

# METRO

## EXODUS

SPECIAL  
EDITION

OVER  
100 Pages  
of Content

INSIDE: THE HISTORY OF METRO, SPECIAL EDITIONS & MORE!

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**W**elcome to The GameOn Metro Special Edition! We hope you'll find something to enjoy, in the run up to Metro Exodus.

We've put a load of words on a megaton of pages just to talk about post-apocalyptic Moscow, because just like you we also adore 4A Games' adaptations of Dmitry Glukhovsky's books!

Within these pages we have our original reviews of both Metro 2033 and Metro Last Light, and a two-part explanation of the timeline as shown in the books and games. We also tell you about the different editions of Metro Exodus, and have a look at Metro 2033 Redux through the eyes of a newcomer to the series.

Finally, there's a few pages about the iconic gas masks, and then the bulk of these pages are dedicated to a text-based Let's Play of both Redux titles, in the Metro Diaries.

Make sure to keep an eye on upcoming issues of The GameOn Magazine to read what we think about Metro Exodus when it finally hits the storefronts on 15th February - but until then, enjoy!

- THE EDITOR



## ABOUT GAMEON

GameOn Networking Ltd was founded in 1997 with the aim of providing “lag free” gaming solutions for dedicated online gamers. Online connectivity in the late 90s was such that realtime gaming was beyond the reach of the average gamer, and so GameOn began hosting LAN parties throughout the UK. To date, GameOn has hosted almost 100 LAN events.

In August 2008, GameOn began producing The GameOn Magazine, an online PDF magazine covering all aspects of gaming including reviews, previews, news and articles. The dedicated magazine staff also provided coverage at high profile gaming events such as E3 and gamescom.

In February 2012, GameOn Magazine launched in ebook form on the Amazon Kindle marketplace in both the UK and US and has since developed from strength to strength. With the same quality coverage as always, dedicated writing and research staff the magazine has gained a loyal following and secured its position as one of the best selling gaming magazines on the Kindle store. Later in 2012 GameOn also launched via Magzter store which is available on Android, iOS and Windows.

As of January 2019, GameOn Magazine has released over a dozen Special Edition magazines celebrating games or events, absolutely free to read and download.

For more information, please visit [www.gameonmag.com](http://www.gameonmag.com)



DEEP

## **ABOUT DEEP SILVER**

**Deep Silver develops and distributes interactive games for all platforms. The Deep Silver label means to captivate all gamers who have a passion for thrilling gameplay in exciting game worlds.**

**Deep Silver works with its partners to achieve a maximum of success while maintaining the highest possible quality, always focusing on what the customer desires.**

**Deep Silver has published more than 200 games since 2003, including its own brands like the open world extravaganza Saints Row, the zombie action franchise Dead Island, and the grim post-apocalyptic future of the Metro series.**

**Deep Silver also owns the development studios Deep Silver Dambuster Studios in Nottingham, UK; Deep Silver Fishlabs in Hamburg, Germany, and Deep Silver Volition based in Champaign, IL, USA.**

**For more information please visit [www.deepsilver.com](http://www.deepsilver.com).**

The logo for 4A Games is positioned at the top of the page. It features a large, stylized green 'A' shape that is composed of several thick, parallel lines. Below this, the words '4A GAMES' are written in a bold, black, sans-serif font. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are floating above a dark surface.

# ABOUT 4A GAMES

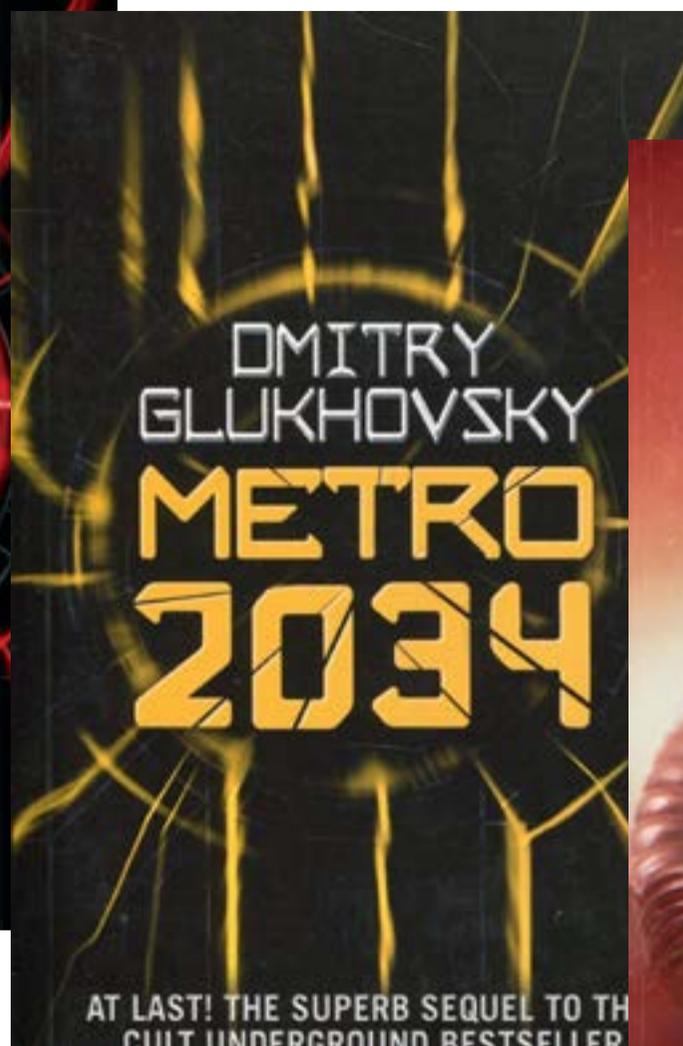
**4A Games is a multicultural, multinational video game development studio with offices in both Malta and Ukraine - known for its atmospheric first-person shooters Metro 2033, Metro: Last Light, and Metro Redux.**

**Established in Kiev, Ukraine in 2005, the studio was founded by a passionate team of game industry veterans with the goal of creating AAA-quality games for current gaming PCs and then “next-gen” game consoles.**

**In 2014, the studio moved its headquarters - along with more than 50 team members and their families – from Ukraine to the island of Malta.**

**Currently at the heart of the company are over 100 talented designers, programmers, artists, effects specialists, and writers from all over the world with a diverse and unique set of backgrounds - bringing countless years of experience in software development and computer games in particular.**

**To learn more, please visit [www.4A-Games.com](http://www.4A-Games.com)**



**The year is 2033. The world has been reduced to rubble. Humanity is nearly extinct. The half-destroyed cities have become uninhabitable through radiation. Beyond their boundaries, they say, lie endless burned-out deserts and the remains of splintered forests. Survivors still remember the past greatness of humankind. But the last remains of civilisation have already become a distant memory, the stuff of myth and legend.**

The Metro novels by Dmitry Glukhovsky's have already sold millions of copies in 37 languages. Starting with Metro 2033, published in Russian in 2005, the book was popular enough to get a sequel - Metro 2034 - in 2009.

By then, work had already begun on the videogame adaptation, which released the following year along with the English translations of both books. Both games were re-released as Metro 2033 Redux and Metro Last Light Redux in 2014.

Then in 2015, Dmitry Glukhovsky released the third and final chapter of the official Metro universe: Metro 2035, which was adapted in Metro Exodus in 2019.

However, that may not be the end of the expanded Metro universe! There have been a number of books released by other authors, and fully supported by Dmitry Glukhovsky. There was also a board game released in 2011, if you can track down a copy.

# METRO EXODUS SPECIAL EDITIONS

**D**o you love Metro? Like, really love it? Then you've probably already got your eyes on one of the special editions that are coming out! Were you unaware of them? Then let us tell you about them right here:

The biggest version available, the Metro Exodus Artyom Custom Edition is so bespoke that there are literally only 10 available. And you cannot buy it. However, Deep Silver are planning on giving

away most of them (they gave one to 4A Games) through a number of planned promotions.

Packaged in a steel ammo crate, the Artyom Custom Edition contains:

- Fully-functional, hand-made Nixie Watch
- Gas Mask and Filter
- Working Bullet Lighter made from a decommissioned shell
- Hand-made steel Spartan dog tag to be



## Special Edition Contents

engraved with the recipient's name

Leather map case and map of the Aurora's journey

Personalised Certificate of Authenticity, signed by Dmitry Glukhovskiy and Andrew 'Prof' Prokhorov

The Spartan Collector's Edition is the most expensive that you can get at £129.99.

Though it gets more expensive if you

bundle it with the Aurora Limited Edition (detailed below), and it includes:

Premium Artyom Resin Statue

Artyom's Memories Postcards

Authentic Spartan Order Dog Tag

Authentic Spartan Order Patches

Bespoke Barrel Packaging



## Special Edition Contents

The Aurora Limited Edition is named after the train which Artyom takes in Metro Exodus, and will set you back £69.99. It contains:

Metro Exodus Game Disc

Metro Exodus Expansion Pass

Exclusive Steelbook

The World of Metro Art Book

Bespoke Metal Case inspired by The Aurora

Expect to pay between £49.99 and £54.99, depending on where you purchase it.

Pre-Order any edition of Metro Exodus to earn the following additional bonuses, depending on the platform:

All Xbox One pre-orders, physical or digital include a copy of Metro 2033 Redux – the first game in



In the Gold Edition, you get a copy of Metro Exodus and the Expansion Pass, and if you preorder the physical edition you also get an awesome poster. Expect to pay between £69.99 - £74.99, depending on where you purchase it.

With the Standard Edition, you just get the game, but if you preorder the physical edition you also get an awesome poster.

Metro Special Edition

the Metro saga, remastered for the Xbox One. All PlayStation 4 pre-orders, physical or digital, include a stunning Dynamic Theme based on the Metro Exodus 'Winter' artwork. All physical PC pre-orders and Steam pre-orders include a digital art book and the Metro Exodus OST.

# METRO EXODUS

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# THE POWER OF THE METRO GAS MASK

The Metro series of videogames are known for putting players in a truly immersive first-person shooter experience. Set within the post-nuclear war Moscow metro system and beyond, players have to deal with a dangerous world where resources and ammo are limited and the only thing that will keep them going are their wits and skills. Throughout their journey in the metro and the wasteland of a surface there is one key tool in their survival and is an almost given tool that the player will have available at all times. The trusty gas mask.

When Metro 2033 released in 2010, players entered a videogame world unlike any other. Not only was it dark and deadly but it required new levels of attention that many gamers were not expecting.

Metro Special Edition

The single player experience was designed with gameplay systems that encourage players to play the title how they wanted. Not only were a variety of different weapons and items included to give the player a range of playstyles but the option to employ stealth to evade or kill enemies without being seen was also present. The main challenge however was the resource management. You see Metro made players rely on two fundamental items; ammo and their gas mask.

Ammo was an interesting gameplay system for two reasons. Firstly, it was the main way players would combat the dangers of the Metro. Second, it was the currency of the world. Higher grade bullets were used to purchase much needed items but were also a more powerful combat option. Balancing this resource was important but it was nowhere near as stressful as keeping up your supply of gas mask filters. You see, when players encountered an area covered in radiation they





would need to put on the iconic facewear and with it, enter a new stage of immersion.

So what makes the gas mask such a powerful element within the Metro titles? Well for starters it is a lifeline for the player.

Without a gas mask and a good supply of filters, players cannot progress forward with ease.

It helps to counter one of the main causes of death within the world but it also provides a narrative reason for allowing you to survive in this post-nuclear hellscape. What made this so immersive however was the way the gas mask changed the behaviour of the player

along with the audio and visual cues that player experiences.

When entering an area that requires a gas mask the player will promptly put it on and a timer will begin on their wrist watch. This states how long the filter will work for before it will need changing else the player die. As soon as the mask is on the sounds of the world change and the player becomes more aware of their breathing. This breathing now becomes another indicator of how the players health is holding up and can sometimes be one of the first signs that something is wrong. For example, when

the mask becomes foggy with condensation and the players breathing increases it is a signal that the filter has run out proving the player with less than a minute to change it. Considering there is a seriously lack of HUD in the Metro titles, this visual cue is so important and a brilliant way to deliver the information to players.

