
play!
zine
No. 205 | OCTOBER 2026.
LOCAL SCENE:
PLAY!CON
AUTUMN 2026
REVIEW:
MARVEL'S
WOLVERINE
HARDWARE:
EPOMAKER
NEX LITE
REPORT:
GAMESCOM 2026
GAME OF THE MONTH:
THE BLOOD OF
DAWNWALKER

ISSUE 205 - OCTOBER 2026.

Published monthly • Price: free

EDITORIAL BOARD:

Božidar Radovanović, Stevan Starović

EDITORIAL STAFF:

Luka Komarovski, Stefan Starović, Milan Janković, Aleksa Petronijević, Bogdan Diklić, Bojan Petrović, Igor Totić, Ivan Danojlić, Luka Zlatić, Milan Živković, Miloš Hetlerović, Stefan Mitov Radojičić, Pavle Momčilov, Pavle Zlatić, Vladimir Pantelić, Nikola Aksentijević, Nikola Vojnović, Dragana Ličina Danojlić, Miloš Živković, Sanja Gajin, Lazar Drašković, Marko Petrović, Predrag Ciganović, Dejan Stojilović, Nikola Savić, Luka Trifunović

ART DIRECTOR/LAYOUT:

Milica Rosić

CONTACT:

PLAY! magazine

www.play-zine.com | www.play.co.rs

Belgrade | redakcija@play-zine.com

CIP - Cataloguing in Publication, National Library of Serbia, Belgrade, 79, PLAY! [Electronic resource] : magazine. - Electronic magazine. - 2006, No. 1 (June) - Belgrade (Vilovskog 6) : Rur industries, 2006 - Access mode (URL): http://www.play-zine.com. - Monthly. - Resource description as of 17.12.2007. - Title from title screen ISSN 1820-6484 + Play! (Online) COBISS.SR-ID 145535756

---

play! zine

WELCOME

The season of the biggest summer gaming events has come and gone, leaving behind a wave of hype that will hopefully not dry up before the grand finale at The Game Awards 2026 in December. PlayStation State of Play, Nintendo Direct and Gamescom 2026 all delivered, and as is tradition, we have poured our impressions of the annual gathering in Cologne into the pages ahead.

Although we didn't get to attend in person, BlizzCon 2026 absolutely blew us away. Whether you seek refuge in the Tavern, watch the sunset in Booty Bay, listen to Deckard Cain's sermons, sail the sea of stars, push the payload or hang out in the Nexus, every announcement was truly incredible. But most importantly of all, the good old BlizzCon spirit is back!

On the local scene, we held the 11th edition of our regional gaming conference, Play!Con, hosted for the first time in the event's history by the Festival of Epic Fantasy. All eight talks will soon be published on our YouTube channel, and among our favourites we would single out the story of The Last Slava by Dibidus Games, as well as the presentation on Clive Barker's Hellraiser: Revival given by creative director Emil Esov.

You will also notice that the Review section is a little more modest this time, but the reviews are no less interesting. The debut from Rebel Wolves definitely lived up to our expectations, and Wolverine, well, see for yourself...



44 **GAME OF THE MONTH:**
THE BLOOD OF DAWNWALKER



36 **REVIEW:**
ONIMUSHA: WAY OF THE SWORD



26 **REPORT:**
BLIZZCON 2026

FLASH NEWS 6

PLAY!FLASHBACK 10

LOCAL SCENE 14

Play! on the world gaming media list..... 14
Interview with Danko Rančić..... 16
Play!Con Autumn 2026..... 20

ESPORTS 22

Serbia at the esports championship in LA.... 22
Petar Peškirović - Genesys champion..... 23

REPORT 24

Gamescom 2026..... 24
BlizzCon 2026 26

TOP CHARTS 30

Best-Selling Nintendo Games..... 30

REVIEW 32

Marvel's Wolverine..... 32
Onimusha: Way of the Sword 36
Resonance: A Plague Tale Legacy 40
The Blood of Dawnwalker 44

RETRO CORNER 48

Dance Dance Revolution..... 48

HARDWARE 50

Epomaker NEX LITE 50
Logitech G PRO X3 Lightspeed 54



Release date revealed for the Ocarina of Time remake

At a presentation for the 40th anniversary of The Legend of Zelda, Nintendo revealed the release date of the long-awaited Ocarina of Time remake. After an extensive gameplay showcase, it confirmed that the modern take on the first 3D Zelda arrives on November 5.

The remake will stay true to its roots and won't be an open-world adventure like the newer Zelda games. Still, it brings many modern elements, including free camera rotation, a day-night cycle, a new visual style, voice acting and jumping, which was automatic in the original.

Navi and the famous ocarina are of course back, but with one important new feature. Besides the classic controller input, you will be able to play the ocarina using the Switch 2 microphone.

Destiny rises from the dead



Although it held a big farewell for Destiny just four months ago, Bungie stated in a new post that it still isn't ready to give up on the franchise. The company admitted it had made a mistake, saying that the huge player response to the Destiny 3 petition had a real impact on this decision.

As a first step, Bungie wants to bring back the wealth of content, options and gameplay elements that were removed over the years, in line with future plans for the series. However, they stressed that this won't happen overnight, saying they need to make sure the game meets all modern standards and expectations.

Although the team didn't reveal exactly what comes next, it said that Marathon will never replace Destiny.

If the first film had flopped, Sega would have buried Sonic



In a new interview during Tokyo Game Show, the head of the Sonic series revealed that Sega once came close to shutting down the entire franchise.

"During the worst periods, my superiors told me we should lock the whole series away. I had to fight hard to keep it alive. Sonic is my first child and I couldn't just abandon him."

As the series approached its 30th anniversary, the first live-action Sonic the Hedgehog film was released. After initial criticism of Sonic's look, which was changed before the premiere, the film was an incredible commercial success – it earned 320 million dollars worldwide on a budget of around 85-90 million. The fourth instalment arrives in 2027.

The third season of The Last of Us series may be the last



Last year, Craig Mazin, writer and producer of the TV adaptation of Naughty Dog's most popular franchise, revealed that the team was already considering a third and fourth season. Viewers assumed at the time that these seasons were more or less confirmed, but this year several reports have suggested that the third will be the last.

In a new interview with Deadline, Casey Bloys, chairman and CEO of HBO and Max, said that we can expect the third season to premiere during 2027, with no specific date. When asked whether he could confirm that this really will be the final season, Bloys replied: "I think so. That's how the writer and producer (Craig Mazin) envisioned the end of the series."

Bethesda takes over Obsidian, Activision becomes the lead on the Halo series

Xbox has announced a new phase of company-wide reorganisation. Another 268 employees have been laid off, including members of Halo Studios, The Coalition, World's Edge and Treyarch.

Along with the layoffs, studios and ongoing projects have gone through major organisational changes. From now on, Activision will be in charge of Halo, as well as the studios Rare and World's Edge, the team behind the Age of Empires series. Bethesda will absorb Obsidian, while King will take over Microsoft Casual Games. Finally, Playground Games and Turn 10 will at last merge into a single studio responsible for Forza and Fable. Xbox also stated that Ninja Theory has now officially closed, after deals with two potential buyers fell through.

A studio from Bosnia and Herzegovina unveils a new action adventure



Our neighbours in Bosnia and Herzegovina are cooking up Burden of Revenge, an action fantasy adventure combining exploration, puzzle-platforming, combat and a colourful movement system. It comes from indie studio Saltium Games, which plans to release it on PC, PS5 and Xbox.

The story is set in Templeheim, a world where nature clashes with the remains of former magitech colonialism. It follows young Finn Goldenhorn, who sets off into the forbidden forests in search of revenge after his father's death.

Support Saltium Games and add Burden of Revenge to your Steam wishlist. The release date isn't known yet, but you will be able to try the demo during the October Next Fest.



Former GTA 6 developer claims Rockstar is "pathologically secretive"

According to court documents published on social media, Rockstar "enforces Wall Street bank-level security and guards its secrets much like Apple does with its phones or Coca-Cola with its recipe".

All visitors to Rockstar's offices must sign an NDA, while workers are always escorted by security while on company premises. Additional security measures include restricting remote work, banning external storage devices, banning photography and preventing employees from connecting personal devices to Rockstar's systems. On top of that, a former technical director described Rockstar as a company that is "almost pathologically secretive".



Samus returns in a new 2D adventure: Metroid Ravenous!

More than 40 years after the series was born and five years after the release of Dread, the time has come for Nintendo to show us the next step in Metroid's evolution, once again in 2D!

During the September Direct, Nintendo officially unveiled Metroid Ravenous, a new 2D exclusive for Switch 2. The trailer shows a tense clash with unknown enemies, as well as a mechanic that lets Samus drain life energy from opponents. The end of the video also revealed the release date - January 28, 2027.

Castlevania, Metroid's close partner in shaping the hugely popular metroidvania genre, is also returning to its 2D roots with Castlevania: Belmont's Curse, which comes out on October 15, 2026.

An announcement on Steam will delight every Ubisoft fan. Starting with Prince of Persia: The Lost Crown, these titles will no longer require Ubisoft Connect when played on Steam.

Although the client will no longer be needed, cross progression, cross-play, rewards and other features will still be available. This is only the first step towards simpler and more efficient game launching, and the French company will keep improving Connect Services with the aim of offering players the services they use every day, but on Steam. The system will be developed gradually and will support a growing number of Ubisoft games in future, and we believe many are hoping for titles from the AC series.



Ubisoft games will no longer require Connect to play on Steam

Metro 2039 stands out as one of the most anticipated titles of 2027. In early September, we finally learned that the new instalment of the famous post-apocalyptic series arrives on February 4, 2027, on PC, Xbox and PS5.

At the time of writing, more than two million players have added the game to their Steam wishlists. It was playable at Gamescom, where visitors got to try it for the first time, and the feedback was extremely positive.

Based on Dmitry Glukhovsky's novel, Metro 2033 came out in 2010. Its sequel, Metro: Last Light, followed three years later, soon joined by a remaster of both – Metro Redux. The last main game in the series is 2019's Metro Exodus.



Release date confirmed for Metro 2039

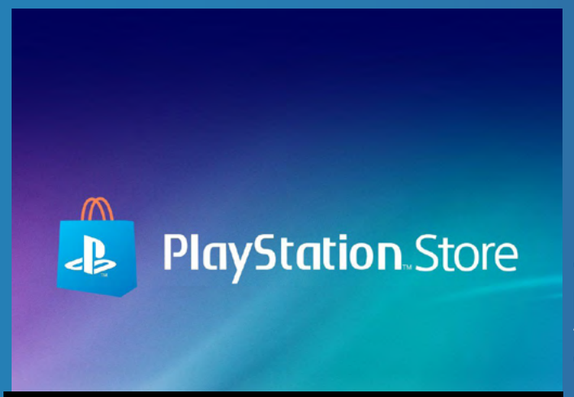


PlayStation drops Kojima and Physint, but Xbox offers it a new home

In June, PlayStation Studios wanted to cancel Kojima's Physint, but the team, determined to keep it alive, started looking for a new partner and eventually ended up at Xbox.

"Physint is an important project, both for me and for the whole team at Kojima Productions. Determined to keep the project alive, we spent the last three months looking for a new partner. We realised that we share a common vision of the future with Xbox, so we decided to join forces once again."

