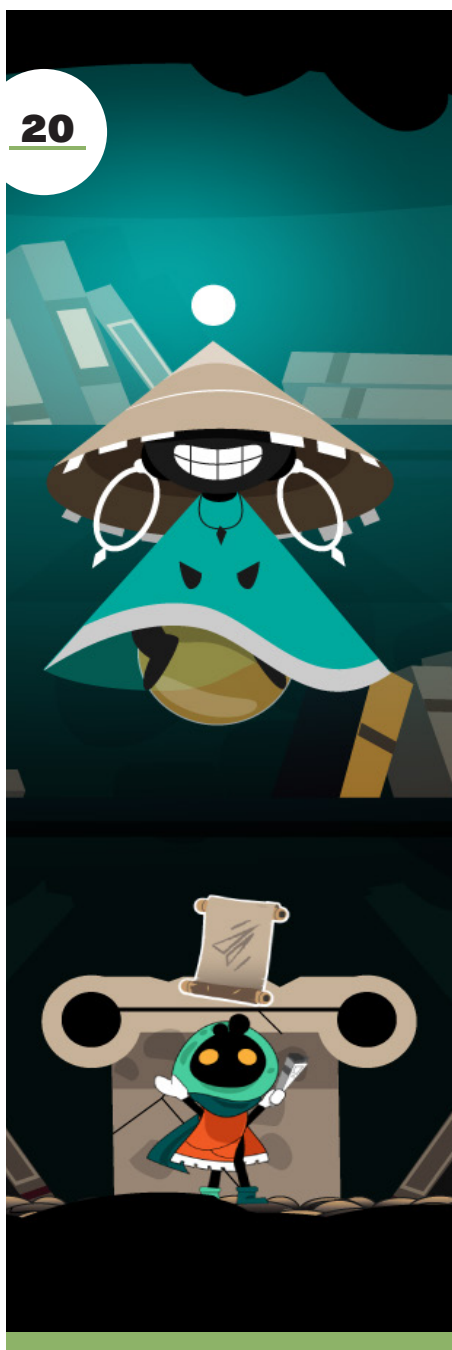
£7.50



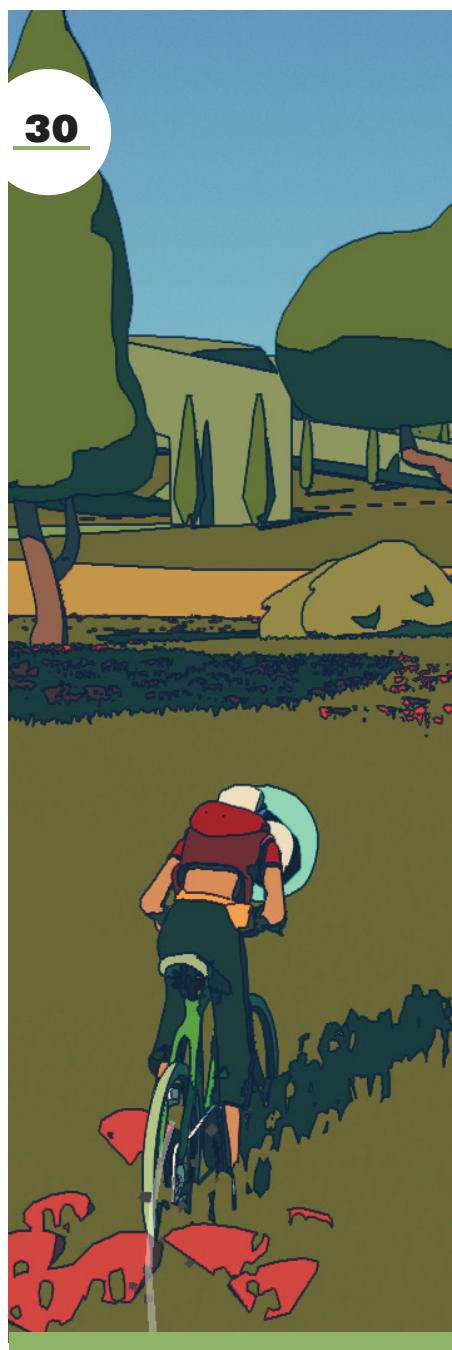
cocoon

What Limbo and Inside's lead gameplay designer **did next**