One feature that was added in the release of Metro Last Light in 2013 was the ability to wipe the visor of the gas mask should it become covered in liquid. This obscuration to the players vision will naturally disappear over time but the

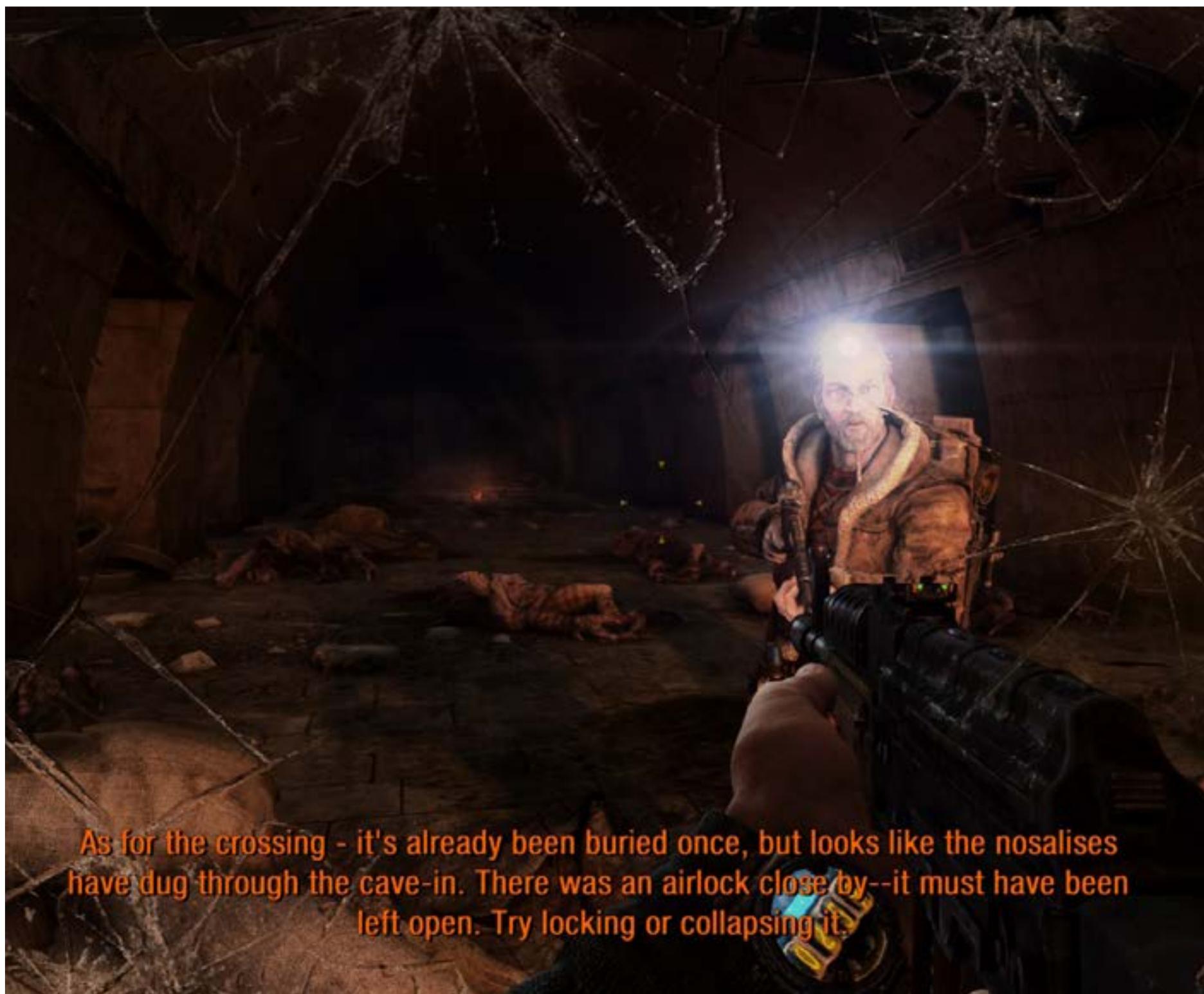
## Power of the Gas Mask

option to do it at the press of a button furthers the gameplay experience and adds a physical contention between the player and their character. This was most likely to happen during those close quarter moments when an enemy gets the jump on the player and the resulting gunshot causes 'coverage'. Once more, should you be unlucky and take any damage then you might end up with

cracks in your mask which over time will result in players needing to find a new one altogether.

These systems all work together to enhance the gameplay experience for players and aid in helping them become more immersed within the world of Metro. With the release of Metro Exodus less than a month away, it is no surprise then that many fans are looking

forward to the return of their old friend the gas mask. With new environments to explore and plenty of hazards to overcome, Metro Exodus will be sure to test players and their gask masks to new heights. When that in mind, here's to you old friend. Thanks for keeping us alive.



As for the crossing - it's already been buried once, but looks like the nosalises have dug through the cave-in. There was an airlock close by--it must have been left open. Try locking or collapsing it.

# GameOn

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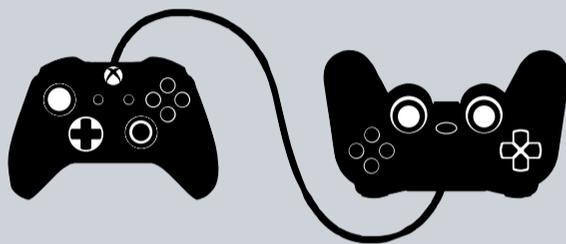
# METRO 2033 REVIEW

**Publisher:** THQ

**Developer:** 4A Games

**Genre:** Action

**Platform:** Linux, Mac OS, PC, PS3, PS4,  
Xbox 360, Xbox One



Out Now (Worldwide)

By Neil Hetherington



**W**hen you think about post apocalyptic settings in games, two names keep popping up in my head; Fallout and S.T.A.L.K.E.R. Both are atmospheric tales of a journey through the wastelands and the two games have entertained thousands of players over the years. Now we have a new kid on the block in the form of Metro 2033 from THQ and the Ukraine based studio, 4A Games.

The game itself is based upon the novel of the same name from Russian author Dmitry Glukhovsky and its protagonist Artyom. The game is played

Metro Special Edition

from his perspective, mostly underground in the metro tunnels where Artyom was raised (during the initial narrative you discover he was born just before the devastation) locked in a battle of sheer survival. Mutant rats, Bandits, Communists, Fascists and even an unknown supernatural

force simply referred to as “The Dark Ones” are out to get you.

However help is occasionally at hand, as you’ll forge friendships, although some of these are forged unwillingly and put you unnecessarily into harms way so you have to keep your wits about you.

**"Everything is wonderfully detailed and increases that immersion level for the player"**



The game oozes atmosphere from every possible orifice, the closeness of the different metro communities, watching a father play with crudely crafted wooden toys with his son, the gathering around a fire with someone playing a guitar as the others listen intently. On the flip-side of this warmth you get the darkness of the metro tunnels, the eerie echoes and bone tingling screams of the mutants as they catch your scent and charge en-masse at you, forcing the decision to use what little ammunition you may have.

While on the subject of ammunition, the rare military grade rounds that you may find are the game's currency where you may purchase new weapons, armour and more ammunition, however you will have moments where you simply have to make the choice of dangerous melee combat or to keep a safe distance but use your currency in order to suppress your assailant(s).

While the game itself is relatively linear in its progression, with a rare opportunity to wander off for a side mission or two, the pace of the game is so well

laid out that you can forgive the developers for not giving you a massive expanse to wander in. It is meant to be a tale rather than a massive RPG after all. One could be forgiven in comparing the pace and style to that of Half-Life where sublime action packed set pieces intersect the games' time line with near surgical precision, making you never bored of the game at all.

Unlike conventional FPS title's you'll notice that Metro 2033, for the most part, has a lack of a HUD, preferring to rely on more your own eyes to check on your ammo levels as handily



the first SMG you receive has a transparent magazine so you can physically see your remaining ammunition. Every subsequent weapon will have some form of visual indicator as to when your gun

Metro Special Edition

may need reloading so you do have to keep your wits about you while under fire.

When the time comes and you do have to venture out into the wastelands above

the tunnels then you'll have to equip your gas mask, only your own breathing and your watch will be your indicators on when to change your filters over. There is also a nice effect on the gas mask itself when



the filter is becoming non functional in that your mask actually starts to fog around the edges making it harder than what it already is to see out of it. Finally, make sure you take care of the mask as it will fracture and eventually shatter as you take hits in firefights.

Everything is wonderfully detailed and increases that immersion level for the player, additionally if you're lucky enough to have a DX11 capable card then it'll look even nicer, having said that, the game looks outstanding even in the ageing DX9 so there is plenty to ogle at for the eye candy

Metro Special Edition

aficionados. The character models are believable and have solid animation, the shadow effects are awesome, catching a glimpse of a fast moving shadow that's about three times the size of you gets the heart rate going and everything is so lovingly detailed that it makes me wonder what else these developers are capable of. Ok, while the world above the metro tunnels does not look that

wondrous you have to remember that it's been ravaged by nuclear weapons, you can only do so much with a wasteland and I think 4A have done an admirable job on their first outing together after splintering away from GSC Game World, developers of the S.T.A.L.K.E.R. series, and it's a game I definitely recommend obtaining for your collection.



# Metro 2033

# 8.5/10

# METRO THE STORY SO FAR (PART ONE)

**A**fter surviving the fearsome depths of the Metro below Moscow, the newest entry of longstanding Metro series, Metro Exodus by 4A Games is almost upon us. With the atmosphere clearing from the devastating nukes of World War III, the light is finally breaking through and life is slowly returning to the surface, offering a desolate forgotten world to be explored. But before this, let's trudge through the tunnels of the Metro once more and delve into the story so far in both Metro 2033 and Metro Last Light. We'll also take a look at the original novels Metro 2033, 2034 and 2035, which inspired the games, written by Dmitry Glukhovsky.

So, ready your gas mask and check your ammunition as we explore the story of Metro 2033. Be warned, there

are spoilers ahead for the game as well as the novel.

Metro 2033 is where our story starts, playing our protagonist, Artyom Alekseyevich Chyornyj. Artyom is one of very few survivors the original blasts of nuclear fire that rained from above, and although he was too young to remember, he was raised by his mother in Timiryazevskaya station. This was till the station was overrun by a horde of rats, which festered and attempted to feast on the inhabitants forcing the survivors to flee. Little did Artyom know this would be the last time he'd see his mother, who sacrificed herself to save him. Saved by Sukhoi, who becomes his adopted father, or uncle as Artyom calls him, he grew up in Exhibition station, known as VDNKh in the novel.

In the game, the story sticks to the novel, but there are some differences. The underlying theme is still survival and follows Artyom reaching the centre of the Metro to warn of the oncoming danger from the Dark Ones. The unfortunate reasoning for the Dark Ones being within the Metro however, is because of Artyom. As a child he and some friends dared to venture into the Botanical Gardens near his home station. There, he saw the sky for the first time, albeit at night, however in doing so after fear of being attacked by "monsters" they fled the station leaving the once sealed airlock open.