We don't know much about Physint yet, except that it will "start a new revolution in the action spy game genre". This naturally reminds us of Metal Gear Solid, suggesting that Kojima is finally returning to his roots since he left Konami in 2015.



Sony to players: "You will never own digital games"

Sony is currently facing a class-action lawsuit over the ownership of digital games. The lawsuit claims that the PlayStation Store terms don't comply with California's Digital Goods Act, while Sony responded that customers "cannot own digital games, primarily because many users can obtain the very same title through the online store".

"You are not buying the product itself, only a licence to use it. In the digital age, it is not realistic for reasonable consumers to believe they acquire 'ownership' of a digital game."

This is another reminder that Sony is moving further away from physical releases and letting players know they don't own their games.



PLAY! 152
OCTOBER 2021

"DEATHLOOP IS A BREATH OF FRESH AIR IN AN INDUSTRY THAT HAS BEEN STAGNATING WITH GENRE TROPES FOR A WHILE NOW."

- NIKOLA AKSENTIJEVIĆ ON DEATHLOOP

PLAY! 98
OCTOBER 2016

"THE DEMON HUNTER IS FINALLY HERE, BUT WILL THE MOUNTAIN KING AWAIT US IN A FUTURE EXPANSION? WE'LL SEE!"

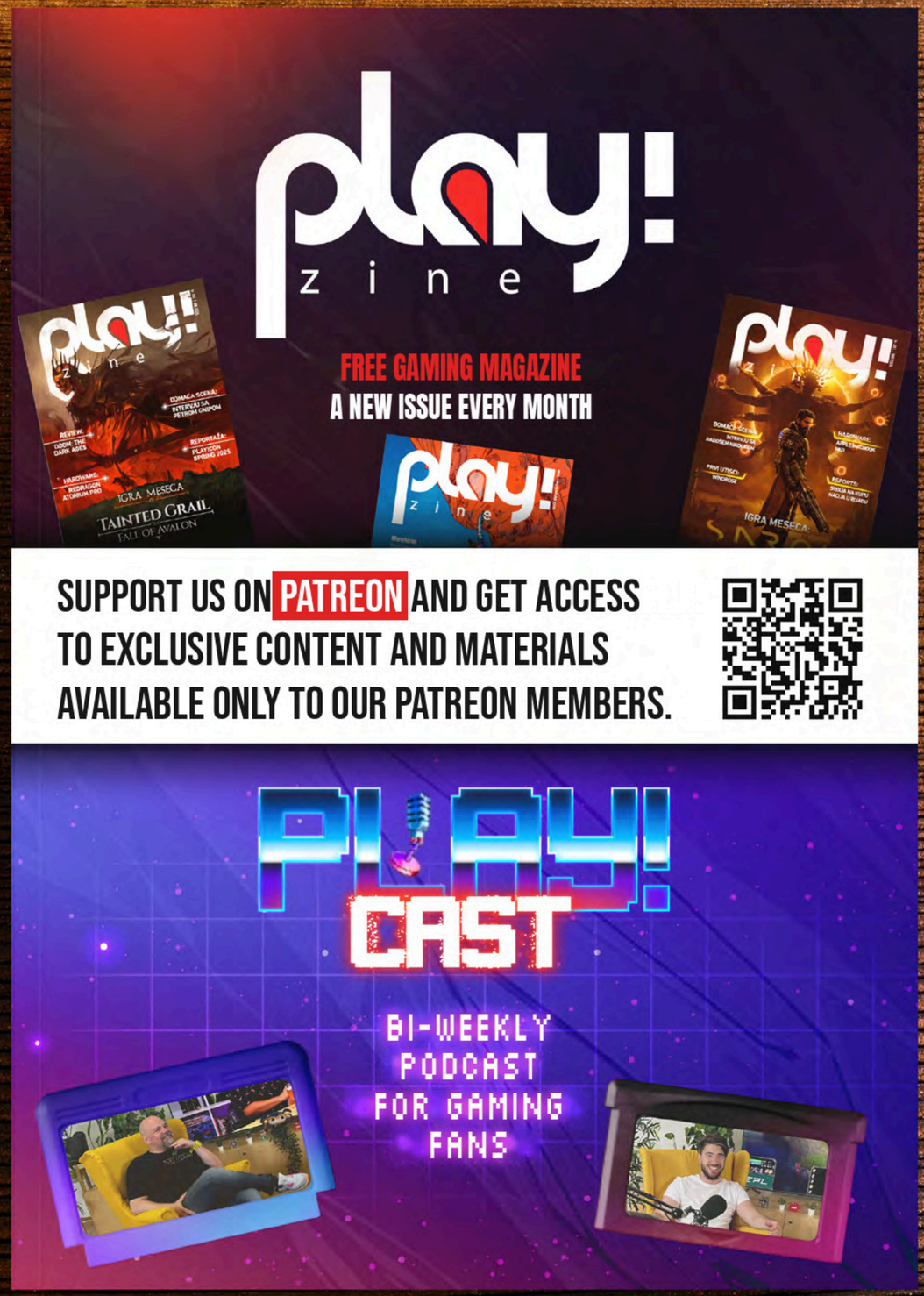
- BORISLAV LALOVIĆ ON WORLD OF WARCRAFT: LEGION



PLAY! 4
OCTOBER 2006

"I HOPE I'LL HAVE A COMPUTER POWERFUL ENOUGH TO SHOW CRYSIS IN ALL ITS GLORY."

– LUKA ZLATIĆ ON CRYSIS



PLAYERS FIRST: PLAY! IS THE 9TH MOST TRUSTED GAMING OUTLET IN THE WORLD!



Thomas Mahler, creator of the Ori series and the current ARPG No Rest for the Wicked, recently launched videogamescritic.com, a site that compares the scores of gaming outlets with player impressions from around the world.

Based on the scores of users and outlets registered on aggregators such as Metacritic and OpenCritic, the site calculates a “trust score”. The higher the score, the more closely a given outlet’s opinion matches the global gaming community.

On this page, outlets are ranked by that score. Near the top you can see that Play! took 9th place, which means our writers are among the most trusted reviewers in the world of video games! As new reviews come in and enter the site’s analytics, keep in mind that this ranking is subject to change.

A separate page for Play! contains more detailed statistics, including the fact that our score (69) is based on 527 reviews out of a total of 826 registered. It also highlights the reviews of games whose scores differ most from the community, including Cyberpunk 2077, Monster Hunter Wilds and, of course, the controversial Super Mario Odyssey.

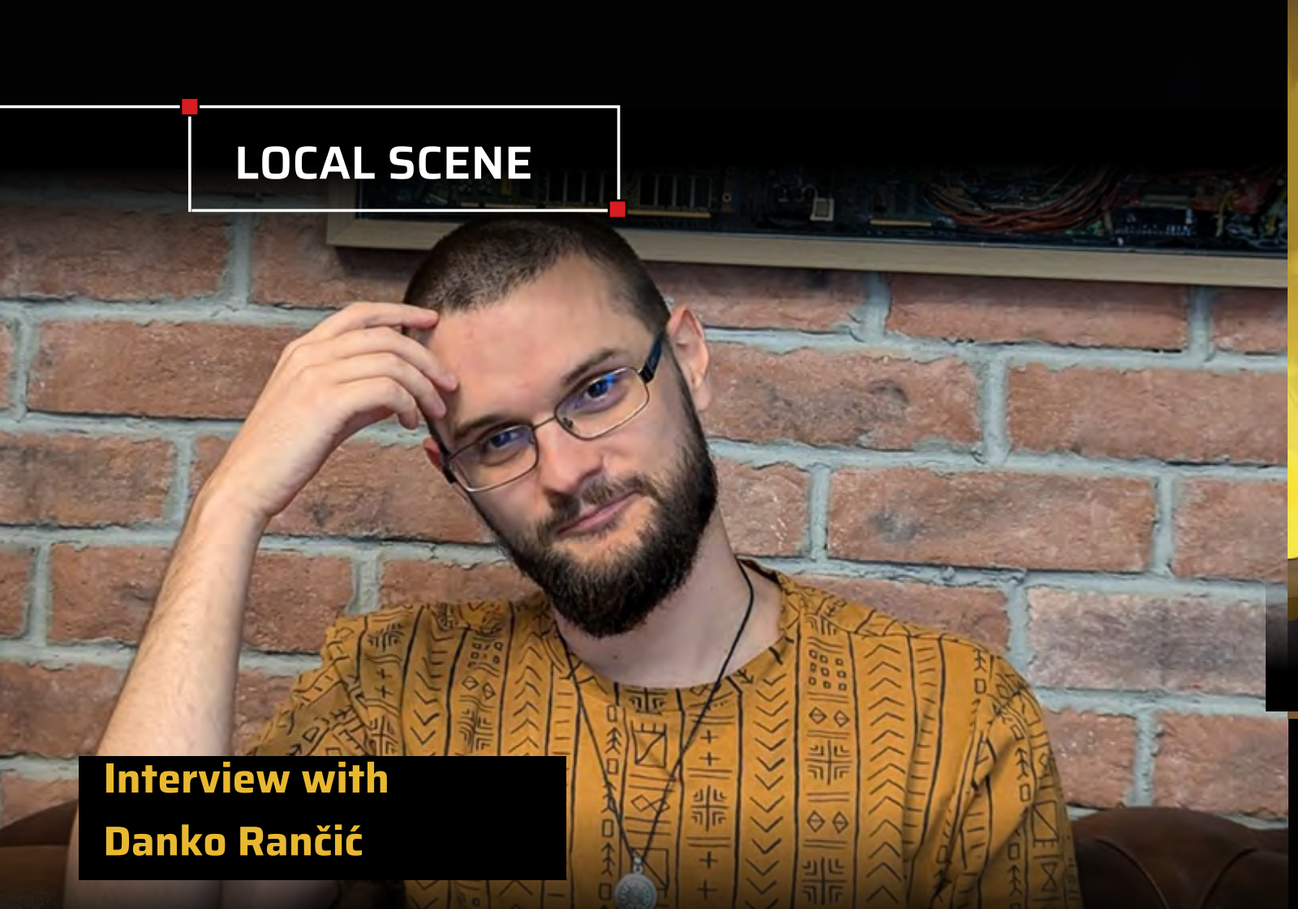
The global ranking also highlights the most popular gaming outlets, such as IGN and GameSpot.

“It all started as a small database I made for myself. I use Metacritic and OpenCritic a lot and they obviously have their benefits, but something was always missing. My main problem with existing aggregators is that their scores tell you how an individual site or publication experienced a game, not how players experienced it.”

“That made sense 20 years ago. Back then it really mattered to me how GameSpot scored a game, but today we can measure player sentiment precisely. To me, that will always matter more than the opinion of the media. It still counts, but it simply can’t outvote the people who bought the game,” writes Mahler.

Since our founding in 2006, Play! has always strived to stay impartial when scoring games, and we plan to keep it that way!

1.	TheBigBois	77	
2.	Pure Nintendo	73	
3.	Rock, Paper, Shotgun	73	
4.	Nintendo Life	73	
5.	Slant Magazine	73	
6.	Gamepressure	71	
7.	RPGamer	70	
8.	Kakuchopurei	69	
9.	PLAY Zine	69	
10.	Seasoned Gaming	69	



Interview with Danko Rančić

HOW DO YOU MAKE A TACTICAL RPG INSPIRED BY SERBIAN MYTHOLOGY?