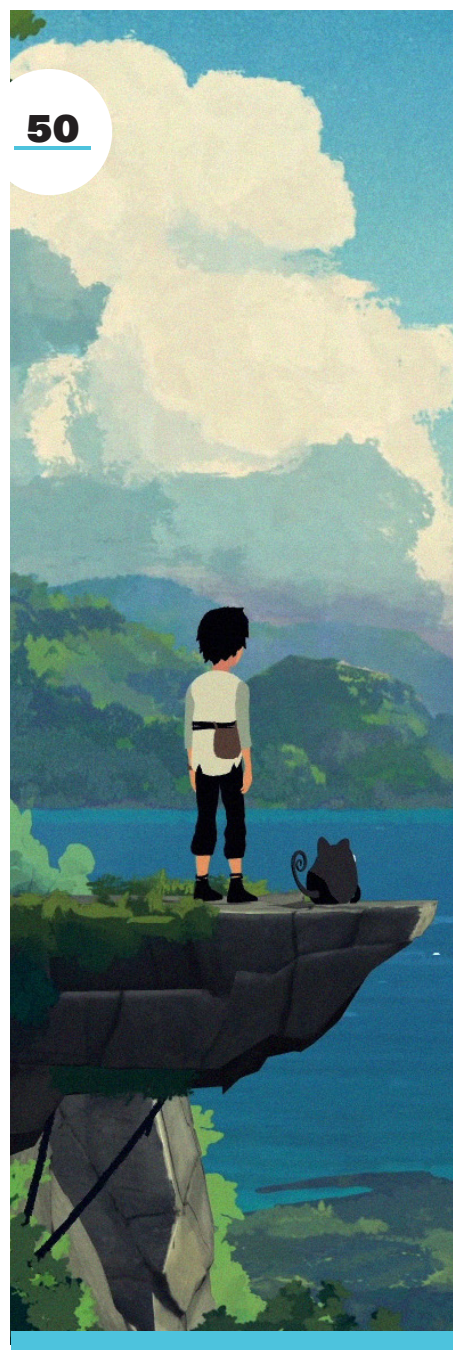
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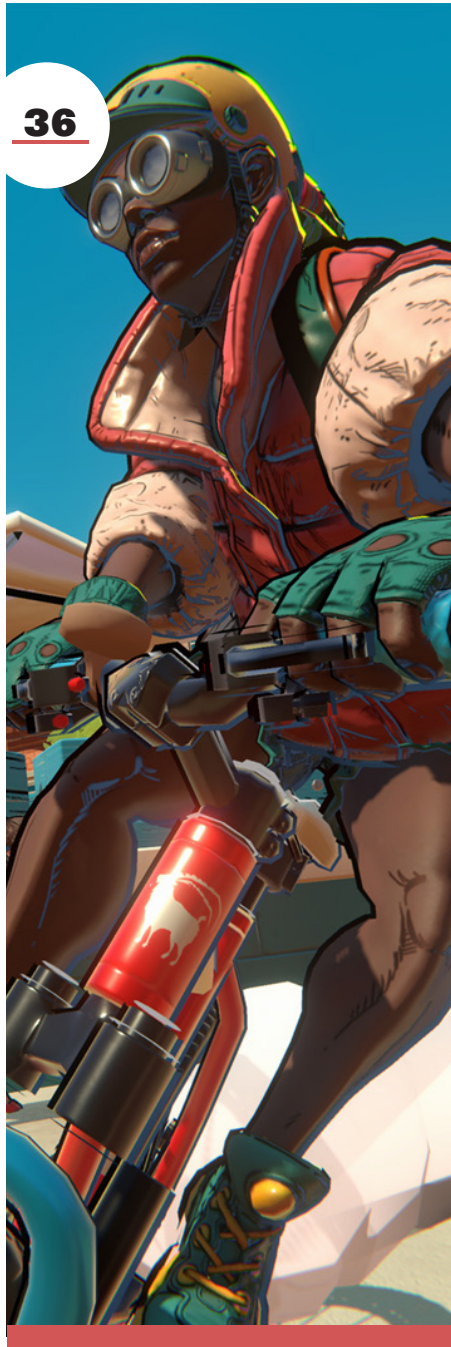