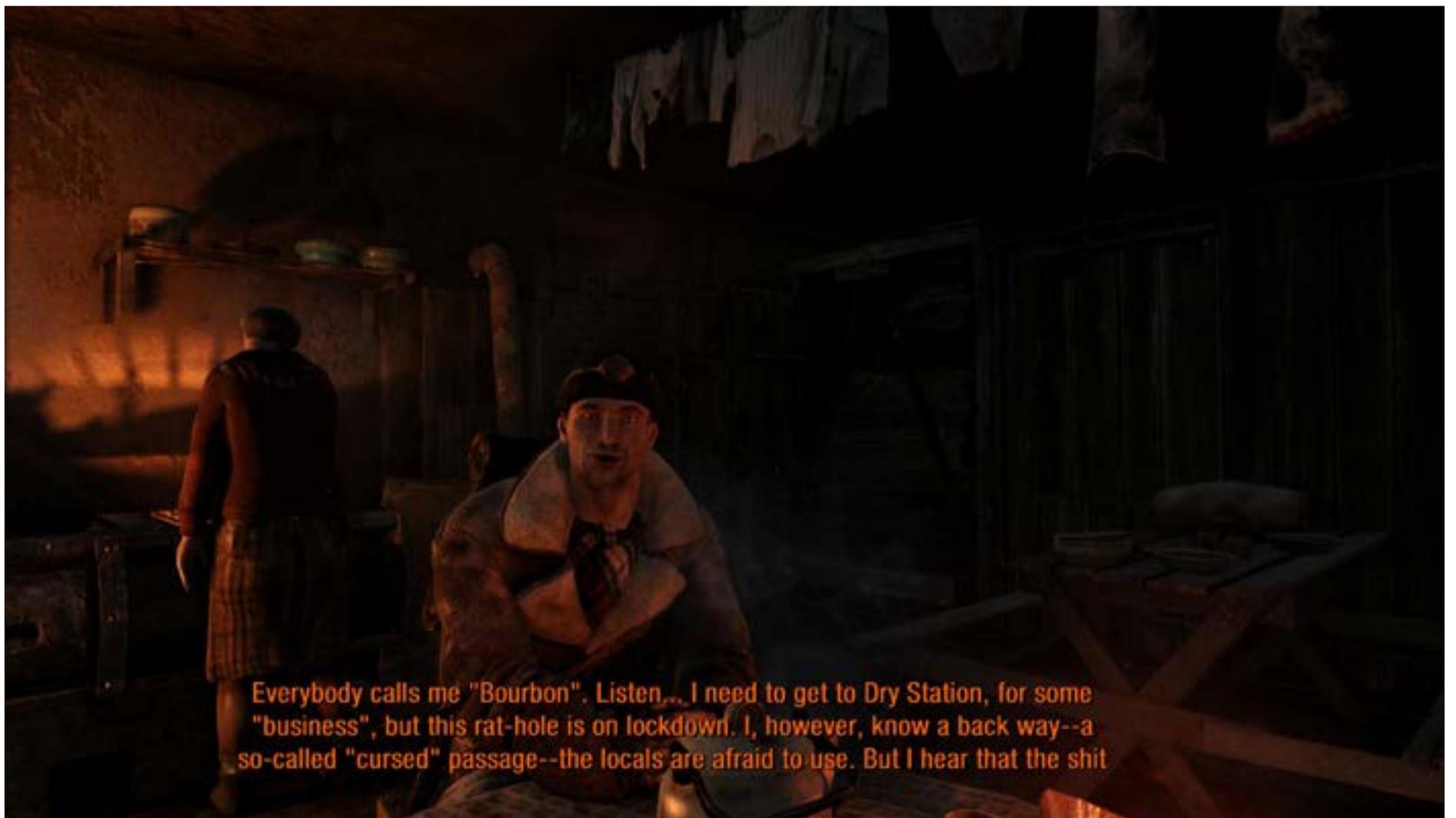
Metro 2033 the game is a story-driven, action-horror, full of gunfights, Nosalis and creatures alike in the depths of the Metro. The novel sees Artyom in a more grounded world: Readers

experience him spend his time working through guard shifts, sipping on mushroom tea and sharing stories of mind altering weed. In game what starts Artyom's journey is him fending off an attack of Nosalis alongside his uncle and a ranger called Hunter. This is when the two plot points meet between game and novel. Hunter is still key and after defending the station he makes it his duty to fight back at the Dark Ones living by the code "If it's hostile, you kill it." He then instructs Artyom if he is not back by morning to travel to Polis and warn of the incoming threat of the Dark Ones. This is the same for the novel, but instead of fighting off Nosalis,

Artyom and Hunter share a secret with one another: Artyom tells Hunter of the misadventure to the surface as a child and leaving the airlock open, and Hunter decides this is where the Dark Ones are "attacking" from and heads there. Just like the game, Artyom's story begins.

Although the game explores frightful Metro tunnels, with creatures lurking below and the threat of Nosalis around each passing station, the novel is rather tame in comparison. Creatures and Dark Ones still show, but Nosalis are not present in the novel, even so, the others are few and far between. The game is heavy

in atmosphere with horror in its environments and enemies. The novel delves more into the survival of humanity and the people Artyom meets. First of which is Bourbon, who is not met after surviving a bombastic caravan attack on the way to Riga station in game, but instead after rescuing his crew from a pipeline gas leak on the way towards Prospekt Mira. Seeing that Artyom was unaffected by the gas, he offers to pay him to accompany him. In both game and novel, the offer is virtually the same: cartridges, food and his weapon. The game has you explore the dead city on the surface, as for the novel, you journey through the





Metro across the Sucharevskaya line. Still, the fate of Bourbon is similar, although with no opposing threat from bandits and demons. Instead, it becomes a supernatural trip, experienced briefly in game, but instead of surviving, it seals Bourbon's fate as he perishes into madness and dies. Much less action-packed, but it is at this time, both in novel and game, that Artyom encounters the mysterious Khan.

In game Khan is shown as more of a spiritualist, leading Artyom through tunnels warning him of the ghosts of the Metro as well as guiding him through a passing anomaly. Khan is not

Metro Special Edition

as prominent as in the novel, but more is learned of Khan and his personality. Khan shares his last name, Aitmatov and sees himself as a wolf among jackals. Moreso Khan believes he is the last incarnation of Genghis Khan, hence the chosen name, and speaks more philosopher-like, and doesn't believe in the constraints of time. It's learned in the novel, that since the Metro follows a singular time, with lack of sunlight, the clock at the central station is shared between stations and is regularly maintained. It is of such importance to the Metro that anyone who interferes would be severely punished. Khan

does not believe in this, and that only the sun can provide true real-world time and says that time is different for one another, this is why it passes slowly for one and fast for another, for this reason he manages his own time and judges himself.

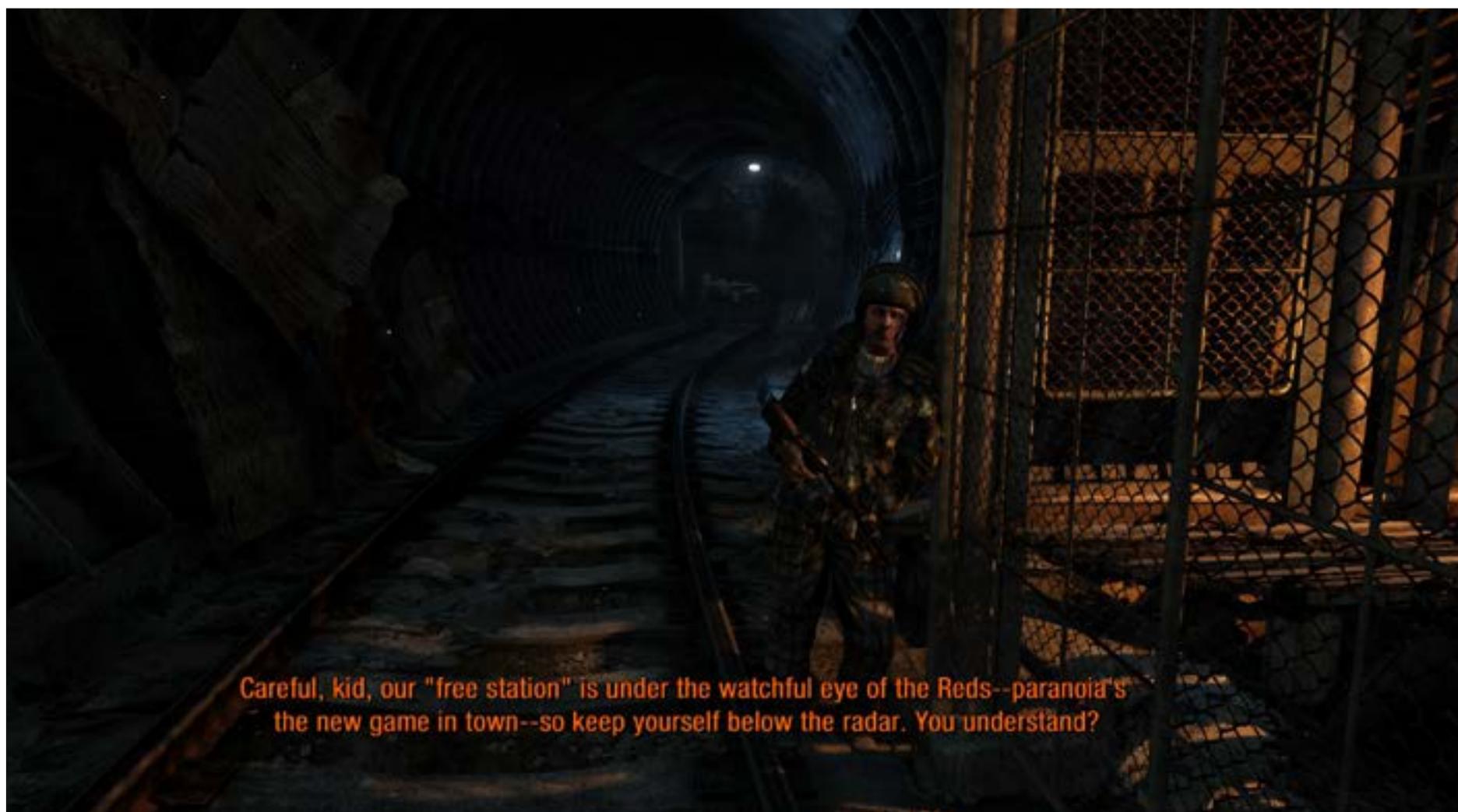
In the novel, Khan is first alluded to early on as the magician in the Metro by Artyom's friend Zhenya, but isn't met till later on after finding Artyom trying to drag Bourbon's body towards the nearest station. Joining Khan on a new route towards Polis, it is his encounter that leads to an unfortunate and heart-wrenching circumstance involving the

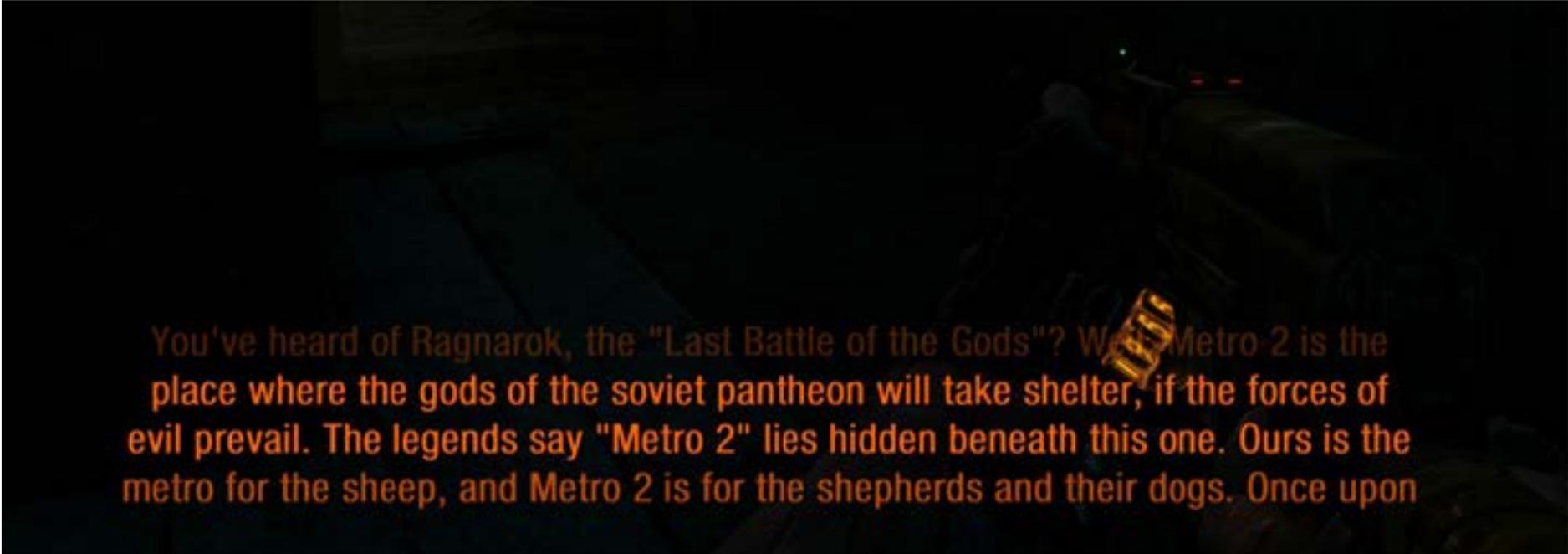
survival of inhabitants of a diseased station. After reaching a fork in the Metro, Khan convinces Artyom to stay with him. He could have stayed with the others, thinking survival in greater numbers, but instead followed Khan. This proved to be the right decision as the survivors were not heard from again. It is after this that he and another called Ace, who fled others and joined, are escorted to another station. While it's peaceful at first and Artyom gets to see a different way of life first hand, he soon gets separated after fascists attack.