Meet Danko Rančić from Ingenious Studios, an independent team from Niš that has so far mostly sailed VR waters. Besides outsourcing, the studio has released two original VR projects from the Shopenkraft's series, and is currently developing the game it has always wanted to make. It is a tactical RPG for PC called Neverscape, inspired by Serbian mythology.

Hi Danko! We haven't seen each other since you released Shopenkraft's Magic Goods, and in the meantime the sequel has come out too.

Danko: That's right, as soon as Magic Goods came out in early 2025, we started working straight away. Shopenkraft's Quantum Curiosities, basically a sci-fi version of its predecessor, arrived in Steam early access about a month ago, so we are still in the early stages.

There's still plenty to do, but we plan several updates by year's end, maybe even a full release.

What are players' first impressions?

Danko: Even though we only have some basic mechanics for now, our store numbers are really good. We have a high conversion rate and so on, so I can say we successfully applied some lessons we learned from our first VR game. We made an effort to make every action physically fun at its core, and only then focus on progression. Quantum Curiosities is one big sandbox where you can explore and poke at all sorts of things... For example, we have a fully functional Rubik's cube. There's also a slime that serves no purpose, but you can throw it and stick it to the wall.



Apart from the setting and the basic approach, how does Quantum Curiosities differ from its predecessor?

Danko: The main difference is the addition of a module-assembly mechanic in VR. In Magic Goods, the game automatically joins parts into a defined whole, while here players have to assemble everything themselves. They have complete freedom, so the finished objects can often turn out completely silly. For example, a rifle that shoots sideways.

All in all, now that we have mastered the basic VR technologies, we can focus on much more ambitious ideas. Module assembly, similar to Lego bricks, is exactly that kind of example. We had to build it from scratch.



Besides the two Shopenkraft's titles, you have another game listed on Steam.

Danko: That's right! It's Neverscape, our brand-new and completely different project. It's a tactical RPG we have always wanted to make. RPG is one of the most complicated genres and we simply didn't feel ready for that undertaking until this year. Combat, writing, dialogue, exploration and a million other things have to come together into one coherent whole.

How did the idea for Neverscape develop?

Danko: It's an idea I've had for a long time. I think I started coming up with the concept as a teenager, and now it's of course unrecognisable. When I started talking about the project more seriously with the team, I had about 80% of the system worked out. However, everything changed when the project got its visual dimension, in collaboration with our art director. I can say that he breathed life into the game.

That hand-drawn style really stands out.

Danko: Right now, since we are in the vertical slice, or prototype, phase, we have a real skeleton crew. It's just the two of us working on it, and for good reason, because a vertical slice has a very limited scope and it's much more valuable not to have any overhead from





organising a big team. Work is made even easier by the fact that we are on the same wavelength. I do the game design, he does the art direction. I code the prototype, he draws. That's how it will stay until we enter full production.

How do you do it all by yourselves?

Danko: I want to be completely transparent. For coding, AI is a great help because it cuts down a lot of the legwork, but when it comes to art, artificial intelligence will never be able to replace an artist. A painting, a song, a story and other works carry the stamp of the artist's soul, something AI doesn't have. In line with that, we will never use artificial intelligence for artistic purposes, and that's a decision we definitely stand behind.

I think this approach is especially important for indie studios. We don't have the production level and resources that AAA companies have. What we do have is the passion we can pour into what we make, that love. It would be completely pointless to fake that aspect. I'm a writer, I've been doing it since secondary school, and I would be the last person to let AI write my dialogue. No chance whatsoever.

Let's move on to your specialty. Tell us more about the setting and the story.

Danko: Slavic, and specifically Serbian, mythology is our main inspiration for the setting, which is called the Kingdom of Iskra. Our old customs have become the foundation for the kind of story we think works well. It's not about saving the world, but about the personal journey of a protagonist trying to heal his soul. In other words, the hero is searching for himself and his identity, which is a pretty timeless story.

And why did we choose that kind of setting? Simple - it's something of our own, and something that hasn't been explored enough. Epic fantasy is generally inspired by Tolkien, which is not bad at all, but we wanted to make something more personal. Our mythology is rich, but sadly the written sources are very limited. The Witcher games draw on broader Slavic lore and aesthetics, but again, our creatures, gods and myths aren't there. They over-



lap at many points, but it's not quite it.

Another interesting aspect of our mythology is its specific tone, moral tradition and room for interpreting each story. For example, we have the fairy Paligorka, who burns forests and causes droughts that destroy crops, but who will also unconditionally save a shepherd caught in a sudden blizzard in the mountains. She is simply neither good nor evil, but acts according to her own values, which seem strange and alien to us. In a way she is beyond morality, like a force of nature. I think that broader concept fits very nicely into a story about identity, and I also want to implement it in the gameplay through dialogue choices.

Does Neverscape have a traditional class and race system?

Danko: It does. With the races, we tried not to make them the classic D&D/Tolkien set - humans, elves, dwarves, halflings, orcs and the like. There are six, each with its own culture and history. For example, we have a race with four arms, which is something RPGs often avoid because of complications with the equipment system. We kept the elves, since they are something of our own after all.

The classes are, let's say, half and half. There are the basic Warrior, Wizard, Rogue and, say, Priest, but we also wanted to add some non-standard ones, such as the Alchemist and the Engineer. We also have the Virtuoso, which is closest to a Bard, but besides music it can also draw. For example, it can draw a monster that will fight for it, or draw a bridge across a gap.



I'd also mention the promotion system, where companions, each with their own personality and story, can advance into a stronger version of their class. It's like when your Pokémon evolves, or the job system in FF.

When it comes to the RPG genre, it can sometimes be very hard to stop. How big is your scope in terms of ideas and budget?

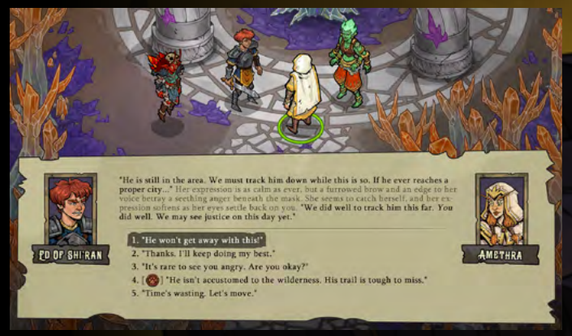
Danko: We try to be disciplined about it. We had a million ideas at the start, but we managed to design the flow of the game so that we have a very thin narrative thread, with side content tied directly into it. With an unlimited budget we could make endless side content, but it really isn't necessary. For what we are currently planning, we will definitely need about another ten months for a minimum. With a year and a half at our disposal, I think we will manage to deliver absolutely everything we want. There's always the option of an expansion, but more on that later.

On the subject of budget, we are trying to get funding from publishers. Some are already interested, but as plan B we always have Kickstarter.

What don't outsiders get about game development?

Danko: Integrating everything. Making video games is an extremely multidisciplinary job. I can have the best idea ever, but I simply can't draw. I can't compose. I need people who can do that much better than me. But that's just the tip of the iceberg, because then you need to combine their output into a cohesive product. Every component can be 10/10, but if you don't have a clear vision, if you can't fit them together into a whole, it's all for nothing.

As creative director, I need to have an idea of what I want from the music, the art style, the writing, from practically everything. Then I need to guide the people who will realise those ideas, while giving them enough autonomy to actually do their job.



And marketing?

Danko: Marketing is a brutal job. I think most people who set out to make games, including us and me personally, aren't ready for the size of that undertaking, because nobody gets into game development to advertise games. In principle, I want to create something, not talk about it online. The whole process of getting a game to players, through Instagram, YouTube, news outlets and so on, is a huge challenge and a job in itself. I don't think I'm exaggerating if I say marketing is half the work of releasing a game. It can be excellent, but it's all for nothing if nobody hears about it.

Support Ingenious Studios and add Neverscape to your Steam wishlist.



GAMING DRESSED IN EPIC FANTASY

Impressions from Play!Con Autumn 2026

Over the weekend of September 26 and 27, we held Play!Con Autumn 2026, our 11th conference dedicated to video games and the local and regional gaming scene. The new autumn gathering of video game fans and prominent members of the regional industry was hosted by the Festival of Epic Fantasy, held live at the MTS Hall in Belgrade.

We opened the conference with Milan Varga from Dibidus Games. Milan presented The Last Slava, a game whose theme every Balkan person will recognise. Built on the foundations of our customs, mentality and humour, the game aims to bring the concept of the slava closer to an international audience, while offering an experience every player from our region will relate to.



On the second panel we talked with Borislav Vesnić and Marko Ristić from Tricoman Studios, the Novi Sad team relentlessly developing an extremely ambitious RPG project - Godforged: Origins of Ozgalor. Marko touched on the lore and setting, which he largely designed, while with Borislav we discussed balancing scope and the capabilities of an independent team. We have been following the guys from Tricoman and the progress is obvious, so we can't wait to discover the origins of Ozgalor ourselves!

Our third guest was Mateja Dragićević, who presented several active projects from the Retromagine studio kitchen. We focused on the arcade co-op multiplayer title Squomb, which Mateja is most invested in, and also talked about Ignoble, False Echo and other games. These titles span very different genres, but each is guided by the philosophy and charm of the good old retro pixel-art era.

The first day of Play!Con Autumn 2026 was closed by Gajbotron, one of the most prominent local creators. Gajbo looked at upcoming games and general topics from the modern gaming scene, whether in development, marketing or the relationship between players and studios. He revealed which games we must not miss in the coming period, and also shared his opinion on the famous "GTA 6 phenomenon".

The second day opened with Emil Esov, game director at Saber Serbia, the studio until recently known as Mad Head Games. Emil directs Clive Barker's Hellraiser: Revival, the first game adaptation of the famous horror franchise. Less than two weeks before





its October 8 release, he explained the role of a game director in detail, and along the way showed how the development process went from idea to finished product, focusing on several key points.

The next two panels were joined by Radoš Nikolić and Ilijas Šahinović, developers who described what making a game looks like from the perspective of a solo developer. Radoš talked about his dark fantasy RPG Horns, the balance between ambition and the real capabilities of a one-person studio, and his relationship with the community. Pitching it as a combination of Rust and the naval battles of Assassin's Creed IV: Black Flag, Ilijas presented the main ideas behind the pirate survival title Mutiny's Wake, as well as the biggest challenges during development. Both talks had plenty in common, but one detail stood out as the biggest thorn in the side of both developers: marketing and the whole process of bringing a game to market.



We wrapped up Play!Con Autumn 2026 with a conversation with Dragomir Leko, the well-known host of the Insert Coin podcast. By introducing people from the local industry, their games and how they are made, the podcast grew over time from a hobby into a ticket to a new career and the development of his own games - Get The Artifact: Violent Incursion, which comes out on November 19, and Triple Run, planned for release in 2027.

That closed our modest autumn gathering. For everyone who missed Play!Con Autumn 2026, or those who want to hear a talk they especially liked again - a recording of the whole conference will soon be up on our YouTube channel. We would like to thank our guests, the organisers of the Festival of Epic Fantasy and everyone without whom Play!Con wouldn't exist.

See you soon!





SERBIA'S REPRESENTATIVES AT THE ESPORTS CHAMPIONSHIP IN LOS ANGELES

MARKO ROKSIĆ AND MATEJA MILOŠEVIĆ

Over the weekend of August 22 and 23, Marko Roksić and Mateja Milošević successfully made it through the qualifiers and secured a spot at the Global Esports Games championship in Los Angeles, which will take place from December 1 to 7, 2026. Their race to the final tournament was exciting and exhausting, but our representatives now have time for a breather before preparations for the championship begin!