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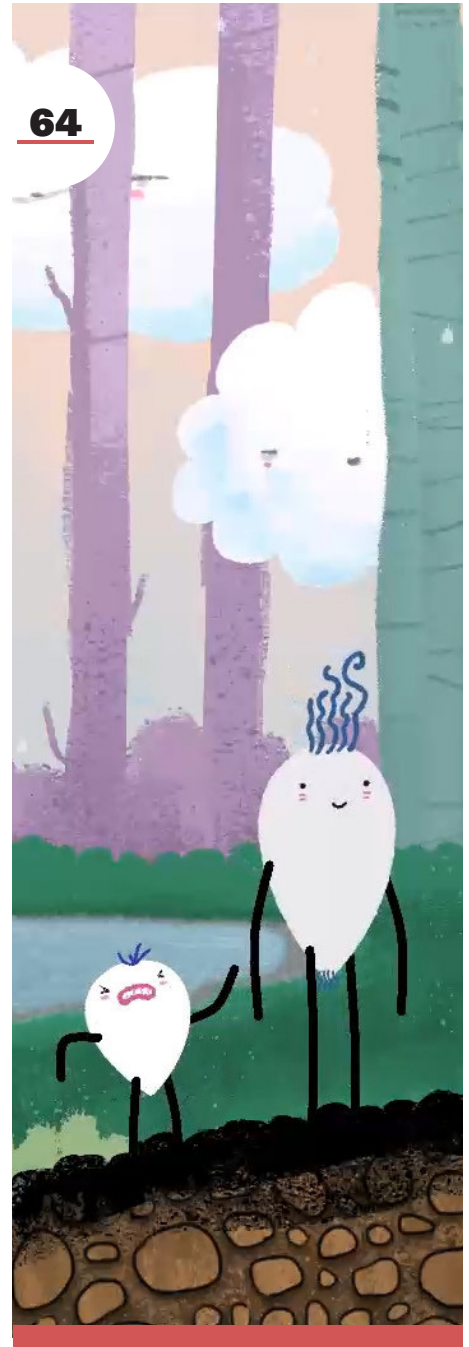
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THE HUB