Metro 2033 in both incarnations contain factions that run and

survive in the Metro. Only a handful are mentioned and are featured in game, but the novel explores these further. After all, the novel is more about the survival and security and these factions are a huge part of the society people have created within the Metro. The game features the fascist Fourth Reich, communist Red Line and capitalistic Hansa. The novel further expands and includes Revolutionaries who idealise Che Guevara, Jehovah's Witnesses and an encounter with a ferocious cannibalistic cult who praise a deity called "The Great Worm".

In game, Artyom finds himself in the frontlines of combat between the Reds and Nazis, still fighting over past ideology. It's an action-packed area, allowing for stealth or combat, but in the novel things are more grueling and believable and is also the first time Artyom kills. After the attack separating Artyom from Khan he meets an old man named Mikhail and his grandson, Vanechka at Kitai Gorod. As they travel through the metro they are caught by the Fourth Reich again, this time there was no escape. Fearing that Mikhail and Vanechka would be killed, Artyom in defence kills an officer. His companions are shot and he's captured,





You've heard of Ragnarok, the "Last Battle of the Gods"? Well, Metro 2 is the place where the gods of the soviet pantheon will take shelter, if the forces of evil prevail. The legends say "Metro 2" lies hidden beneath this one. Ours is the metro for the sheep, and Metro 2 is for the shepherds and their dogs. Once upon

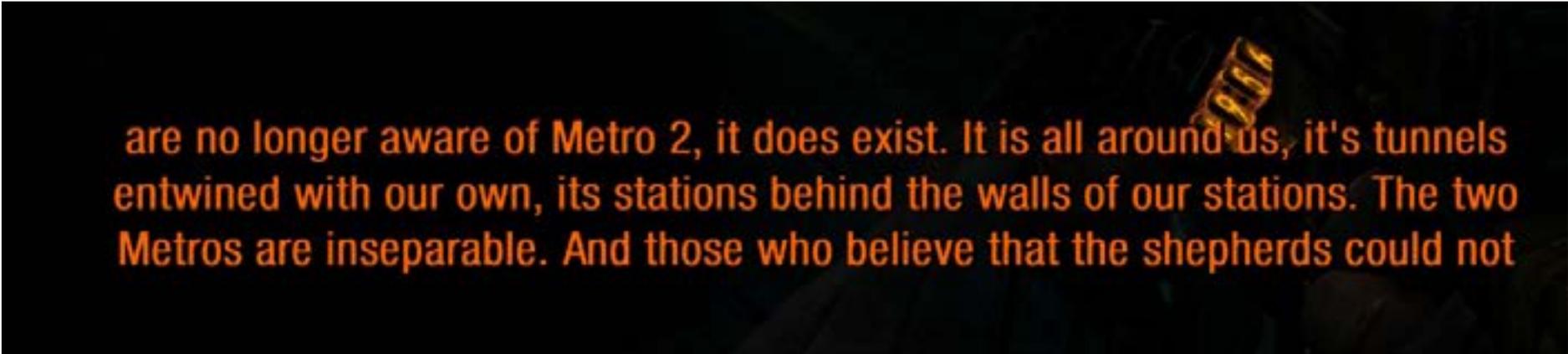
beaten and taken away for execution. Believing this is where he'd meet his end, Artyom is rescued by revolutionaries who storm the fascists station and escort him to Paveletskaya station, a station similar to the game's Cursed Station where Artyom and Khan defend against hordes of Nosalis and have to destroy the tunnels to stop more from entering.

The novel delves further into Artyom's journey through the metro. He befriends a man named Mark and bets in a rat race, in order to get visas

for passage through Hanza controlled stations, but loses, forcing them to shovel manure. Eventually he escapes through a hidden tunnel and he meets with the brothers of The Watchtower, a religious monastery which gives Artyom asylum and shelter. Although, this is short lived once again as he decides he must pursue his mission to Polis.

This continues in the novel as Artyom arrives at Polyanka station, greeted by two friendly men and a cat. There he hears about Metro-2, an underground subway system designed to

connect government buildings in case of disaster, which eventually leads to D6. As Artyom continues he passes the last tunnel eventually arriving at Polis where he is met by the leader of the Rangers, Melnik, known as Miller in the game. Bringing the news of the impending danger, Artyom is told to allow a day for the council to discuss. It's here the novel and game follow in the same vein as the Polis council decides whether to help, Artyom tells of his journey, the situation of his home station, Hunter and their fight to stop the Dark Ones.



are no longer aware of Metro 2, it does exist. It is all around us, it's tunnels entwined with our own, its stations behind the walls of our stations. The two Metros are inseparable. And those who believe that the shepherds could not



As a crushing blow to Artyom, they choose not to help.

Luckily for Artyom he has allies at this side and they help him search the great library for anything that would lead to D6. In the novel this is the first time he reaches the surface and experiences the post-apocalyptic ruins of Moscow first-hand, where the air has become unbreathable. Melnik and two stalkers, Ten and Daniel join him. Just like the journey in game, reaching the Library had little difficulty, but once inside things take a turn. Splitting up, they search the halls of the library looking for

anything that would lead to D6. The Librarians, mutated creatures within, are disturbed and attack, and although the group fight back Daniel is mortally wounded, impaled by a librarians claw. Artyom finds him bleeding out and in his dying moments he tells him to search his pockets for something he found that would help. Seeing a Librarian behind Daniel, he shoots through him not only killing the creature but Daniel too. Making his way back to Melnik and Ten, Ten is wounded as well and told they must return to Polis and Artyom is to make his way to Smolenskaya alone.

In contrast to the game, Artyom travels with the Polis stalkers at his side, but Daniel is known as Danial in game is a combination of Ten and Daniel. He is wounded by a demon that strikes through the library's main hall forcing Miller to take him back to Polis leaving Artyom to explore and find the documents to D6. Combat is brutal with Librarians scouring the areas stalking Artyom. Once found by the Rangers, Artyom again makes his way to Smolenskaya, which is the Sparta Base in game.

Plans are set into motion both in novel and game, to seek out

the entrance to D6 and launch the pre-war missiles on the lair of the Dark Ones. The game streamlines the destination of D6 and it is found with relative ease, with some encounters with Nosalis in between. The novel delves deeper and has the group head to Kievskaya station, a sparsely populated station in search for Tretyak, a missiles expert with knowledge of D6. Upon learning of the disappearance of children from the station, Artyom joins security officer Anton, whose own child, Oleg has disappeared. They go to patrol the adjacent station, Park Pobedy, which is supposed to be abandoned but is discovered to be now host to the cult of the Great Worm, a cannibalistic group of fanatics protecting the entrance to D6. They believe that the Metro-2 contains the worm and will devour anyone who enters. Artyom and Anton are captured by the cult and learn of their nefarious brainwashing and ritual. Fearing the end, they are rescued by Melnek and his stalkers. From here they enter the mysterious Metro-2 with lines to D6.

Discovering no such worm creature within D6, they do

encounter a huge entity, which is a large biomass boss-like mutant in game. In the novel it has psychic powers drawing its victims in and consuming them as they submerge themselves into it. While it is a threat to their mission, they manage to make it retreat by throwing an exploding flamethrower canister on to it. In game, the biomass has spread itself over the reactor within D6 and Artyom has to avoid amoeba pods that explode on impact. Using a crane, Artyom has to lift cells of the reactor start it, the biomass with its tentacles tries to stop, but once the reactor is started it too quells and retreats.

In both novel and game, once the team arrives at the command centre, the team splits and Artyom joins Ulman and travels back to the surface to setup the laser designator and point it to the lair of the Dark Ones. Before this however, in the novel Artyom asks to return to his home station of VDNKh only to discover that he was too late and that it had been overrun by Dark Ones, but fortunately his uncle is still alive and they share a reunion before Artyom leaves once more for the surface.

This brings us to the climax of the game, where Artyom and Ulman reunite with the rest of stalkers and Miller and travel to Ostankino Tower. In game they fight their way there, taking down demons and hordes of Watchers. Miller accompanies Artyom to the top of the tower, but is injured by a demon leaving Artyom to reach the peak. With the designator in place, the Dark Ones reach out to Artyom dragging him into his subconscious. This is where the game's morality system offers two conclusions. If positive choices are made throughout, then Artyom can choose to destroy the designator, saving the Dark Ones, realising that they only wished for peace.

The canonical ending called If it's hostile, you kill it, sees the Dark One's try to stop Artyom. Deep in his subconscious, Artyom hears Hunter's voice and runs towards him he hands him a revolver echoing his code "If it's hostile, you kill it", Artyom turns to face the approaching Dark One and kills it, bringing him back to consciousness on the tower. The missiles are then launched at the Botanical Garden destroying the Dark Ones. As for the novel, the ending that saves the Dark Ones

is mere fantasy and despite seeing visions of the Dark Ones reaching out to Artyom pleading with him, explaining that he is their chosen one and they wish only for peace, it is too late. The missiles launch and strike the heart of the gardens and Artyom can't help but watch in dread as the voices of the Dark Ones fade from Artyom's mind as they perish.

In the novel's epilogue, Artyom is stricken with guilt for his actions

and believes he is a monster and deserves death. It is not a happy ending, despite the belief of VDNKh that he is a hero and a saviour. By the end, Artyom has no choice but to continue his endeavours, believing that if he had tried to explain to the people of VDNKh what the Dark Ones really were he'd be mocked. Instead he chooses to live with the guilt, knowing that he allowed the Dark Ones to reach out, becoming their chosen one only to be their

destruction. This also the game's canonical ending. Artyom's story continues in the sequel *Last Light*, with redemption is in his grasp when it's learned of survivor, a young Dark One.

The story continues in part two: *Metro Last Light*, and its adaptation *Metro 2035*. As well as *Metro 2034*, a standalone novel sequel within the *Metro* universe.



# SO I TRIED... METRO 2033 REDUX

**E**ach edition of So I Tried... I will try a game that I have never tried before. Will I find something new to love? Will I find something new to despise? I'll take a full half hour, no matter how bad it gets or how badly I do, to see if this is the game for me. This time I went for the PC version of Metro 2033 Redux.