Against extremely strong competition, our Clash Royale representative, Mateja Milošević, played a flawless qualifier. He finished the tournament in style, dominantly taking first place and a ticket to Los Angeles, losing only one duel out of seven matches played.

Experienced Marko Roksić, better known as Roksa, once again proved his class in eFootball. In the group stage, where there was a fierce fight for the top two spots, Roksa posted an excellent record of four wins, one draw and just one loss. Finishing second in the group, Marko secured his place in the main tournament.

Roksić has defended our colours countless times at international esports tournaments, including the Global Esports Games. At the European edition of the competition in 2023 he won a bronze medal, and he has also recorded notable results at IESF championships. We also saw him at Phygital Football, an unusual event that combines electronic and traditional sports, where he took fourth place with his team in 2025.

Unfortunately, the rest of the Serbian delegation didn't manage to join Roksa and Mateja. The CS2, Rocket League, NBA2K and MLBB Open teams were knocked out in the early stage of qualifiers, and the rigorous draw left no room for mistakes.





PETAR PEŠKIROVIĆ TRIUMPHS AT THE YU-GI-OH GENESYS CHAMPIONSHIP IN PARIS

Serbian pro Petar Peškirović triumphed at the Genesys championship at YCS Paris 2026, where he took the title with a Sacred Beasts deck after beating Bilal Benali in a very close mirror match. The tournament brought together more than 256 players competing through 11 Swiss rounds to the top 8 stage.

In the race for gold, Peškirović finished the first stage with an incredible 11-2 record, secured a place in the Top Cut and made it all the way through the elimination stage. He sealed the grand final 2-1 in a tense duel that took Petar to the top of the world scene in the popular Genesys format.

This result further cemented Sacred Beasts as a tier-1 deck in the Genesys format, following excellent results at regional tournaments and a recent surge in popularity in the meta. This archetype dates back to the Yu-Gi-Oh GX era (2004-2008), where it served as a counterpart to the Egyptian Gods (Obelisk, Osiris, Ra) from the original Yu-Gi-Oh anime. Here you can see the deck Petar used, but keep in mind that these Sacred Beasts cards are modern, upgraded versions of their originals from the mid-2000s.

For those who aren't familiar, Genesys is a relatively new format that lets players build a deck without the standard restrictions of the Forbidden & Limited list, including some of the strongest cards in the game's history. However, every card is worth a certain number of points, and a deck can hold a maximum total of 100. Most cards are worth zero points, while some are worth as much as 100 – Delinquent Duo, Abyss Dweller, Skill Drain and many others.

Pot of Greed is worth 30, so you can put as many as three in your deck! Besides these rules, it is important to note that Link and Pendulum monsters don't exist in the Genesys format.





LET IT GROW AND BE STRONG!

IMPRESSIONS FROM GAMESCOM 2026

Gamescom gets stronger and more serious year after year, especially if we compare its power level with the pre-pandemic period. Exhibitors, content and programme keep improving and expanding to the point that another big change awaits us next year, but for now let's focus on this year's edition.

If you peek into any hall from the entrance, you can immediately see that the stands are bigger, grander and full of clever details. Whether it's Farming Simulator, Arc Raiders or some gacha game, you will have something to photograph or experience. Some of the better-known franchises and companies even have shops next to their stands where they sell merch, such as Square Enix, CD Projekt Red and even LEGO. The number of people who visited this year's fair may well be



the biggest yet, so every hall, room and corridor was almost constantly packed.

How quickly you get your turn to try a game mostly depends on the number of computers set up. For most you won't have to wait too long, but there are still some with three-hour queues. Some only let you watch a gameplay promo video, while at others you can actually sit down and play. Many stands also let visitors take photos in a special area that shows or recreates a scene from the game, which is great if you are a big fan.

Since last year there has also been a separate hall for events and community events. The business area was full of open setups where you could easily try a game without booking, and some exhibitors handed out colourful gifts, from huge bags and all kinds of posters to badges, hats and much more valuable prizes. The most interesting and biggest gift I got came from the team behind 1001 Threads of Mizan.

As for the games, the biggest surprise for me was Elta Defy All Gods, which was announced and shown for the first time this very year at ONL, and I immediately got the chance to try it.



I also liked Ananta and Gundam Rogue Orbit, but I can't reveal any details about them yet (NDA).

Hall 10 once again gave us a very special experience. Besides the retro area, which grew even bigger, numerous publishers moved into the space to the point that some activities were reduced, such as laser tag or the area for schools and employment institutions. Indie Arena was once again packed with interesting titles and stands, where I got to chat with lots of young developers.

This year the sales area completely exploded with TCG merchandise, from single cards to every possible box and booster. For example, I tried the Palworld TCG, which interestingly combines mechanics from newer Bandai TCG games with much faster and more aggressive gameplay.

Artist Alley was once again home to artists and creators exhibiting and selling their handmade work. Besides the standard prints and keychains, there were plenty of new handmade items, from dice to woodcuts. Cosplay was also a big part of the fair, and besides the now-established Cosplay Village, we got to meet and take photos with several well-known cosplayers.



The biggest novelty this year was the presence of the charity Games Done Quick, where we saw first-hand how some well-known speedrunners finish all kinds of games in no time. This is definitely one of the better additions to the fair and I hope the GDQ crew comes back again.

Gamescom has already announced the date of its 2027 event and confirmed that it will last a whole week. For the next edition, Gamescom is merging with the Game Developers Conference into one huge body that will rule the gaming sphere in Europe and beyond, without compromise, from August 23 to 29!



BLIZZARD OVER ANAHEIM

More than two decades old, BlizzCon has outgrown the limits of an ordinary gaming convention and become one of the most recognisable events in the world of video games. The first BlizzCon was held in 2005 in Anaheim, as a gathering for all fans of Blizzard franchises. Announcements of new games and expansions, presentations, panels, esports competitions, cosplay and, above all, the meeting of a community that shares a love for the universe Blizzard has crafted, practically turned it into a holiday for millions of fans.

Early this decade, fate became merciless. The coronavirus pandemic made it impossible to hold the classic event in 2020, while 2021 saw BlizzConline in an online format. That same year Blizzard announced it was reconsidering the event's future, and in the meantime the company was also shaken by serious controversies.

That is why BlizzCon's return this year was especially significant. From September 12 to 13, Anaheim once again welcomed thousands of fans, with a programme that exceeded all our expectations. We were especially pleased that Blizzard, as far as possible, gave equal attention to all its franchises. So we have prepared a recap of the most important announcements from BlizzCon 2026!



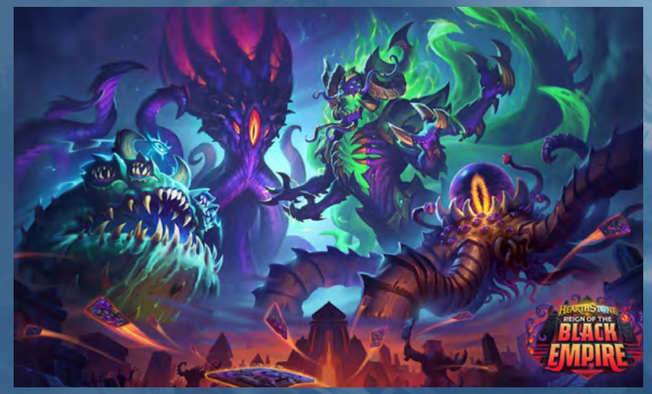
HEARTHSTONE

To start with, Chen Stormstout joins the Tavern! The Monk arrives in Hearthstone in March 2027 as the first new playable class since the Death Knight in 2022. Blizzard didn't share gameplay details, but we assume his playstyle will roughly match the original WoW class.

The focus of the Hearthstone panel was the announcement of the Reign of the Black Empire expansion. The new chapter takes us back to ancient Azeroth, in the era when the Old Gods were at the height of their power. Back then C'Thun, N'Zoth, Yogg-Saron and Y'Shaarj ruled the world, and now they become new Legendary neutral minions in players' hands.

Reign of the Black Empire also introduces Assemble, a mechanic that lets you combine two cards into one powerful, often chaotic combination. When we add a new minion to our hand, we will be able to replace part of its text with another card from a predefined pool. In that sense, Assemble is a new opportunity for each player to personalise their playstyle.

We won't have to wait long, as the new Hearthstone expansion arrives as early as October 20.



WARCRAFT III: FORSAKEN KINGDOM

More than 20 years after we witnessed the fall of Lordaeron, Blizzard opens the next chapter of this legendary saga with Warcraft III Reforged: Forsaken Kingdom. The new campaign came out on September 12 and you can play it right now!

The story is split into the prologue Last Days of Lordaeron and the main campaign Forsaken Kingdom, which follows the aftermath of Arthas's return to Lordaeron, the rise of Sylvanas Windrunner and the Forsaken, and their joining the Horde. The four-quest prologue offers a classic, more linear Warcraft III experience, while the main campaign opens up with open-world RPG elements, much like Rexxar's adventure in The Founding of Durotar.

Warcraft III Reforged: Forsaken Kingdom brings around 30 hours of gameplay, including almost an hour of cinematics. There is also the Forsaken Paladin as a new tavern hero, constant hero progression between main quests, dedicated equipment slots in the inventory and a talent system tied to side missions. Finally, we have to mention the improvements to the World Editor, the platform that awakened the creative spirit of many gamers back in the early 2000s.



DIABLO V

In a segment we never saw coming, Blizzard announced Diablo V for spring 2029. A short teaser revealed the premise: What if Diablo had won and Sanctuary had fallen? What must you do to save a world that is already destroyed?

The story takes place seven years after the triumph of the Lord of Terror. All of Sanctuary is in chaos and cities no longer exist - players will only find refuge in caravans with other survivors, traders and craftsmen roaming the world. Unlike the expansions and seasons of Diablo IV, which were dedicated to his brothers, Diablo gets a whole game to himself.

As for gameplay, Blizzard revealed three classes - the Demon Hunter and Monk, who debuted in Diablo III, as well as the brand-new Plague Knight. When it comes to items, sets, inventory and combat pace, we learned that the team is strongly inspired by Diablo II.



Diablo V is in early development, and Blizzard will start publishing regular news about it from 2027.

STARCRAFT

We are returning to the farthest reaches of space and the Koprulu Sector in StarCraft, an open-world shooter arriving in spring 2030. After a short teaser trailer that absolutely blew us away, we learned a few interesting details about the game.

StarCraft will be structured similarly to Far Cry, but players will be able to create the main character themselves and shape their story. It was confirmed straight away that the game won't have multiplayer/live-service elements, which means Blizzard has put its full focus on a campaign with a clear introduction, development and conclusion. Still, given that it doesn't come out until 2030, it's hard to believe it won't get some kind of multiplayer mode alongside the main campaign. Squad co-op, perhaps?



The team has split the game into two segments: missions with consequences for the story, and free exploration of the open world. We also learned that the story is set 70 years after the events of StarCraft II, which gave the team much more freedom when it comes to the story.

WORLD OF WARCRAFT: THE LAST TITAN

The WoW panel couldn't go by without Blizzard touching on the next expansion, The Last Titan. We saw a short cinematic, although it's clear the company doesn't want to reveal too much about the ending of Midnight.