STATION TO STATION



POWER STATION

FINDING LIFE A BIT STRESSFUL? TIME TO UNWIND WITH STATION TO STATION

This is a clever game. Billed as a railway building simulator, the gentle gameplay and stunning voxel art graphics – coupled with that delicious tilt-shift graphical effect – could make *Station to Station* one of the most calming gaming experiences we'll have all year.

You start the game with the barest of locations, but by building stations and creating connections, the game area begins to thrive and expand. The more the area grows, the more colourful and alive it becomes. And while there's a genuine pleasure from simply watching the trains slowly roll across the varied landscapes, the game also has a management element too, with challenges, bonuses and unique mechanics linked to each area. [▶](#)

Dean Mortlock

INFO

Developer
Galaxy Grove

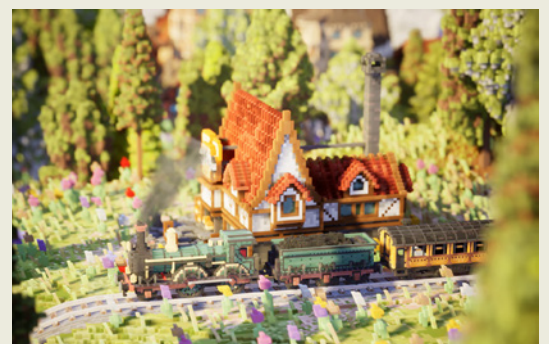
Publisher
Prismatika

On
PC

Released
2023



WATCH IT



THE HUB

HOLLOWBODY // STORIES FROM SOL: THE GUN-DOG



RELEASE
TBA

ANARCHY IN THE UK

CAN YOU SURVIVE THE SUBURBAN HORRORS FOUND IN **HOLLOWBODY?**

Dramatic camera angles, methodical combat and brain-tingling logic puzzles – *Hollowbody* ticks all the boxes for fans of classic Survival Horror. The game has a retro/futuristic style, inspired by *Ghost in the Shell* and *Blade Runner*, while having gameplay likened to *Silent Hill*.

Players will control Mica, who's delivering goods before crash-landing in the remains of a small British town packed with things trying to kill you.

Resource management and limited combat – as you would probably expect – are at the core of player survival here. So far we like what we've seen, and we can't wait to see more from the one-person team at Headware Games. [U](#)

Josh Thompson

INFO

Developer
Headware
Games

Publisher
Headware
Games

On
PC (consoles,
TBA)



WATCH IT

POINTING-AND-CLICKING GOES DEEP SPACE WITH **STORIES FROM SOL: THE GUN-DOG**

Developer Space Colony Studios are looking to bring an era-accurate visual novel evoking the classic PC-9800 titles, while also creating a love letter to retro anime and sci-fi from the '80s.

Players will assume the role of a security officer on a spaceship known as the Gun-Dog. During a patrol, orders come in to investigate a strange signal. What starts as a routine assignment ends up being a fight for survival as the crew of the Gun-Dog are faced with an unknown threat.

Featuring a green-screen aesthetic, loads of atmosphere, retro style and a brilliant chiptune soundtrack, this is definitely one we're keeping an eye on. [U](#)