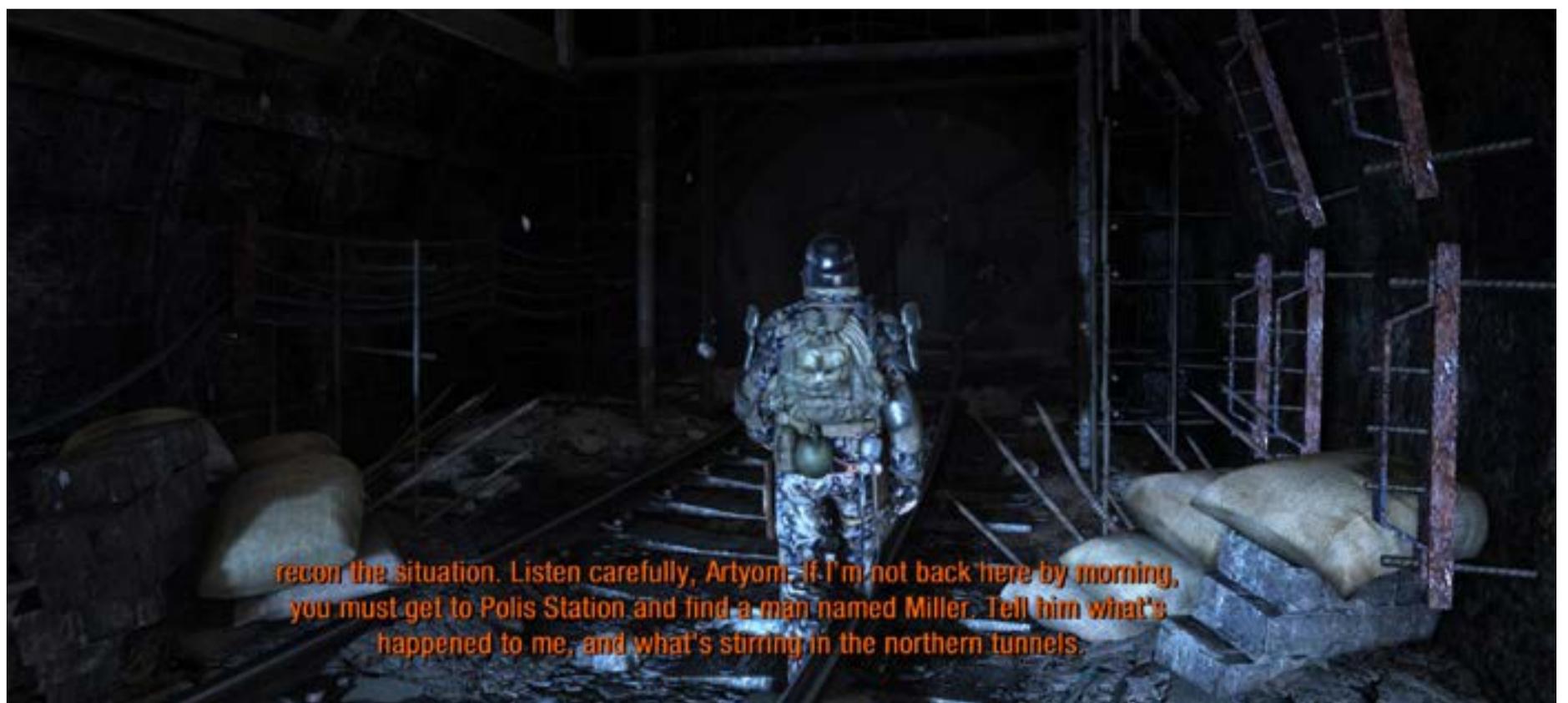
### What I thought it was

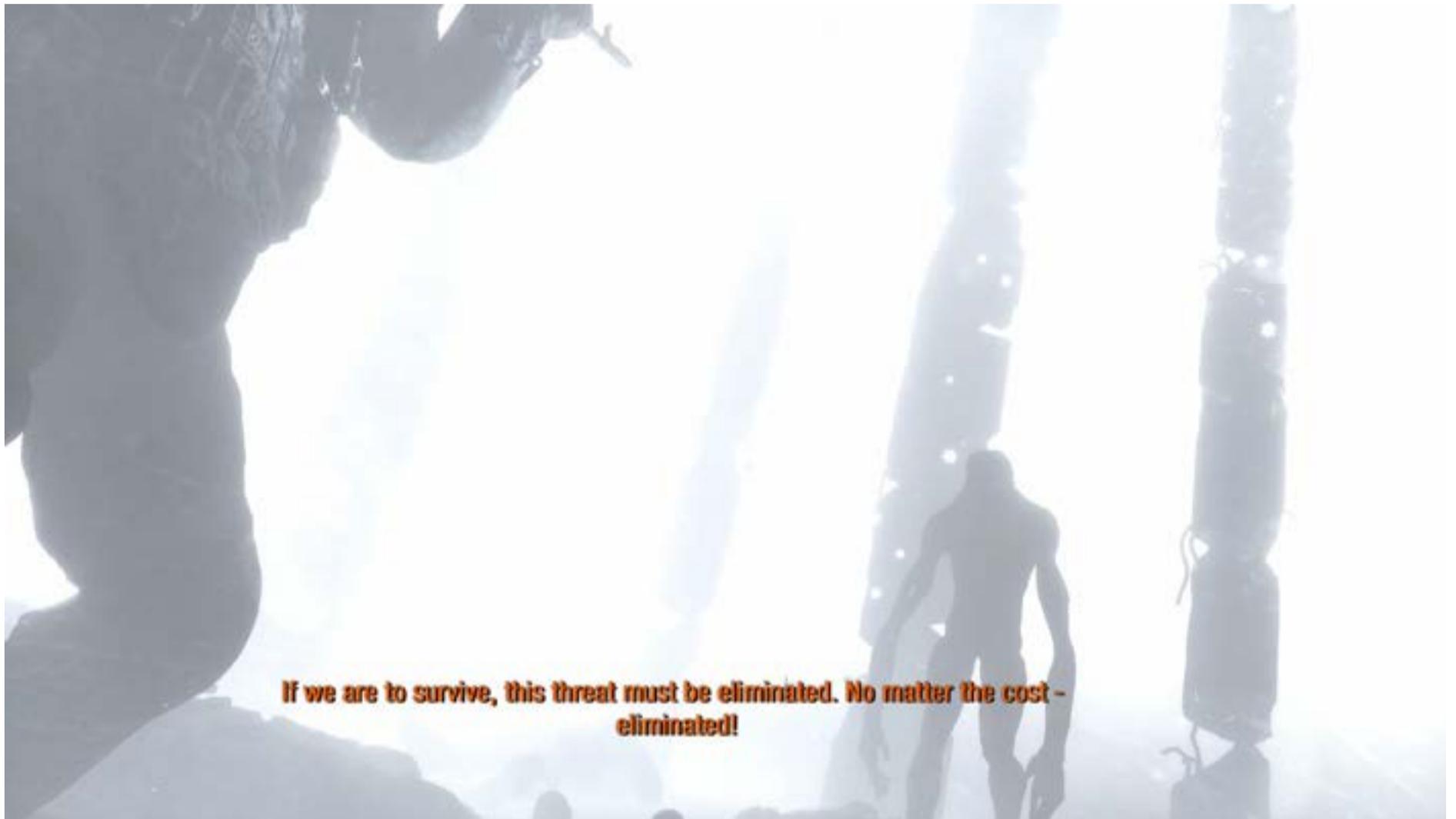
A dark, horror first person title based on a series of books set within the confined spaces of the Russian Metro system. I had the impression that it had some similarities with the popular S.T.A.L.K.E.R. series but that it was a more linear adventure rather than an open-world experience like those games.

### What it actually is

An atmospheric and stunningly realised first person shooter set in a fascinating post-apocalyptic world full of horrors. 30 minutes isn't a lot of time to delve into this heavily story focused game as I'd barely finished the introductory portion. But what an introduction!

You play Artyom, a man who, like everyone else, is trying to survive in a world devastated by





the repercussions of World War III. The game opens with you accompanying a ranger named Miller on an excursion to the surface to tackle creatures called the “dark ones”. This doesn’t end well, with Artyom and Miller being attacked by large mutant rat-like creatures before a large group of mutant characters were calling “demons” attacked, with Artyom appearing to be killed by a swooping demon before fading to white.

The game then cuts to Artyom’s room in a Metro station known as Exhibition where the game leads you around the location. This is where Metro’s

Metro Special Edition

atmosphere shines as each character you meet, every voice you hear and every incident you witness tells you everything you need to know about the sad state of humanity. From the scarcity of weapons to the abuse of people, the game manages to show you this without forcing it on you, simply exposing you to it as you are taken you through the station.

This culminates in a firefight as you take on a small group of mutants that are attacking the station via various tunnels and introducing you to another ranger, Hunter, who hands you a token to show Miller if

he fails to survive. He doesn’t and thus the main adventure kicks off, and that’s where my (just over) 30 minutes left me.

### **Will I keep playing**

Absolutely! The atmosphere is fascinating and I’m interested in the world that has been presented. I was always put off playing as I don’t really handle horror very well but it’s really not as bad as I was expecting. The enemy designs aren’t pretty and I can definitely see the potential there for me to freak out but I’m optimistic I can do this and I think it’ll be worth it!

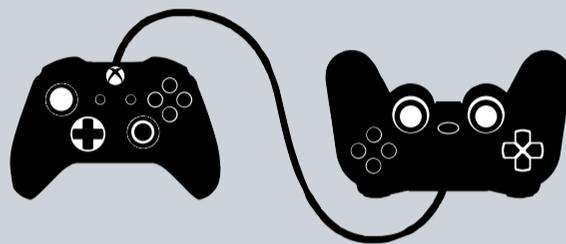
# METRO LAST LIGHT REVIEW

**Publisher:** Deep Silver

**Developer:** 4A Games

**Genre:** Action

**Platform:** Linux, Mac OS, PC, PS3, PS4, Xbox 360, Xbox One



**Release Dates**  
Out Now (Worldwide)

*By Kirk Mckeand*



Having missed the 2010 release of Metro 2033, I came into this sequel with virgin eyes. Beyond knowing that the game was a post-apocalyptic, first-person shooter, set in - and around - the Russian metro tunnels during the fallout of nuclear war, I didn't know what to expect. Guns? Yeah, guns would be in there, for sure - guns

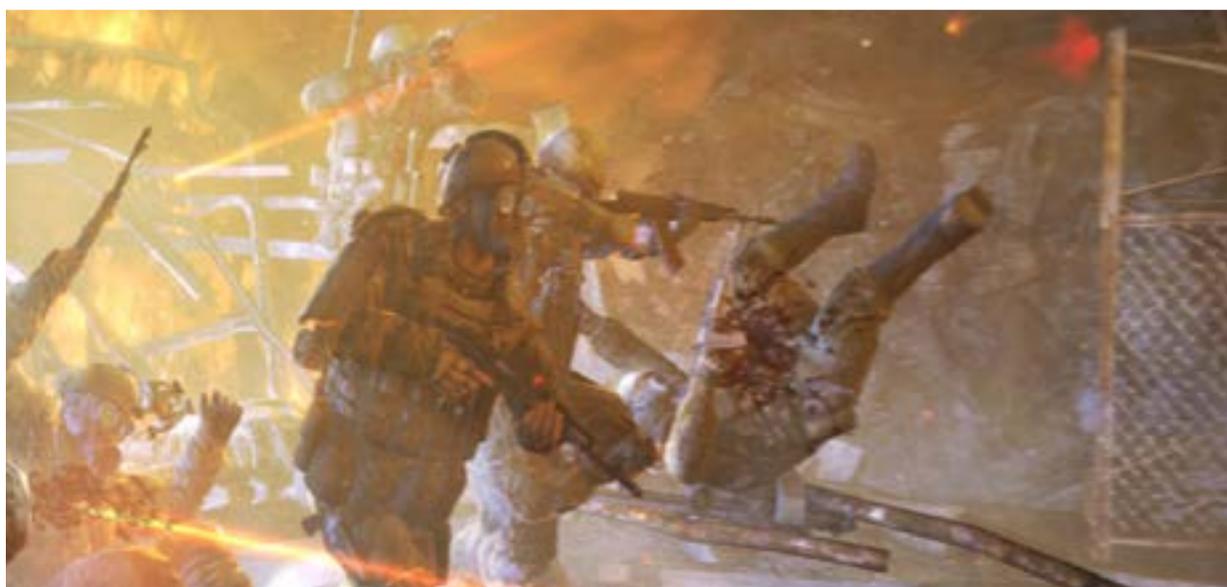
are awesome. I had also heard that the title contained stealth, and that, my friends, is my favourite genre.