Most of the segment dedicated to World of Warcraft retail focused on the current expansion, with a presentation of its last major update, Eclipse. Xal'atath reaches the peak of her power, breaks the gates leading to Azeroth's worldsoul and sends her void minions to attack. This is a clear sign that the time has finally come to face her head-on!

A short teaser for the expansion that will close The Worldsoul Saga reveals a frozen Northrend ravaged by fierce blizzards, while the titular titan emerges from the mist, armed with giant laser cannons.



After that, director Ion Hazzikostas apologised for not being able to reveal more details about The Last Titan, but hinted that the final chapter of Eclipse will pave the way to the culmination of World of Warcraft's 20-year story.

WORLD OF WARCRAFT: FOREVER

And finally came the announcement every fan of good old WoW had been hoping for. World of Warcraft: Forever is a new, third WoW experience alongside Retail and Classic, and gives us the chance to revisit Azeroth from the vanilla era. Three new zones await, over 1,000 quests, nine new dungeons, new raid tiers including Barrow Deeps and Hyjal Summit, the Skyborne race, new race and class combinations such as Forsaken Paladins and Dwarf Shamans, legacy progression and much more.

Blizzard stressed that this edition aims to recreate the original WoW as faithfully as possible and offer the most authentic vanilla experience, rather than follow the trends of the current retail version. Still, Blizzard hopes Forever will draw in as many people as possible, whether they play retail or Classic, haven't played in years or are brand new to World of Warcraft.



As soon as it launched on September 17, the beta became overloaded due to huge interest, and it seems the situation won't change even when Forever gets its full release on November 4.

BEST-SELLING NINTENDO GAMES

1. Wii Sports
Copies sold: **82.90M**

2. Mario Kart 8 Deluxe
Copies sold: **71.53M**

3. Animal Crossing: New Horizons
Copies sold: **50.29M**

4. Super Mario Bros.
Copies sold: **40.24M**

5. Super Smash Bros. Ultimate
Copies sold: **38.14M**

6. Mario Kart Wii
Copies sold: **37.38M**

7. The Legend of Zelda: Breath of the Wild
Copies sold: **34.06M**

8. Wii Sports Resort
Copies sold: **33.14M**

9. Pokémon Red / Green / Blue
Copies sold: **31.40M**

10. Super Mario Odyssey
Copies sold: **30.80M**

RUR

LATEST NEWS
FROM THE ESPORTS WORLD
MONTHLY TOURNAMENTS

RUR.RS

FOLLOW US

REVIEW

AUTHOR
Igor Iotić



MARVEL WOLVERINE

WHEN HR BLUNTS YOUR CLAWS...

You surely know that meme where Wolverine lies sadly in bed looking at a picture of Jean Grey? Now imagine that meme being the concept of an entire video game that is a PS5 exclusive meant to sell the console. I find it simply fascinating how they managed to make so many mistakes with a character who has existed for more than 50 years, completely drown his personality, and make the game so boring at the same time. So boring that 20 hours feel like an eternity.



Insomniac certainly knows how to make an excellent superhero game - all three Spider-Man games were great (the second had its problems, but it still rocks). They know how to put you in a superhero's suit and hand you the controls, which is why I absolutely don't understand what happened here. Let's start with Logan's design and the story.

This time Wolverine's voice and likeness come from Liam McIntyre (Spartacus, Gears of War), who does an excellent job with the script he was given. And what he was given is a Wolverine who is short and rarely grumpy, often sad, sometimes smiling, in a good mood and an exceptional team player who plays with kids and is a bit of an empath. Excuse me? Yes, Wolverine is sad, often apologises and helps out with trivial things, like moving a fridge (no, I didn't make that up).

THE GAMEPLAY BOILS DOWN TO SPAMMING SQUARE AND NOW AND THEN, AN OPTIONAL PRESS OF TRIANGLE

His rage only comes out in combat, and it is a huge contrast to the moments when he is calm (not to say sad). I keep imagining someone from HR sitting in a room with the writers and telling them how uncomfortable it is that Logan swears so much and that he should be a bit gentler. How he is not a one-dimensional angry character, but complex, like a sad onion whose layers slowly peel away to reveal, in the middle, a tender little flower that mustn't and doesn't want to offend or hurt anyone. Excuse me, I suddenly feel a bit sick...

The story doesn't follow any specific comic, film or video game; the developers wrote their own narrative. Logan is a former member of Team X, a precursor to the X-Men led by Nathaniel Essex, brilliantly played by Troy Baker. It is a small team of mutants fighting to survive in a discriminatory world and trying to find and "save" as many mutants as possible. Key members of the team are Sabretooth and Raven (Mystique), who follow Logan through the adventure.

As circumstances would have it, Logan rejoins the team and helps stop Trask, who builds Sentinels, robots specialised in destroying mutants. During these missions they meet Jean Grey and a small group of young mutants, and that's where very predictable and very boring plot lines kick in. Of course, there are "will-they-won't-they" moments between Jean and Logan, but that is already obvious from the trailers and common sense. Somewhere halfway through, it feels as if they ran out of ideas and decided to send us to Japan, where I felt like I was watching One Piece filler - nothing to do with the story and it just never ends. All in all, the story is extremely slow, boring, predictable and generally weak. Not a single plot twist is surprising or original.

The character design is no better. As the lead, Wolverine is... okay. Since he has a pile of unlockable costumes, his design can (but doesn't have to) be faithful to the comics, films and other media, and that is entirely up to the player. The supporting characters are a completely different story.



SPECIAL ATTACKS ARE SUPER BORING AND INCREDIBLY UNORIGINAL

The male characters are fairly faithful to the source.

Sabretooth is huge, loud and rude, and his design matches that description. Essex has small details that reveal the real story (if you know, you know) and also fits nicely into the X-Men universe. Omega Red is my favourite, but I was disappointed by one thing about his character (no spoilers). The female characters, however, look like middle-aged women walking into Comic-Con for the first time in cheap costumes. This goes for Raven and Jean, and especially Lady Deathstrike, who looks like she gets a dose of Botox before every fight so her cheeks don't sag. Insomniac had this same problem with MJ in Spider-Man 2 and I thought they would learn from their mistakes.



As for the world design, I have nothing bad to say. Logan travels through the snowy Canadian mountains, hidden bases and docks, as well as Japan and the fictional Madripoor. The locations never feel stale, and that may be the only bright spot of this game.

Now we come to the most important part, the gameplay itself. Unlike Spider-Man, this is a linear game and it is very important that every moment is fun. In game design there is something called the "30-second rule". It means a game needs 30 seconds of gameplay so fun that it can be repeated without getting boring. Wolverine doesn't have that.

The story starts with a very visceral fight where you can see what awaits you in the rest of the game. Logan rips and tears enemies apart with his claws and you get the feeling that lots of unique combos, quick planning and reading of situations await, with bloody rewards. That's what I expected, and what I got was spamming square until the end of the game, occasionally pressing triangle (but I don't have to).

Marvel's Wolverine is split into three parts. The first and biggest are the cinematics, which are often slow and frequently boring, the second is combat, which is incredibly basic, and the third is running over obstacles, where you literally hold one button (R2) and sometimes press jump. And that's the whole game, there's nothing deeper than that.

THE WORLD DESIGN IS THE BRIGHT SPOT OF THIS GAME

The game will try to fool you with two different skill trees, but it didn't fool me. The first tree (if we can call it that) is a linear progression through combos and special attacks. The combos are irrelevant and often useless, because square+square+triangle handles most enemies (the game is brutally easy even on higher difficulties). The special attacks are super boring and incredibly unoriginal. At the start, Logan has a claw spin and, get this, a KNEE STRIKE. Yes, one of the most famous X-Men in the history of this franchise has a special attack where he hits with his knee. Even Wolverine in Marvel Cosmic Invasion has more interesting special attacks than the Wolverine of a game that costs many times more, not to mention the old Marvel vs. Capcom.

The second tree is a complete miss and seems designed to artificially pad out the game's length. Here you fill up special points that add abilities such as "heal when you block", "more time to block" (even though the game already gives you three working days to block) or "sniff out hidden boxes better". You unlock these points by "exploring" levels, collecting whisky bottles and boxes and finding MYSTERIOUS DOORS. Yes, in the middle of very important story moments, the game decides to draw your attention to mysterious doors with challenges such as "kill all enemies within a time limit" or "get from point A to point B as fast as possible". Depending on the





result, you get points for the second skill tree, and it is obviously designed and added afterwards to artificially lengthen the game. These challenges aren't hard, but they are very boring, especially the running. Locations like these make sense in God of War or Star Wars Jedi games because they offer a break from exploration, while in Wolverine they just interrupt the action for no reason. They did wrap a narrative reason around these doors, but you can see from a mile away that they were forced in.

Exploration during missions is a loose term, because Logan can sniff out all the hidden things, so you don't even have to try to collect everything on the map. It doesn't help that Logan constantly comments on what needs to be done and where to go, as if they think all players are stupid and can't follow a linear path through the missions. Not only do you have a marker, you also have a trail showing Logan's heightened sense of smell. All this just to tell you "go straight ahead".

Ugh, the more I write this, the more annoyed I get. No, it's not so much annoyance as disappointment. Insomniac set high standards with the Spider-Man games, and the only thing it managed to carry over to Wolverine is the PS5 performance (which is extremely stable). In my early copy I had quite a few broken textures where all the models lose their colours and then the game just crashes, but I don't believe that will happen with the patch that will surely come out on day one.

Wolverine was in development for a very long time and I expected the culmination of all the good elements developed in the Spider-Man games, but in the end we got a very expensive basic game whose biggest sin is that it is boring. Wolverine now looks like Insomniac's first game, not its fourth, and I'm only counting the Marvel games. Minimal fun, a boring and slow story, a neutered hero, awful supporting character design, repetitive gameplay, artificial padding and other little needles that pricked me throughout the game in no way justify the price they're asking.



PLATFORMS: PS5
DEVELOPER: Insomniac Games
PUBLISHER: Sony Interactive Entertainment
TEST PLATFORM: PS5
PRICE: €79.99

SCORE 5

- ✔ Some moments can be fun
- ✔ Runs great on a base PS5
- ✘ The game has no depth at all
- ✘ Artificially stretched length
- ✘ Unbelievably boring

Game provided by: PlayStation

THE STORY IS EXTREMELY SLOW, PREDICTABLE AND GENERALLY WEAK



REVIEW

AUTHOR
Milan Živković

A DIVINE RETURN OF AN ABSOLUTE LEGEND

Seven long years have passed since the last game in the Devil May Cry series, and it feels like an eternity. And then I look back at Onimusha... Twenty-two full years!

The last true sequel in the series came out back when I was swapping games on discs with people from forums at all sorts of meetups. An era from an alternate dimension, so to speak. And I would be lying if I said the announcement of a new game didn't make me extremely happy from the very first trailer. Onimusha really is a cult series.

Perhaps the most interesting thing about it all is that Way of the Sword doesn't try to invent a completely new Onimusha. Instead, it takes what once made the series special and adapts it to modern gaming. The result is a game that is quite familiar and yet different enough not to feel like a museum exhibit, but like a modern title.