Josh Thompson

INFO

Developer
Space Colony
Studios

Publisher
Astrolabe
Games

On
PC

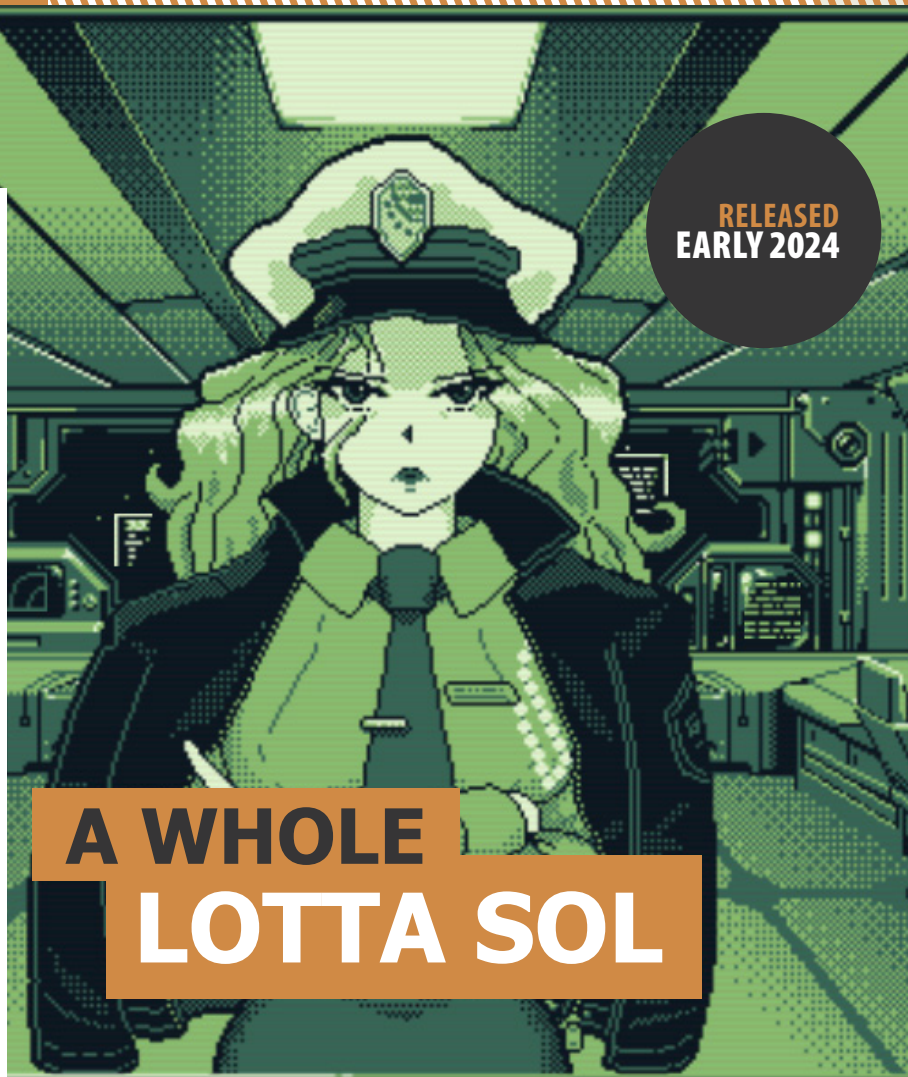
Demo
Yes



WATCH IT

A WHOLE LOTTA SOL

RELEASED
EARLY 2024



RELEASED
TBC

Q&A DEATH OF THE REPROBATE

Another Q&A now, this time with the brains behind the *Immortal John Triptych* trilogy of adventure games, Joe Richardson. *Four Last Things* was released in 2017, *The Procession to Calvary* came out in 2020, and now the third game is close to release.

Death of the Reprobate was a game we were immediately taken with. Essentially a point-and-click adventure, but with a strong sense of humour and the visual style of Terry Gilliam's work with Monty Python, we spoke to the creator of the series, Joe Richardson, to find out more.

We read that you create your games in *Visionaire Studio*?

The Preposterous Awesomeness of Everything and *Four Last Things* were made with VS. After releasing *Four Last Things* I decided to rebuild the entire game in Unity (using the *Adventure Creator* plugin), so I could do a mobile build. I didn't realise how stupid that was at the time! It ended up taking waaaay longer than I had anticipated, but I did ultimately find Unity and AC to be a better way of working, and have been using that ever since.

How do you produce the animation?

When I was using VS I made all my animations in Flash. For *TPAoE* I was exporting everything as PNG sequences, then adding effects frame by frame in Photoshop, then re-exporting/importing to VS. Again, I didn't realise how stupid I was being at the time, but it got the job done.

Since moving to Unity I mostly use Unity's built-in animation tools. I do miss Flash, and I think the quality of my animations has suffered slightly, but it saves so much time and allows me to add so many more unique animations as a result.

Humour is a tricky thing to get right in gaming. We think you've nailed it, but do you get feedback before releasing the games or just send them out and wait for the gamer reviews?

I get some feedback, but I'm more interested in bugs and typos than gauging reactions to jokes, which is fortunate because my family don't find me funny at all!

Humour is so subjective. I think trying to tailor jokes to anyone's taste other than your own is always going to be a bad thing. You just have to make yourself laugh and hope a bunch of people happen to share your sense of humour.

The obvious visual comparison is with Terry Gilliam's work, but how do you ensure your games have their own visual identity?

Before making games I was an animator and I studied illustration, so the look of my games is obviously very important to me.



INFO

Developer
Joe Richardson

Publisher
Joe Richardson


On
PC

I'm not actively striving for uniqueness, but I do think that being a solo developer, and effectively treating my games as interactive works of art, tends to give them (for better or worse!) a style of their own.

There are three games in the series, so are there plans for any more in a similar visual style, or can we expect something different in the future?

I've been chopping up Renaissance paintings for seven years now. That's too long. I don't have any specific plans yet, but the next game will be different.