Stealth is all about staying under the radar and taking people by surprise. So bravo, Metro: Last Light, you were never on my radar, and now my face is stuck in a perpetual state of shock and you have me in a chokehold.

This isn't stealth from the Metal Gear Solid - hide behind stuff - school of thought, though. This is Stealth 101 through the eyes of Sam Fisher - which makes a change from staring at them inside his hollow head because you were too close to a wall.

In Metro: Last Light, darkness is your ally.

Opposite to darkness, you also have light. Light is your enemy, but also your ally. Artyom - our protagonist - has a bit of a complex relationship with the electromagnetic substance, you see. One second he's popping off shots from the best pistol in any shooter, ever, to try and shoot out distant





bulbs to mask his approach. The next, he's using it as a shield against the - sensitive to light - denizens of the deepest depths of the metro tunnels.

Another situation when light is simultaneously Artyom's best friend and most hated foe, is when his enemies from the Metro Red Line are using head torches to search for him. On the one hand, the head torches highlight his enemies - he can see their exact location and he can also see exactly where their stupid heads are looking. On the other hand, if the light touches him he'll look a bit silly, crouch-walking as he is.

The stealth mechanics are great, and whether you're blowing out light sources with your mouth or shooting distant bulbs with awesome weaponry, the brilliant lighting only heightens the tension. When Artyom is completely shrouded in darkness, and he is surrounded by patrolling enemies, beams of light scanning and overlapping, even splitting and poking through cracks in scenery, it is magnificent.

Other lighting tricks, like strobing warning lights, and workmen welding machinery are also employed to dazzling effect.

Even when Artyom ventures out of the tunnels and onto the irradiated surface of Moscow, the lighting is consistently awe inspiring, and even more so at night, when the light of the moon reflects on the freshly wet floor. The game, visually, is just as comfortable with sweeping, expansive vistas, as it is with dark, dank corridors.

Considering it's a relatively linear game, Metro: Last Light, also manages to squeeze in a multitude of weather conditions, from raging monsoons, to lashing winds. The more visceral of these are massively convincing,



utilising some amazing sound design to make the wind whistle through your ears.

The sound really does add to the immersion, with there being many occasions where it'll send literal shivers up your spine - especially during some of the game's more supernatural sections.

The game has quite a few clever things to say about killing, and even death, but I'll let you discover those for yourself, and it has the tendency to make you wet yourself by sneaking in some ass cheek-clenching situations. Artyom will make his way through abandoned houses, where you'll hear footsteps, doors

slamming, babies crying, and many other horrible things that'll make you want yo' momma'.

Without actually being a horror game, or even trying to be one, it manages to trump the majority of actual horror games effortlessly.

The terrifying sound and the beautiful lighting are tied together perfectly by some brilliant art design. It's official, Metro: Last Light, has the best billowing cloth effect in any game, ever. It's all down to the little details, like the way water bubbles in a pan, or the way debris tries to escape from a ramshackle raft that you pilot across an underground river, or you might appreciate the

way flies and dust particles dance in cracks of light.

The level of immersion is unprecedented, and is helped along further by some clever visual tricks that are tied into the gameplay. The most important of these is the gas mask. You are solely responsible for finding new filters for when your stopwatch tells you you're running low on air, and Artyom physically screws them into place during play.

The visor of Artyom's gas mask gets covered in dirt, condensation and even the blood of the various creatures that attack him. The responsibility of wiping the mask is also yours. A tap of the

button causes our hero to wipe his visor, briefly smearing the various fluids across the plastic.

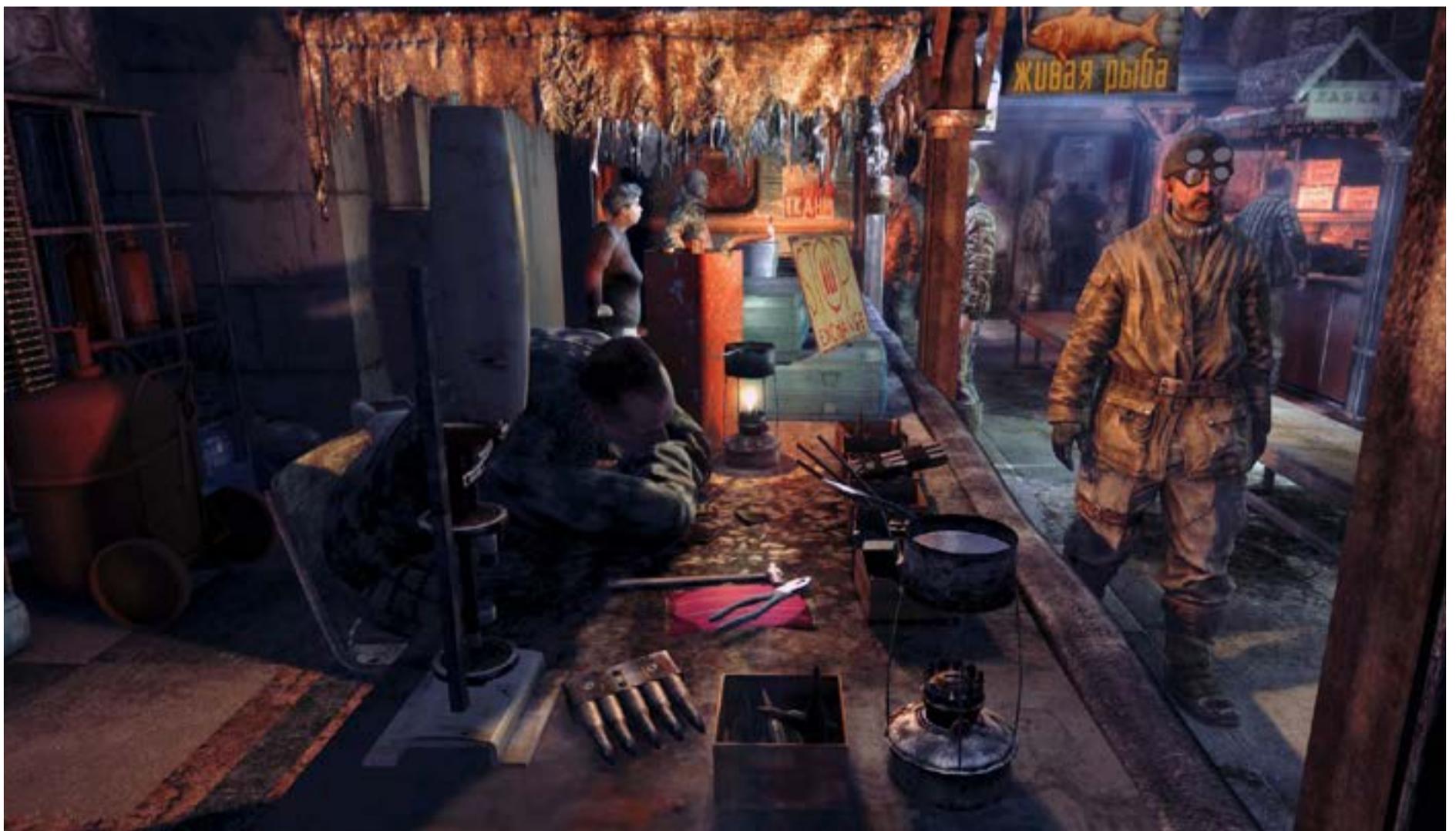
Along with this, your head torch must be manually charged by pulling out the charger, rendering you defenceless, and manually pumping it until fully charged. A compass can also be used, pulling you in further, instead of using any overlay to find your bearings.

These small details all collide and overlap to form an astounding whole. It's telling, really, that up until now I've barely mentioned the shooting. Because although the gunplay

## "These small details all collide and overlap to form an astounding whole"

is brilliant, the game is more than just another shooter. There are plenty of quiet moments during the story, moments of exposition, where the game forces you to slowly walk through residential areas, listening to snippets of conversation. Sure, you can just walk through, ignoring the refreshing, Eastern European cast. Or you can soak it up,

and bathe in the atmosphere. There are some brilliant conversations to eavesdrop on, like the elderly man teaching a group of children about animals that were alive before the war, via the medium of shadow puppets. One of the children announces that goats are scary, because they have horns and they aren't even afraid of light - with some of



## Metro Last Light

the creatures you face on your journey only vanquished with the aid of illumination.

The game does take the odd misstep during these sections, with a bit too much time spent on making sure every female in the game had breasts that have lives of their own - think of the cloths billowing, but with boobs. But in the grand scheme of things, it can largely be ignored, and just put down to a minor annoyance.

In many ways, Metro: Last Light, reminds me of Half-Life 2: stealth edition. It has the runaway section, the vehicle-oriented chapter, the escalating

odds towards the end, and it even has its own twisted version of Raveholm, with feral howls ripping through the night air.

Fighting against the mutated beasties isn't as immediately satisfying as pitting your wits against the fantastic AI, with a heavy focus on circle strafing and running backwards - inevitably into water. But it does serve to break up the game nicely, with the pacing pitched almost perfectly.

Against the human enemies you have many more options. You can extinguish the lights and

sneak past, completely avoiding conflict. You can sneak around, either punching everyone in the face, or stabbing them in the throat, depending on how mental you are. You can use the most satisfying silenced pistol ever to take head shots at them, quickly shooting the lights around the body, enveloping them in darkness. Again, you could use a mixture of these tactics, or, if you have plenty of ammunition, you can just shoot everyone lots of times. The shooting itself has a satisfying sense of feedback, with plenty of recoil on the weapons, and the bullets



# Reviews

## Metro Last Light





themselves ripping through light cover. The bullets ping and thunk off every object they hit and head torches smash, along with gas mask visors, as they're struck by the bullets.

Bullets are good for two things in the metro: making things dead, and buying things... like more bullets. There are two types of ammunition, you see, with military grade ammunition used to purchase either the regular ammo type for each specific gun, or to buy and customise other weapons. You can also load the special ammo into your weapon for extra damage, but you might regret it later when

you could have done with the extra rounds you could have bought with the premium ones.

Everything is down to the player - if you don't prepare properly, or if you aren't careful with your ammo usage, you will die. If you approach battles like an irradiated Rambo, your enjoyment will likely take a hit. If you play carefully, however, and actually plan each encounter, you will reap the benefits.

I came upon a patrol in a tunnel during my time with the game. There was a soldier by a fire, carrying a petrol can towards another group of enemies. I'll

let you use your imagination as to what happened next. There are many unique moments like this during the game, like the time when I was driving the rail car through the tunnels and jumped off to explore, only to notice enemies walking down the tunnel towards my position. I hid to the side, waiting for them to pass. And then it happened, "whose wheels are these?" one of the sentries called to his allies, alerting them of my presence. You need to forget traditional game logic, as Metro often delivers something completely unexpected. One area that could have done with some of the rest



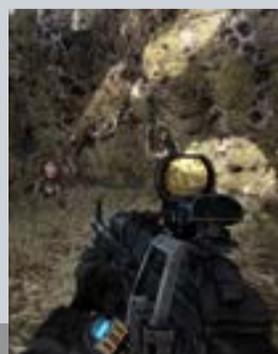
of the game's polish, is the clunky quick-select system. PC users will likely have no problem, but it's just down to the wealth of options available to the player, resulting in a clunky menu system. Once you get used to the system, it works fine, but initially it can feel a little cumbersome.