This time, the centre of the story is Miyamoto Musashi, one of the most famous – if not the most famous – Japanese swordsmen. For his design, Capcom used the likeness of legendary actor Toshiro



Mifune, which is one of those details that immediately gives the game a certain weight. Musashi doesn't look like a generic anime samurai from yet another video game, but like a man who really seems to have walked out of an old Japanese film. And then the game puts an Oni gauntlet on his arm and sends him off to bash demons. That is roughly Way of the Sword in one sentence.

The new Onimusha once again mixes historical Japan with supernatural elements. Kyoto is gripped by ominous energy, Genma demons appear wherever you look, and real events





serve only as the basis for a story that clearly has no intention of being a history lesson. And honestly, that's how it should be.

But probably the weakest element of the game, for me, was the story. It is fairly simple and doesn't try to impress you with some complicated plot in seventeen layers. Musashi has his goal, the demons have theirs, and between them there is enough reason for the sword to practically never stay in its sheath for more than a few minutes.

Yes, I'd have liked a stronger story, with a more powerful "hook" to keep you going to the end, but next to everything else it doesn't matter much. When the game wants to be serious, it can be. And when it wants to be funny, it happily lets its characters be a bit goofy. And it works.

Musashi in particular has enough character not to feel like a puppet we simply move through the world. His version is confident, occasionally witty and relaxed enough to keep the whole game from sliding into constant dark samurai brooding. So the story isn't especially clever, but it serves its purpose.

On the other hand, one of the things I enjoyed most is the way the game uses its setting. Kyoto is recognisable, but not beautiful in the classic sense. It has that Silent Hill and Resident Evil: Village kind of beauty, which gives the whole game an almost horror atmosphere. I really enjoyed exploring surroundings that hide many secrets and simply beg for headphones, or at least a quiet flat, while you play and sink into the atmosphere.

THE RE ENGINE DOES HERE WHAT IT HAS EXCELLED AT FOR YEARS

The RE Engine does here what it has excelled at for years: detailed characters, excellent animations and very impressive effects. Add that atmospheric, eerie design and there are all the reasons why Way of the Sword looks so good. And when the animations kick in and boost the look even further, as we saw in Monster Hunter Wilds, every location looks literally like a scene from a film. Excellent framing and superb action choreography naturally contribute too.

Musashi looks especially good. His movements aren't overly fast; they have weight. Every sword swing has a beginning, middle and end, instead of the katana turning into a lightsaber the moment you press attack. That matters, because combat is the heart of the game.

Onimusha has always been an action series, but Way of the Sword raises the stakes. At first the combat feels familiar: light and heavy attacks, blocking, dodging and abilities. Soon, though, it's clear the game wants you to watch what the enemy does, not just your own combo.

Parrying is one of the foundations of the system, but what makes it interesting is the way it ties into the rest of the combat. A well-timed block can completely change the situation, and special satisfaction comes







AT THE CENTRE OF THE STORY IS MIYAMOTO MUSASHI, ONE OF THE MOST FAMOUS – IF NOT THE MOST FAMOUS JAPANESE SWORDSMAN

when you pull off an “issen”, a strike in the instant before the enemy attacks, which is hard to execute but punishes the demon on the other side of the blade especially hard.

When you turn an enemy’s attack into their death, that’s the kind of mechanic that after a while makes you think less about how to beat an enemy and more about how to kill them as beautifully as possible. And the game rewards you for that too!

The souls you collect from defeated enemies are used for upgrades, while various resources and equipment open up room for Musashi’s gradual development. The system is rich enough that you constantly feel something is progressing, but not so complicated that you need to open an Excel spreadsheet before spending your next point.

There are also pieces of equipment that can be useful in different situations, as well as a system of moves that are compatible with each other. And here Way of the Sword shows one of its greatest strengths. The game doesn’t try to impress you with the raw number of systems, but with how those systems build on each other. An example?

You start the fight with regular attacks and then parry. The enemy is left open, you punish them, and their next attack even more using the “issen”. You pick up the souls, activate a power, fly over to the next enemy. And before you know it, you’ve created a little choreography that would be much more fun to watch than to read about.

Still, the game doesn’t want to be a purely linear hack-and-slash. Locations have enough room for exploration, hidden items, different paths and content that makes you stray a little from the main route. There is also a system of points you can teleport to, so the game encourages you to head first wherever looks most interesting, which is almost always better than being dragged by the sleeve towards the one and only main mission.

The game also has a little RPG flavour, but it is far from turning into an open-world title with 700 icons on the map, and thank God for that. Way of the Sword would rather show you an interesting location than how much content it can cram into it.

And once again I would single out the atmosphere as perhaps the most important thing besides the combat itself. All things considered, this game doesn’t try to be the best RPG, have the best plot or the biggest world. It wants to be Onimusha. It wants you to feel like a samurai in a Japan falling apart under the onslaught of demonic hordes. It wants you, after some calm exploration, to step into a dark alley, hear an enemy, draw your sword and then, five minutes later, realise you have just made demon kebabs.



And it succeeds at all of that. The graphics help, as do the music and the location design. But above all, it’s the animations steeped in fight choreography and the strong atmosphere. Everything serves to give every clash real weight.

It is hard to point a finger at the flaws, except for those that seem deliberately neglected. But if I have to criticise something, let it be the regular enemies. The core of this game’s action is the fights with the “queens”. And all the ordinary foes between those big moments don’t justify the existence of such a varied combat system. They are simply too easy to beat. But if you enjoy feeling like a mighty, legendary samurai, maybe that isn’t so bad?

Capcom seems to have remembered why Onimusha was once so good. You take a samurai, give him a sword, send him into a demon-infested city and tell him to solve the problem. And sometimes you really don’t need anything more than that...

LOCATIONS HAVE ENOUGH ROOM FOR EXPLORATION AND OFTEN ENCOURAGE YOU TO STRAY FROM THE MAIN ROUTE



RECOMMENDED PC SPECS

OS: Windows 11 64-bit
CPU: Intel Core i5-10400 / AMD Ryzen 5 3600
GPU: GeForce RTX 2060 Super / Radeon RX 6600
RAM: 16 GB
SSD/HDD: 50 GB

PLATFORMS:
PC, PS5, Xbox Series X/S

DEVELOPER:
Capcom

PUBLISHER:
Capcom

TEST PLATFORM:
PC

PRICE:
€69.99

SCORE 8,5

- ✔ Excellent, satisfying combat
- ✔ Extremely good atmosphere
- ✔ Very nice graphics and presentation
- ✘ Simple, predictable story
- ✘ Regular enemies can get boring
- ✘ Occasionally unbalanced sections and difficulty

AUTHOR
Milan Živković

RESONANCE
A PLAGUE TALE LEGACY

WHAT SOPHIA NEVER TOLD US...



It's no secret that I don't like so-called prequels. You get invested in a story, you want it to move forward, and then suddenly – let's see what happened before it all began. As if that's what I care about right now...

Spinoff titles aren't much better either, when they start riding on the fame of the original material, just from a different angle. But what could possibly be worse than these two things? It's worse when they are combined, because Resonance: A Plague Tale Legacy is a spinoff prequel to the Plague Tale duology, and it's also no secret that I adore it.

So can the excellent Asobo studio break the curse in the same universe and create something that is both a spinoff and a prequel and that I will enjoy? Since my whole introduction suggested this might be a bad game, I have to deny that right away. Yes! Regardless of the nature of things, I absolutely enjoyed this title!

Anyway, let's get down to business.

The game follows Sophia, the girl Amicia and Hugo meet during the second part of the duology on their harrowing journey. A fellow traveller, so to speak. But given that she told them nothing about her adventures in the original, despite living through everything this prequel brings, it's evident that the team didn't really have this game in mind...

This surprises me even more, given that the very end of A Plague Tale: Requiem suggested a change of setting rather than a return to existing characters and hardships in the Middle Ages. And although I was disappointed by that fact, the team made sure Resonance doesn't feel like a recycled game or a forced title.

The beginning reveals more about Sophia's roots. Her childhood and the curse that followed her from an early age. How a hard life turned her into a capable fighter and someone ready to learn everything about the burden she carries. That path leads her to a distant island where a primordial evil lurks, one that has long slept but never rests.

THE GAME FOLLOWS SOPHIA, THE GIRL AMICIA AND HUGO MEET ON THEIR HARROWING JOURNEY

Unlike Amicia, who digs deep to find the strength to stand up to far stronger enemies, Sophia is a virtuoso with a sword and dagger. The combat system, although a bit clumsy, is very fun and flashy. If you follow



the rhythm of combat, you can easily take down a dozen enemies in a minute or two.

What spoils the whole experience on that front is the camera, which is very hard to control while fighting, and there is no option to target enemies. To make matters worse, the camera can sometimes get stuck in a wall and cost you a few hits, or even a life.

The game is full of fantastic locations that exude atmosphere, and many of them are packed with puzzles. While the puzzles are mostly simple but not too easy, and give a good dose of satisfaction, I would say they come too often and spoil the pacing of the story.



One puzzle took more than half an hour of my life, which is something that literally never happens to me. Whether I was in some kind of gaming limbo, my attention slipped, or the design was so unintuitive and contrary to everything I'm used to, I don't know. But this puzzle definitely made me want to take a little break from thinking when I play video games...

Visually, stylistically, in terms of character design, voice acting, sound effects and music - the game really shines. In that respect, this is a great title that I will recommend to almost anyone who asks me about it. But compared to the previous two games, which for me are among the biggest gaming surprises I have ever come across and probably the most emotional titles ever - Resonance is a somewhat weaker game.

The story, although intriguing, doesn't have the emotional depth carried by the hardships of the cursed brother and his older sister. The action, although flashier, doesn't have the raw weight of fighting "Goliath" with a sling at every turn. And the locations, although great, often broke immersion

UNLIKE AMICIA, WHO DIGS DEEP TO FIND THE STRENGTH TO STAND UP TO HER ENEMIES, SOPHIA

IS A VIRTUOSO WITH SWORD AND DAGGER

with its obstacles.

What do I mean? There were plenty of cases where the game hints that you have just set foot somewhere no human has trodden for hundreds of years, only to find that enemies have beaten you to it and already set up an ambush. In a place where nobody has been... For hundreds of years.

I understand anti-realism in video games for the sake of fun, but if you build immersion on a strong, narrative-driven atmosphere, keep in mind that the gameplay should follow what the story dictates. Rather than pulling a Max Payne 3 scenario, where fifty speedboats leap out of the forest, not because it makes any sense, but just so Max can "bullet-time" his way through his foes.







In that respect, this title's biggest enemies are the repetitive and unrealistically placed encounters and a story that follows the same recipe as the earlier games, but with a far less emotional setup. Sophia and her companions are excellently written and brought into the game world. But the ambition, and the impression that the team was afraid the game would get boring and so poured in content at the expense of realism, didn't suit a title of this type. Or its reputation.

Resonance: A Plague Tale Legacy is a game I want to do very well, yet not as well as its predecessors, so that it might suggest to the Asobo team that it's time to move on instead of looking back. This universe definitely has more to offer, and that doesn't have to be yet another story in a similar style and setting. Fingers crossed!

Oh yes, just one more thing - Olivier Deriviere has nailed it again! That's all...