You've described the game as Rabelaisian, so we just wanted to thank you for the props to François Rabelais. Why do you think he's so unappreciated in the gaming world?

To quote the man himself: "There are more fools than wise men in all societies, and the larger party always gains the upper hand." 



WATCH IT



SPECIAL DELIVERY

Sometimes, when you're planning a magazine, you're looking for something to fill four pages and starting to panic. If you're lucky then it's at this point that the perfect game turns up. *Parcel Corps* is that perfect game. A game that ticks so many of our boxes that we had to hand-draw more boxes to fit all the ticks. And when you've got artwork that looks this stunning then that's just a bonus. Read on to find out more.





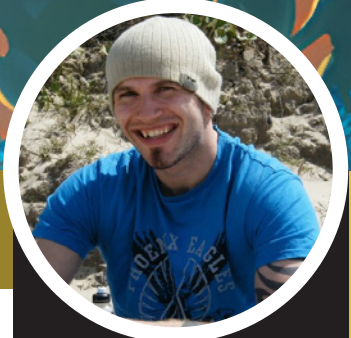


debug
GAME OF THE MONTH

TESLAGRAD 2

We've had to wait 10 years for this sequel, but it was definitely worth it.

- ★☆☆☆☆
ROTTEN
- ★☆☆☆☆
FLAWED
- ★★★★☆
GOOD
- ★★★★★
WISHLIST
- ★★★★★
ESSENTIAL



GUEST REVIEWER
DOMINIC LEIGHTON

Dom started out in games journalism as a news writer, plying his trade until becoming Reviews Editor for *TheSixthAxis* in 2015. Always upbeat, he will however inexplicably choose the least popular platform every single console generation.

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REVIEWS

C-SMASH VRS

INFO

Developer

Wolf & Wood

Publisher

RapidEyeMovers

Price

£24.49

Released

May 18

On

PSVR2

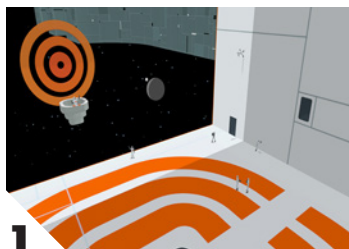


SECOND OPINION

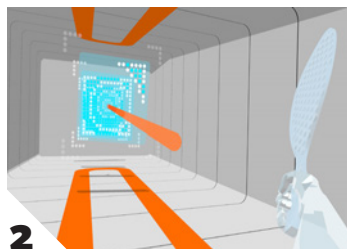
In its shift to first-person VR, *C-Smash VRS* feels more kinetic and grounded than 2001's *Cosmic Smash*. Gone are the leaping shots, wall flips and trick shot replays integral to *Cosmic Smash*'s style and swagger.

C-Smash VRS's motion-controlled racketwork affords players greater control and accuracy, if less gracefulness. Through these trade offs, *VRS* delivers an immersive spectacle that honours Sega's legacy of sensory, peripheral-driven arcade experiences.

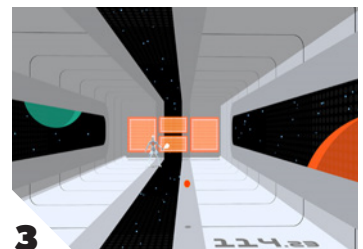
Brian Vines
Dreamcast Junkyard



1



2



3

SEGA'S CULT TITLE COSMIC SMASH GETS A VERY WELCOME VR UPDATE IN THE SHAPE OF **C-SMASH VRS**

Future sports are generally lethal but *C-Smash VRS* takes a different tack. A space squash simulator, by way of *Breakout*, *Virtua Tennis* and *Space Channel 5*, this is a far friendlier future sport, with every stroke of your bat accompanied by pounding beats and astronaut DJs who cheer you on from the sidelines [1].

C-Smash VRS is a VR revival of an obscure Japan-only Sega Dreamcast title, brought into being by a collaboration between developers Wolf & Wood and iconic creator Jörg Tittel. This triumphant pairing has brought the original game's futuristic bat and ball-based block-breaking [2] full circle, and much like *Rez* before it, it belongs in VR.