The lip synching is another thing that could have done with a bit more time, with characters' mouths often opening and closing randomly. I also came across a couple of minor graphical glitches in my playthrough. The funniest being when - fat Hitler-a-like - General Moskovin, decided to take a mid-air lie down during a conversation with one of his henchmen.

I really am clutching at straws here, though, as I thoroughly enjoyed my time with the title. More so than anything else I've played this year, in fact. I could see some people having problems with the game, if they're not cautious players. At one point I finished off a boss fight with one bullet remaining, and I can easily see many people running out completely. There is also a bit of a quality drop towards the end of the game - it also inexplicably introduces a new game mechanic in a

fight against a tank right in the closing moments.

The thing is, what the game does get right, it gets oh-so right. I mean, we're looking at a game that manages to even make set-pieces exciting again, and that's an accomplishment. If you're bored of straight up shooting, or are a fan of stealth, you owe it to yourself to play this game. I recommend it more than carrying a suitcase of bullets after the impending nuclear holocaust.



**Metro Last Light**  
**9.5/10**

# METRO THE STORY SO FAR (PART TWO)

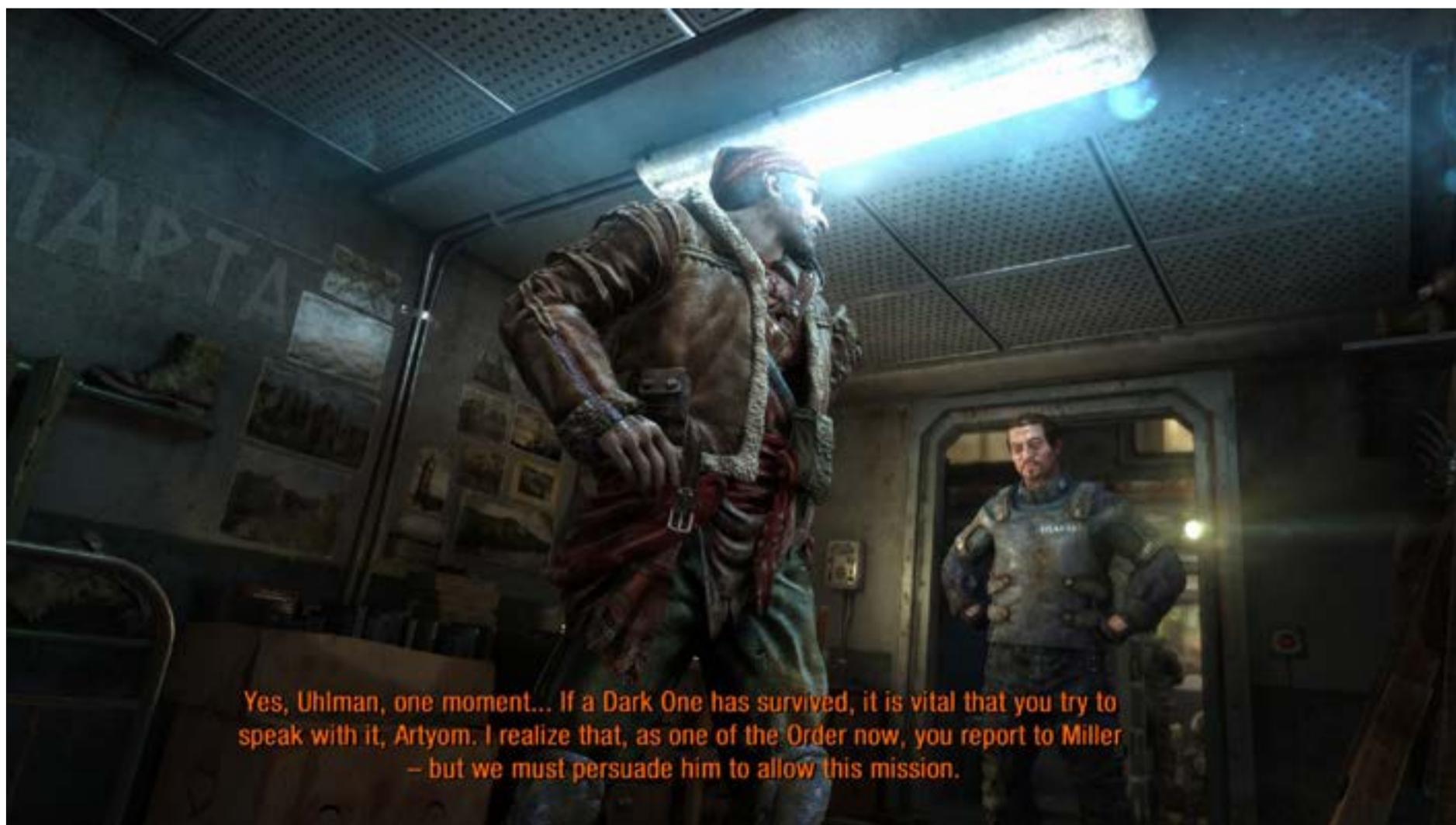
**O**ne year has passed since the events of Metro 2033. Beneath the ruins of post-apocalyptic Moscow, deep in the depths of the Metro system, life continues its struggle to survive and prosper. The so-called threat to humanity, the Dark

Ones, have perished in the destruction of their refuge in the Botanical Gardens by the forgotten missiles of D6 at the hands of Artyom and the order of Rangers.

With the Metro believed to be safe, humanity has other

plans. As predicted by the fading voices of the Dark Ones, who only wished for peace, humanity continues its path of self-destruction with the factions below.

Metro Last Light continues Artyom's story, while the novel



Yes, Uhlman, one moment... If a Dark One has survived, it is vital that you try to speak with it, Artyom. I realize that, as one of the Order now, you report to Miller – but we must persuade him to allow this mission.



2035, could be considered the adaption of the story in Last Light. While some story is lifted from 4A Games continuation, the novel explores other areas and plays out differently.

Metro Last Light follows on from the epilogue of 2033. The story begins with Artyom's recounting his journey to the surface as a child, he tells his side of story and how the world came to be after the destruction of Moscow. It is learned that Artyom's sorrow is not being able to remember his mother's face, but he grasps onto the memories of her kindness and care for him.

After this remorseful introduction

Artyom is back to his days of old, surrounded by other dwellers sharing stories next to a fire as they each stay on guard outside his home station of Exhibition.

Things take a turn and reality twists into a nightmare as Artyom's vision clouds and his comrades are attacked by Nosalises. Artyom kills them only for their true appearance to be revealed: his comrades. A Dark One then appears and grabs Artyom, but he is suddenly snapped back to reality by Khan who comments on his nightmares, saying that the Dark Ones still haunt his dreams.

A lot has changed over the year. Once forgotten D6 is now the home of the Rangers, of which Artyom is now a member. With Khan's arrival he informs him and the Rangers of the existence of a single surviving Dark One. There to try and convince their leader Colonel Miller that the Dark One is key to humanity's survival, Miller and others are in disagreement and decide that it must be eliminated as it is a potential threat. Khan contests, but is forced to leave, calling to Artyom to save the Dark One and bring an end to the nightmares.

Artyom alongside Miller's



daughter, Anna, is tasked to go the surface and hunt down the Dark One. Upon reaching the surface and tracking its last known whereabouts, they discover it is merely a child. Conflicted with this knowledge he tries to reach out, but is rendered unconscious by the creature. In this time, Artyom is separated from Anna and is captured by fascists of the Fourth Reich. Beaten and taken to their base he is to be interrogated and no doubt, executed.

Fortunately for Artyom an enemy of his enemy is a friend. Captured along with Artyom is

Red Line soldier and communist, Pavel Morozov. They both help one another escape the fascists, going through spiderbug-infested tunnels and crossing the wasteland above towards the Theatre station, which appears to be under the control of the Red Line. It is here where Artyom is betrayed by Pavel and taken to the communists base. Discovering that Pavel was a high-ranking officer of the Red Line, he is interrogated. It also turns out that Artyom discovers Lesnitsky, a Ranger who previously was a guard at D6 is really a spy working for the Red Line and has stolen bioweapon samples. Able to

escape from the communists with help from the sympathetic son of Chairman Moskvina, leader of the communist faction, Artyom makes his way through the ventilation system of communist base.

While escaping through the ventilation system, he overhears the nefarious plans of Red Line's head of intelligence, General Korbut, who wants to overrun D6 and take it in order to rule the Metro. With this knowledge, Artyom needed some way of getting back and warn of the impending attack. Using means of force or stealth, Artyom arrives at Revolution Square

and meets an old friend, Andrew the Blacksmith, who assists Artyom by giving him use of a railcar called Regina. Andrew advises him to get to Venice, the flooded Metro station and find Woodpecker who can help. The journey becomes perilous even with the railcar as Artyom encounters more spiderbug liars, watchers hunting the surface broken tunnels and bandits along the way.

Upon arriving at Venice, Artyom discovers Pavel is there too at one of the station's brothels. He overhears word of a potential threat to Oktyabrskaya station, and after chasing down Pavel through the warehouse of

Venice he is able to grab him at knife-point. Pavel reveals he knows the location of the Dark One and is on the brink of caving and assisting Artyom to get to Oktyabrskaya. However, Simon, a local law enforcer finds the two and inadvertently allows Pavel to escape. Simon after learning of Oktyabrskaya station assists Artyom to reach the surface, and tells him to go through the marshes to reach a church outpost for assistance in helping Oktyabrskaya station.

Traversing the marshes, stalked by a Demon and fighting his way through Amphibians, ferocious large-sized shrimps, he finds a small cable-ferry required

to cross the irradiated waters. Discovering it requires fuel, he heads towards a wrecked airplane in search of any. In his search he is hunted by the Bog Shrimp, the largest of the Amphibians and holds it off long enough to find the fuel he needs. After refueling the cable-ferry it heads towards Artyom, in what feels like a lifetime, he must defend himself from the Bog Shrimp till it arrives. While keeping the creature at bay, the Demon stalking him swoops in and attacks the Bog Shrimp, giving Artyom time to get onboard the ferry and escape.

As Artyom makes his way towards the church he finds



a message from Anna saying she and the Rangers are the. Pushing onwards, he reaches the church only for the path to be blocked by the return of the Bog Shrimp. With aid of the Rangers, the creature is defeated and Artyom heads inside.

After getting some well needed rest and recuperation he has an intimate moment with Anna, who no longer doubts him and joins her and the other Rangers to plan their next move. While discussing plans to go through the churches catacombs to reach Oktyabrskaya station, conversations are cut short as the doors to the church

are blown open and they are invaded by the traitor Lesnitsky. Pinned by collapsed debris, Artyom watches helplessly as Anna is taken hostage.

Knowing he must save Anna, Artyom goes through the catacombs and through the caverns of the undercity. It is no easy task as the area is now home to a nest of Nosalis and worst of all, an armoured Nosalis rhino called Big Momma, which is believed to be the cause of the supernatural occurrences throughout the caverns. Able to narrowly avoid being crushed by Big Momma, Artyom baits the creature in to charging

in to pillars supporting the cavern, after multiple shots, he manages to put Big Momma down for good. Unfortunately for Artyom, this has come at cost as the cavern around him collapses engulfing him in water from above.