WHILE THE PUZZLES GIVE A GOOD DOSE OF SATISFACTION, I'D SAY THEY COME TOO OFTEN AND

SPOIL THE STORY'S PACING



RECOMMENDED PC SPECS

OS: Windows 10/11 64-bit
CPU: AMD Ryzen 5 5600X / Intel Core i5-12400F
GPU: : AMD Radeon RX 6700 XT / Nvidia GeForce RTX 3060 Ti
RAM: 16 GB
SSD/HDD: 75 GB

PLATFORMS:
PC, PS5, Xbox Series X/S
DEVELOPER:
Asobo Studio
PUBLISHER:
Focus Entertainment
PRICE:
€59.99
TEST PLATFORM:
PS5

SCORE 8,5

- ✓ Great design and locations
- ✓ Fantastic atmosphere, music and sound
- ✓ Fun combat system
- ✗ Moments that break immersion
- ✗ Too many puzzles
- ✗ Action can be repetitive

Game provided by: Focus Entertainment

REVIEW

AUTHOR
Nikola Aksentijević

THE BLOOD OF DAWNWALKER



VAMPIRES À LA WITCHER

While relentlessly working on The Witcher 4, CD Projekt Red this year unveiled The Witcher 3 remaster, as well as a third expansion for the eleven-and-a-half-year-old game. Meanwhile, industry veterans and developers who helped give birth to that hit have been developing their own debut under the Rebel Wolves banner - The Blood of Dawnwalker.

In medieval Europe, Coen's village lives under the rule of the Vrakiri (a type of vampire) Brencis, whose blood miraculously cured a deadly disease (read: plague) ravaging quasi-Romania, a world clearly inspired by the Carpathians. In return, the local villagers worship him as a god. However, the hero becomes a vampire after a failed rebellion, but instead of taking on his master's form and inheriting a weakness to sunlight, Coen turns into a so-called Dawnwalker: a human by day, a vampire by night.

This is where Blood of Dawnwalker completes the initial setup of a masterfully written story, which, although it starts as a typical saga of revenge and saving one's family, heads in a very interesting direction that brings many innovations, both narratively and in the gameplay itself.

The structure of Blood of Dawnwalker is interesting in that Coen has only 30 days to save his family before Brencis sacrifices them, and during that time he must grow stronger and find new allies. This is built into every aspect of the game, which means that completing side quests, activating fast-travel points and even spending XP uses up certain chunks of time in the form of hours. After the initial premise, the game leaves you free to do whatever you like, and, in the style of modern Zelda, you can even go after the final boss at any moment, even at the very start if you wish. There is no predefined structure to the story and quests



, but some of them can certainly open new ways of approaching Brencis himself, as well as decide which allies Coen will have in the final battle. This uniquely affects the pacing of the narrative, as the game in no way rushes you to fulfil Coen's goals, despite the ticking timer. The story itself is excellently written, especially through very well-crafted dialogue and characters who not only expand the world, but also deeply affect the main narrative and the potential ending you can get.

Through the day-night cycle, Coen's very nature means that certain activities can only be done during one of the two halves of the



THE GAME'S STRUCTURE GIVES YOU A 30-DAY LIMIT TO SAVE THE HERO'S FAMILY

day. Through the story, you will also get into a deeper narrative about the vampires themselves, who are some of the most interesting characters in games, period, with frequent themes of humanity and the lack of it present at every step. Even so, Blood of Dawnwalker doesn't force a particular morality system, but gives you the freedom to be good or evil without any fear of positive or negative karma. The morality of most characters, Coen included, sits primarily somewhere in the grey zone, which is most reminiscent of The Witcher.

The combat system is built around three different skill trees, two of which focus exclusively on Coen's human and vampire forms, while the swordsmanship tree is the only one usable in both states. With the shift between day and night and the change of form, combat constantly changes, staying fairly dynamic right to the end of the game.



YOU CAN ATTACK THE FINAL BOSS AT ANY MOMENT, EVEN AT THE VERY START OF THE STORY

However, despite the dynamism and varied skills, after a while you will feel a certain amount of repetition.

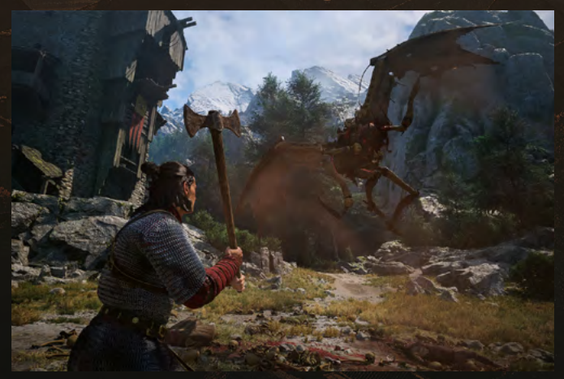
The game uses an omnidirectional system that strongly resembles games such as Kingdom Come: Deliverance and For Honor, so you choose one of four directions for your attacks and read the direction of your enemies' attacks. Successful parries reward you by letting you be much more aggressive, restoring your stamina for a non-stop offensive, but the repetition mostly comes from the fact that this is essentially the core of all the combat, although some skills can add something new.

Although it doesn't seem huge at first, the world of Blood of Dawnwalker offers plenty of content and detail. The game suffers from a couple of annoying mechanics, such as Ubisoft-style towers that reveal parts of the map, but exploring the world is generally very satisfying thanks to the excellent stories that live in it.

Despite some clumsy animations, unresponsive moves and facial expressions, the graphics are more than solid. The game relies heavily on the atmosphere of depressing Eastern Europe (The Witcher again, right?) and does it very successfully, sometimes even more successfully than its role model. The music is excellent and once again reminiscent of CD Projekt's blockbuster, which makes sense given that the composer is the same man who scored the Witcher expansions. Here, though, you can feel a touch of Romani culture, which is why a couple of tracks will definitely stay with you.

As for performance, the game generally runs well, apart from a few glitches in graphics and animations, which can be really annoying at times if you're in the middle of a fight. Still, the many excellently characterised characters and brilliant writing constantly push all these, by comparison much smaller, problems into the background.

THE GAME USES AN OMNIDIRECTIONAL COMBAT SYSTEM SIMILAR TO KCD AND FOR HONOR





The flexibility Blood of Dawnwalker offers is something rarely seen in the modern industry and an era of RPGs that often lack the RP part. In that sense, Rebel Wolves' debut is not only one of the best vampire games ever, but also one of the best RPGs of recent years.

THE EXCELLENT STORY SHINES BRIGHTEST THROUGH THE DIALOGUE AND WELL-WRITTEN CHARACTERS



RECOMMENDED PC SPECS

OS: Windows 10 64-bit
CPU: Intel i7-11700K / AMD Ryzen 7 5700X
GPU: NVIDIA GeForce RTX 4060 / Radeon RX 7600 XT / Intel Arc B580
RAM: 16 GB
SSD/HDD: 60 GB

PLATFORMS:
PC, PS5, XBOX SERIES X/S

DEVELOPER:
Rebel Wolves

PUBLISHER:
Bandai Namco Entertainment

TEST PLATFORM:
PS5

PRICE:
€69.99

SCORE 9

- ✓ Story and characters
- ✓ Sense of freedom and the time mechanic
- ✓ Atmosphere
- ✗ Some annoying exploration mechanics
- ✗ Occasional bugs

Game provided by:
Iris Mega

Dance Dance Revolution

We have always seen gaming as a “hands-on activity” that demands a certain amount of precision and speed from our hands and fingers, whether we are pressing keys on a mouse and keyboard or handling controllers and handheld consoles. That changed in the late nineties, when a game came along that made us get up off the couch.



Konami’s Dance Dance Revolution shifted the focus from hands to feet, offering a completely different kind of challenge and far more active gameplay. It made its debut in arcades, along with a special add-on in the form of a dance platform. At the start of each session, players choose one of 11 available songs, each with its own difficulty level. Players then have to dance on the platform to the rhythm of the chosen track, following the arrows that appear on the screen. Depending on the rhythm, players must press, or rather step on, the matching arrow on the platform, and the precision of every step is scored. At the end of each song, the game shows the total points earned for the performance, which is then turned into a grade.



BUTTERFLY BY SMILE.DK IS THE MOST FAMOUS DDR SONG OF ALL TIME

Dance Dance Revolution is one of the pioneers of the rhythm game genre. In late 1998 it also got a special edition with online leaderboards, which let players compete and compare their scores. The game later came to PlayStation too, with new songs and additional gameplay elements.



play! con

REGIONAL GAMING COMMUNITY GATHERING

IF YOU COULDN’T MAKE IT TO PLAY!CON, DON’T WORRY, ALL THE MATERIAL WAS RECORDED AND IS ON THE OFFICIAL PLAY!ZINE YOUTUBE CHANNEL!

AUTHOR
MILOŠ HETLEROVIĆ

A CULT CLASSIC IN A MODERN FORM

EPOMAKER NEX LITE

When we say that a good horse kicks up dust, nothing illustrates it better than the fact that this is already the fifth or sixth device whose shape takes its inspiration entirely from the Logi G Pro model, which is about ten years old now. I have to admit I'm unusually pleased about that, because even back then I noticed it was a shape that wasn't too extravagant, but very practical and above all light. Now let's see how Epomaker pulled it off.

Epomaker's Nex mouse comes in two variants - the Nex Lite and the Nex Pro. We got the Lite version for testing, which the manufacturer says is meant for both the office and gaming, although I'd say this is a mouse that will truly satisfy the needs of by far the largest number of users. As we have already mentioned, when you open the box you immediately notice the mouse, already of a very recognizable shape, and ours came in an interesting baby blue colour, though it is also available in black, white and pink. It should be stressed that the build quality and plastics are at a very high level; blindfolded, I could hardly tell this mouse apart from models four or five times as expensive. The box also contains a charging cable, a small dock you can put it on, which also serves as a wireless adapter, extra PTFE feet and stickers you can use to decorate your mouse a little if you think it needs it.

No need to waste many words on the shape itself. It is well known, but it's worth stressing that this mouse weighs just 65 grams, less than the regular Logi G Pro 2 Wireless and five grams more than its Superlight version.

MOUSE AND DOCK BOTH HAVE BUILT-IN OLED SCREENS SHOWING THE SETTINGS





What we have to note as a difference is that this mouse has a small OLED screen just above the wheel, showing how it is connected, the DPI setting, the current polling rate and how much battery is left. Besides that, another difference compared to the G Pro is that this model has an RGB LED strip at the back that constantly cycles through colours across the whole spectrum. On the underside there is a button for changing DPI sensitivity and a switch for choosing the connection type.

Special attention should also be paid to the dock included in the package, which also serves as the wireless receiver. It also has a slightly larger OLED screen showing the same data as the mouse in larger digits, but this seems like a more practical solution to me, because it doesn't drain the battery and the screen is bigger and easier to read. On the underside it also has an RGB strip that changes colour, but this time it can be adjusted by pressing a single touch button that I couldn't find at first... After consulting the manual, I concluded that it is actually the front of the dock, which is touch-sensitive, and pressing it gives you different lighting options - a very interesting and very unnecessary solution.

The only thing that slightly annoyed me is that the mouse always lights up the same way and can't be synced. On the other hand, when you put the mouse on the dock to charge, the lighting will clearly show that charging is in progress, and it will change colour once it reaches 100%. However, charging the mouse on the dock is a bit awkward for me, because it means I can't use it in the meantime - I'd rather just take the very nice USB cable that comes in the box and plug it into the mouse's USB-C port. That way it charges in half an hour while I use it, which suits me much better, since I really rarely remember to put it on the dock to top up the battery.