Solo players are well served by the single-player Journey mode, plotting a voyage through five solar

systems by busting some blocks. You can choose between a no-fail Zen mode and Challenger mode's brutal one-failure-and-your-journey-is-over set up, with high scores and level grading ensuring that you'll keep coming back time and again. However, it's in *C-Smash VRS*'s incredibly friendly multiplayer where the game truly shines. Each round starts by everyone waggling their paddle – not a euphemism – at each other before you jump into a different spin on head-to-head space squash [3].

It's almost impossible to be unhappy when you're playing *C-Smash VRS*, even when you've failed. The sensation of contact between bat and ball is sublime, the soundtrack is incredible, and it proves that simple ideas are utterly timeless. [4]

Dominic Leighton



WATCH IT

LIKE THIS? TRY THIS...

Rez

Another Sega revival that feels perfectly at home in VR.



THE BACK CATALOGUE

This is the second collaboration between Wolf & Wood and Jörg Tittel, the first producing the savage consumerist critique, *The Last Worker*.



BECOME A SLAVE TO THE RHYTHM IF YOU WANT TO SURVIVE CITY OF BEATS

Three ideas, two people, one game. That's the essence of *City of Beats*, Torched Hill's rogue-like, rhythm-action, twin-stick shooter, where musicality governs everything. Don't fret about sloppy timing – this cyberpunk cityscape means feeling the groove, not becoming a maestro.

Your initial blaster locks to quaver beats, and everything else falls into time, from enemy charge-ups to exploding barrels, to your dash mechanic. 'When' is as important as 'how' you kill android aggressors.

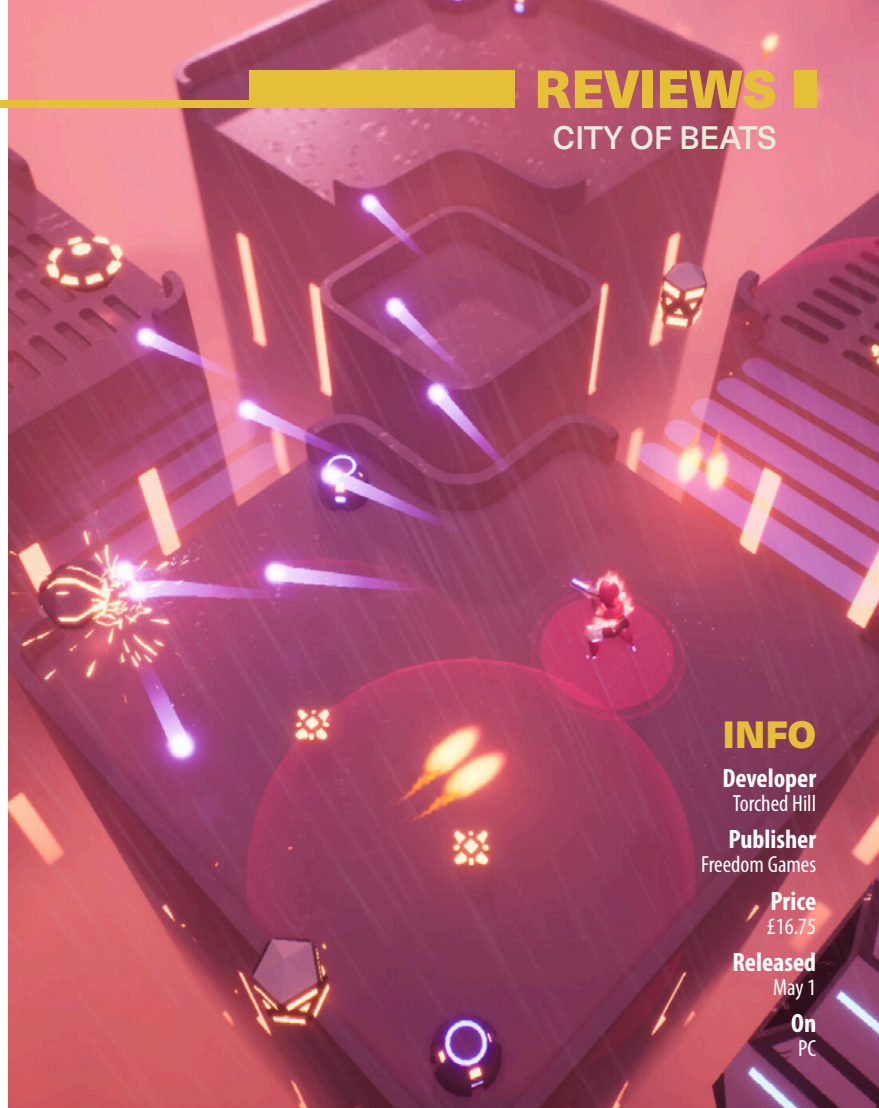
Downed foes drop loot to spend in the Hub. Boost your spec through a graphic EQ, unlock better guns, or just sit 'n' chill on the bench.