THE SETTINGS SOFTWARE RUNS IN AN INTERNET BROWSER

The Nex Lite is equipped with a PixArt PAW3311 optical sensor that offers a sensitivity of 12,000 DPI, a tracking speed of





follow up to 35 inches per second and acceleration of up to 35G, all features that will be more than enough for the vast majority of gamers. The polling rate, or how often the device communicates with the computer, is set to 1,000 Hz by default, i.e. 1,000 times per second, but you can also lower it to save battery. What I especially liked is that the mouse settings software, where you can set the lighting, DPI steps, macro commands and the like, runs in an internet browser instead of making you install an app on your computer locally. You can also easily export and import your mouse configuration and do it online on any computer, anywhere. A really nice step forward, and we welcome the direction this is heading!

The manufacturer doesn't state the battery life anywhere, and it naturally depends on the settings, whether RGB lighting is on and so on, but my conclusion is that with the lighting on and gaming settings you can expect it to last 2-3 days. However, given that it also charges quite quickly, I wouldn't consider this a downside, just something to keep in mind.

In my opinion, the Epomaker Nex Lite offers everything a gaming mouse should have - solid sensor sensitivity, a good shape, a light build and plenty of interesting options. Of course, if you want higher sensitivity, faster communication with the computer, longer battery life and the like, there is also the Pro version, which is practically twice as expensive. What really sets the Nex Lite apart, though, is its price of 36 US dollars, which is more than tempting for such a well-rounded, quality device. Of course, there is the issue that they only ship to Serbia by courier services, which charge another 28 dollars, and if you add customs and VAT, I'd say this option isn't really worth it. The good news is that you can find the same devices on AliExpress (it is a Chinese company, after all) at the same prices but with much more affordable shipping options, where of course you still need to add local duties, and in that case this mouse becomes much easier to recommend to anyone who wants a cheap but decent gaming mouse.





THE DEVICE WEIGHS ONLY 65 GRAMS

A GUIDE THROUGH THE HISTORY OF VIDEO GAMES

The Play!Zine team proudly presents *A Guide Through the History of Video Games*, a collection of the first four issues of the Play!Retro special. Join us on this exciting journey as we explore the roots of gaming, the rise of the video game industry and its impact on the development of technology and culture.

***A Guide Through the History of Video Games* covers four unique eras. First we visit the Old Age (1940–1976), a time when computers were in their infancy and the concept of video games was still unexplored. We meet the first commercial home console and many arcades, including Atari's Pong.**

Our next stop is the Golden Age (1977–1983), a major turning point for the video game industry and an era that produced some of gaming's greatest titans, such as Space Invaders, Pac-Man, the Atari 2600, the Commodore 64 and many more. After the twilight of the Golden Age and the great crash that brought gaming to the brink of collapse, the industry fully recovered in the period that followed – the Gaming Renaissance (1984–1989). Much of the credit for this goes to Nintendo, its new console and of course Super Mario, who won the hearts of gamers around the world.

Our adventure ends in the mid-nineties with the Era of Innovation (1990–1995), when video games moved from 2D to 3D worlds, opening the door to completely new adventures. Thanks to revolutionary technologies, this period gave birth to new, never-before-seen genres, while many legendary franchises first saw the light of day, including Doom, Sonic the Hedgehog, WarCraft and others. Nor should we forget the companies founded at this time, thanks to which video games became one of the most popular, and most profitable, media in the whole world.

This guide is not just a nostalgic trip into the past, but a reminder of how much video games have shaped the world around us.

The book "A Guide Through the History of Video Games" is available in Delfi and Vulkan bookstores, and online via delfi.rs, knjizare-vulkan.rs and the rekt.shop store.



AUTHOR
MILOŠ HETLEROVIĆ



LOGITECH G PRO X3 LIGHTSPEED

A NEW ITERATION OF THE FLAGSHIP HEADSET

Logitech keeps renewing and upgrading its G Pro series, in mice and keyboards as well as headsets. So the latest generation of the Pro X3 wireless headset landed in our hands!

They say you shouldn't change things that work well, and Logitech is absolutely confident in its G Pro products, so they really change minimally from generation to generation. In a fairly minimalist black box that exudes luxury, you will find loads of things - the headset itself, a detachable microphone, a wireless receiver, a USB-A to USB-C cable and a 3.5 mm cable for connecting to any analogue output. There is also an extra set of ear pads covered in fine faux leather, as well as a nice pouch so you can pack it all up and keep it in one place.

The headset itself has had almost minimal changes - this is still a device that looks more like professional studio headphones than a gaming model, which admittedly takes away some of the charm. The ear pads are made of very fine faux leather with extremely soft memory foam inside, and a similar principle is applied to the headband, which is also covered, but interestingly finished with thread stitching along the edges, adding to the luxury. The headband is the classic extendable metal type and really looks like it can withstand whatever you put in front of it, and an extra feature I always support is that the ear cups can be rotated to lie flat on the desk.





On the outside are the parts with the brushed Logitech G logo, and it really looks very luxurious. The leather pads are extremely comfortable and provide truly phenomenal physical isolation from outside noise, but for hotter weather, in my opinion it's better to use the fabric ones, which are also excellent. All the controls are on the headset itself - on the left are the volume wheel, USB-C connector, Bluetooth button, microphone port and power button. What's nice about this generation is that the power button has an LED underneath that indicates the device is on, but also which connection mode it is in, which is really handy.

With all these quality materials, this is of course not the lightest headset on the market or in Logitech's range, and at 356 grams it is even slightly heavier than the previous generation. However, it should be stressed that the estimated battery life has been raised from 50 to as much as 70 hours, which is honestly worth a couple of extra grams.

On the G Pro X3, Logitech has once again used 50 mm drivers, but this time they are made of graphene, roughly a very thin layer of carbon one atom thick, used in the headphone membrane to reduce distortion. I have to admit these are nuances of sound I don't really register, but the fact is that this headset has almost studio-quality sound, which is the very top in gaming, especially when it comes to wireless models. It should also be noted that it supports 7.1 surround sound, so you get full positioning in video games.

THE MICROPHONE HAS SEEN THE BIGGEST UPGRADE OVER THE PREVIOUS GENERATION

On the other hand, some users of the second-generation G Pro complained that the mic picked up too much ambient sound in very noisy





BATTERY LIFE HAS BEEN INCREASED TO AS MUCH AS 70 HOURS

environments, such as the arenas where professional esports tournaments are held. That is why Logitech made the most changes in this area, so the microphone now has a full 48 kHz/16-bit sound range and picks up sound in all directions.

In addition, you can fine-tune all of this down to the smallest detail in the G Hub software, including preset sound equalisers and Blue Vo!ce technology for the microphone. What's more, this doesn't have to be a headset just for pro players - with qualities like these its usefulness extends to streamers, podcasters and the like, practically anyone who needs good sound and a clear microphone.

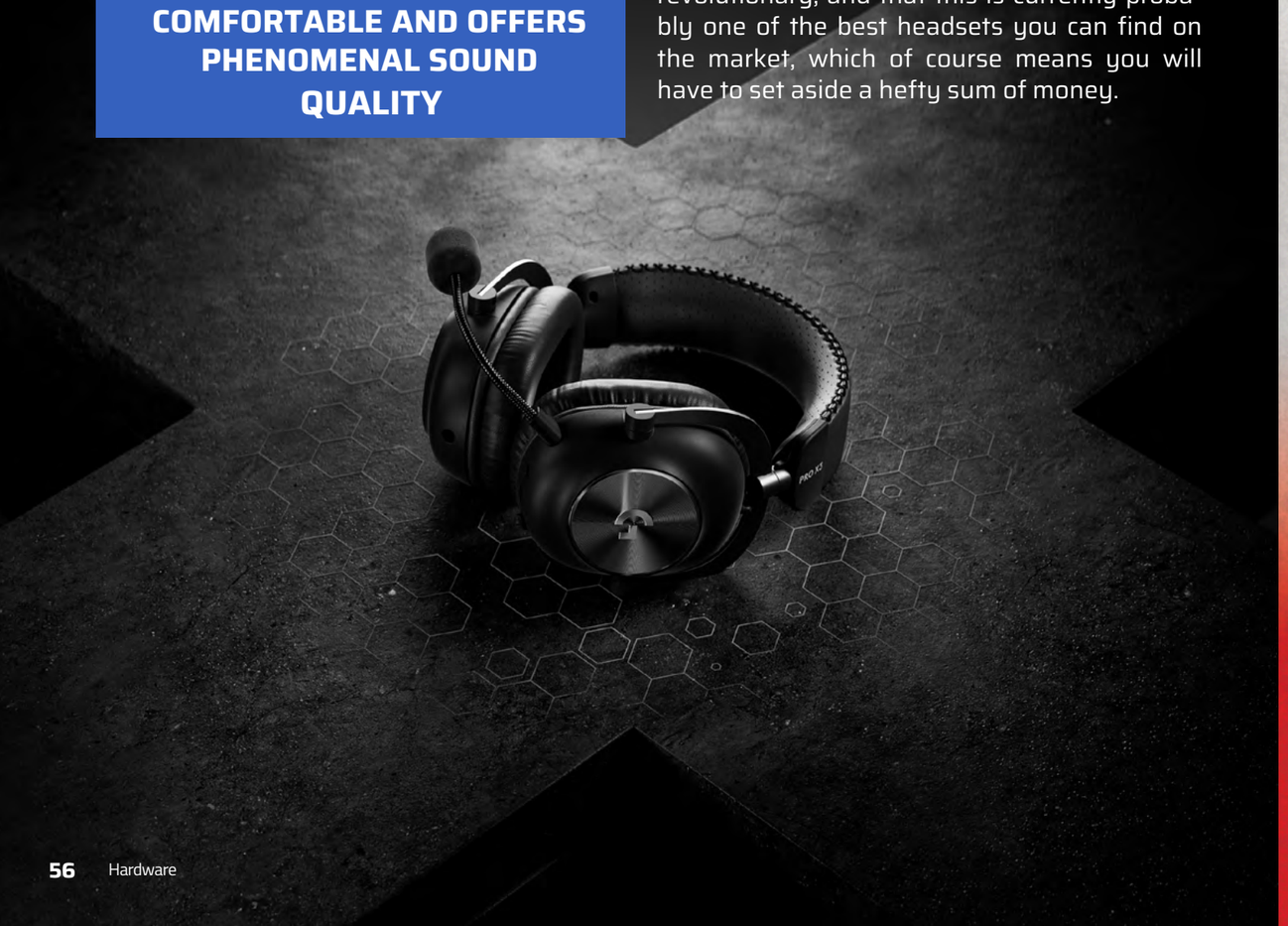
You can connect the headset to a PC or other devices via USB, a 3.5 mm audio

THE HEADSET IS EXTREMELY COMFORTABLE AND OFFERS PHENOMENAL SOUND QUALITY



jack (stereo mode only, though), via the included Lightspeed wireless dongle or via Bluetooth. A possible complaint here is that Logitech hasn't added simultaneous Bluetooth and wireless connectivity, where you can choose and mix audio, which some competing models in this price range have.

Logitech once again pushes the boundaries with its Pro X3 and brings even better sound and build quality to what is practically its flagship product. However, keep in mind that these improvements are evolutionary rather than revolutionary, and that this is currently probably one of the best headsets you can find on the market, which of course means you will have to set aside a hefty sum of money.



TOTAL CLEARANCE
GAMING T-SHIRTS
REKT SHOP
REKT.SHOP

play!

zine