It's a novel mix of styles that's more Soulsborne than *Bemani*, given the unforgiving, relentless action. Never stop, never blink, and always listen for cues. You *will* die. You *will* grind. But if you achieve that elusive Zen 'flow', you'll become conductor to a symphony of destruction. **U**

Neil Randall



WATCH IT



INFO

Developer
Torched Hill

Publisher
Freedom Games

Price
£16.75

Released
May 1

On
PC



Q&A NICHOLAS SINGER

Nicholas is a composer from London, and also one half of the team that now bring us *City of Beats*.

You name-checked Tetsuya Mizuguchi. How much was *REZ* an influence on *City of Beats*?

Rez really opened my eyes to the potential of syncing music with gameplay to create a sense of immersion, and definitely influenced the approach we took with audio – the idea of holding down a button to shoot and generate a melody, rather than having to tap buttons in time to the music. Players feel like they are contributing to the soundtrack, without having to be musically adept. We were also keen on the idea that music should enhance the gameplay, rather than being the central focus of the player.

How much was the musical genre informed by the technology? Did you consider any others, maybe those typically employing acoustic instruments, or was EDM (loosely) the obvious route, given the technical benefits?

It was more the game's setting that influenced the music – clean, bright, neon sci-fi – but yes, it's definitely easier to choose electronic over acoustic when making highly adaptive/generative music! It's hard to do justice to the musicality of live performances when you're cutting them up and making them interactive. It's

definitely possible, and we'd love to get more orchestral and acoustic music into future games.

Are you a fan of Danmaku shooters? The ferocity and pulsing, rhythmic qualities in *City of Beats* sometimes suggest bullet-hell action.

Very much. In my opinion there are few better genres that encourage the player into a flow-like state; that balance of challenge and reward, and total occupation of attention. I think adding rhythm/music elements pairs really well with that kind of immersive gameplay.

What's your favourite Rhythm-Action game?

I'm more into the tactile/physical games that you find in Japanese arcades. Watching experienced players is almost like watching virtuosic musicians. *Wacca* is probably one of my favourites, as it feels like some kind of musical instrument from the future.

Any plans to port to consoles?

We're in the process of porting to Nintendo Switch and hope to announce a release date soon.

WANT MORE? READ ON

Thank you for checking out our sampler for *Debug* issue two, which has been compiled to give you a flavour of the magazine's content and style.

The full issue has 64 more packed pages containing previews, reviews and features of an incredibly varied selection of indie games. If you liked this sampler then trust us, you're really going to love the full magazine.



Debug is released quarterly, and you can find out more about the magazine by following us on Twitter ([HERE](#)), or signing up for our busy Discord server ([HERE](#)).

And to get your own copy of *Debug* issue one, head to our website ([HERE](#)), where you can either buy a digital or high-quality print version, or sign up for a digital or print subscription.

Thanks again for reading.

Dean Mortlock – Editor