Dazed, but alive after being dragged through waters, Artyom awakes inside the Metro and continues onwards to Oktyabrskaya station. When he arrives, he is too late and the Red Line has already paved through the station, infecting the residents with a form of ebola. With many infected civilians killed by the Red Line,



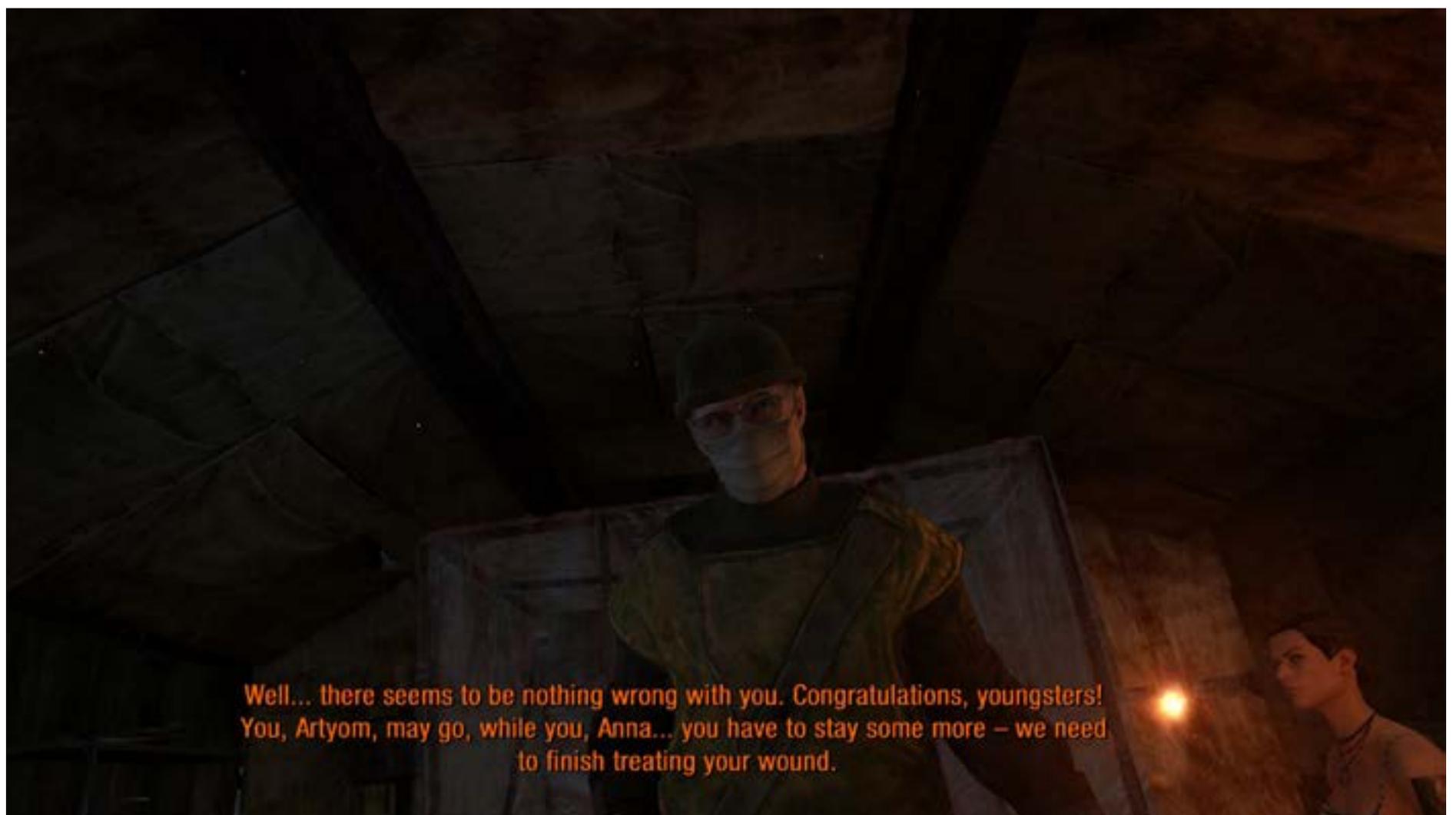
the station almost becomes a burning cinder with soldiers scouring what's left. When Artyom reaches the end of the station he encounters Lesnitsky holding Anna hostage. Forced by Lesnitsky to remove his gasmask or Anna would be killed, he complies. Lesnitsky then throws Anna towards him and escapes, while the pair with risk of being infected, they get to Koltsevaya, where they are saved by Hanza soldiers and met by Khan.

Quarantined and feared to be infected by the virus unleashed by the Red Line, they are fortunate to be tested negative.

Artyom is accompanied by Khan to a supernatural place in the Metro called: The River of Fate, which is where Artyom sees a vision of the Dark One onboard a train. They now know their next objective. By railcar, Artyom and Khan engage with the train holding the Dark One. In an explosive rescue, the Dark One manages to break from its cage and show Artyom a vision of his mother and childhood. Compelled by this, knowing he is not a threat, he helps the Dark One get to the Sparta Base on the surface. It's here where the young Dark One's powers assist his treacherous journey back on the surface. When

they reach the Sparta Base, it has been overrun by the Red Line soldiers lead by Lesnitsky, alongside disguised Rangers. This time with help from the Dark One, Artyom is able to combat the soldiers and subdue Lesnitsky. In this moment the Dark One takes hold of Lesnitsky and shows a vision of the ensuring plan of attack to D6. Artyom has a choice to retribute and kill him or knock Lesnitsky unconscious, a choice which will affect the fate of D6.

After learning of the Red Line's plans, it is learned that Pavel has been entrusted by General Korbut to carry out a mission at



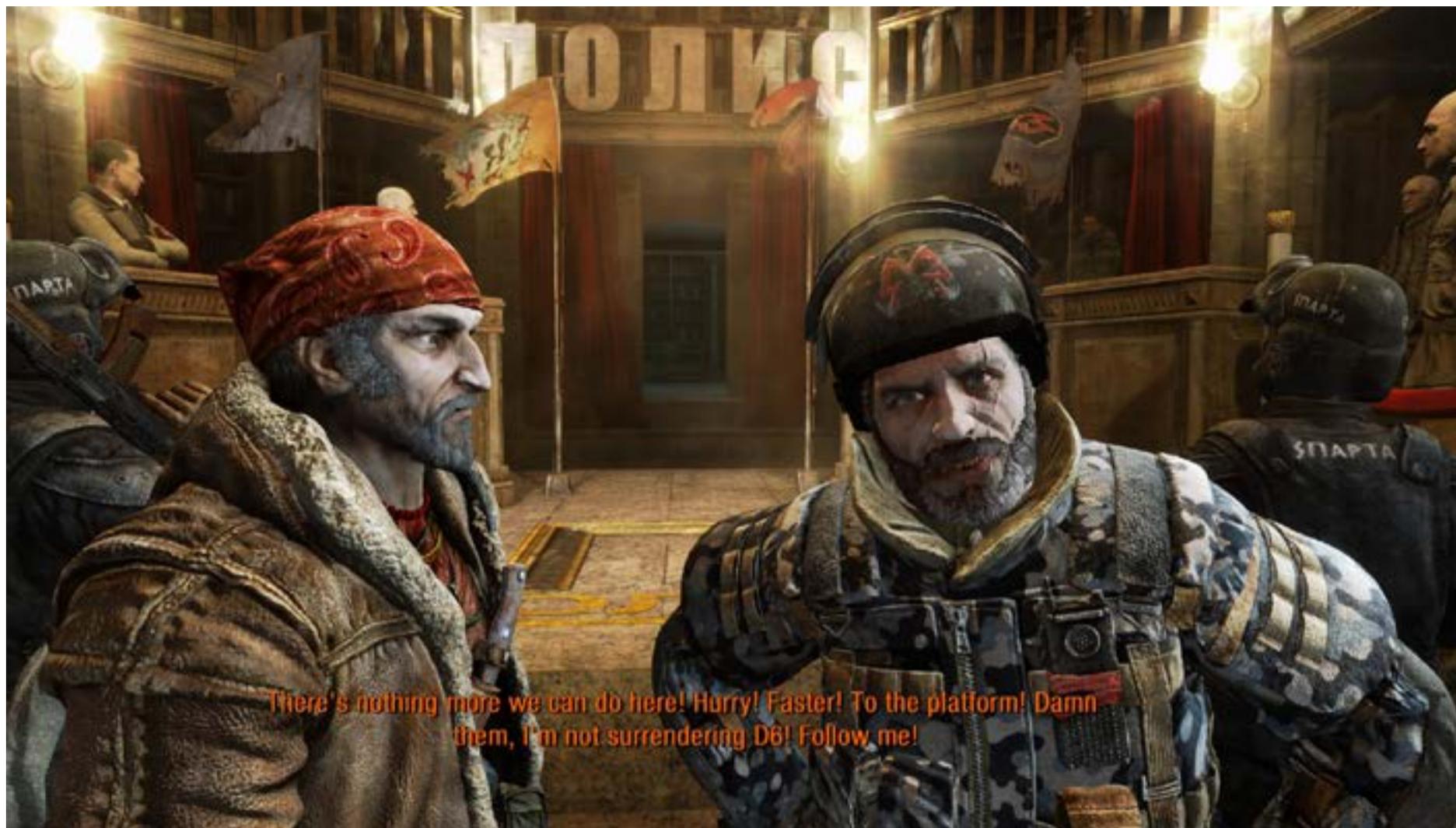
Red Square, so Artyom heads there to confront Pavel. While crossing the remnants of the dead city Artyom is surrounded by Pavel and his men, but the Dark One intervenes saving Artyom. Pavel retreats and tries to take Artyom down, hitting back, Pavel is wounded and Artyom has his chance for revenge. As with Lesnitsky, the Dark One steps in and shows Artyom a vision of Red Line planning to use their remaining bioweaponry on D6 during a peace conference in Polis. At this moment, both Artyom and Pavel are pulled into a supernatural graveyard of Damned Souls, the Dark One

gives Artyom the choice to save Pavel or leave him to the grasps of the damned. Morality is again questioned and if forgiveness is given to Pavel, Artyom provides him with a filter for his gasmask.

Artyom leaves the Red Square and goes through the Gardens towards Saint Basil's Cathedral and to Polis to stop the peace conference. It's a dangerous endeavour which leads to combat with a large mutated bear, but with aid of the Dark One and controlled Watchers, the bear flees allowing Artyom to reach the cathedral.

At Saint Basil's Cathedral, Artyom is reunited with Khan and Miller. Upon seeing the Dark One, Miller wishes for it be killed, but Khan intervenes. They are told of the Red Line's true intentions and make their way to Polis. When they arrive talks have already begun with Moskvina only in attendance to draw out the Rangers from D6, leaving it unguarded so Korbut can assemble his army to attack. The Dark One takes hold of Moskvina forcing him to reveal that he was manipulated by Korbut and that his brother was murdered for personal gain and power. This gives time for Rangers to form a





defence against the Red Line and the battle for D6 begins.

The battle for D6 is fought hard with devastating consequences and where the morality and choices made define the ending. C'est la Vie, known as the bad ending, will result in the destruction of D6. With D6 overrun by the Red Army, Korbut boasts that it is over, but at this point, Miller orders Artyom to engage the self-destruct system. D6 detonates and the explosion engulfs the bunker and Metro 2. Artyom perishes in the act, taking the lives of the Rangers and Red Line. In the epilogue, years have past and

Metro Special Edition

Anna tells the story of Artyom's bravery and sacrifice to his son and how he saved the Metro.

Redemption, the canonical and good ending, sees Artyom still given the order to set off the self-destruction of D6, but he is stopped by the Dark One. It tells him that there is no need for that. What commences is a scene where the Dark Ones return, surrounding the Red Line and tearing them apart. After the victory, Artyom reveals the casualties of the battle, with Uhlman dying, Miller becoming wheelchair bound and Khan disappearing entirely. In the epilogue,

Artyom is seen in a field with the Dark Ones and the young one tells him that it is better if they leave, but they will return one day. Artyom expresses acknowledgement that they will meet again and that maybe, they did earn their forgiveness.

By contrast, in the 2035 novel the Dark Ones are not present, due to their destruction during 2033. Instead, it follows on from the the battle for D6 in Metro Last Light. It follows Artyom's story once more as tries to live a normal life in VDNKh after leaving the order. He's now married to Anna, despite Milnik's disapproval. Artyom's mind is

now focused on a transmission he heard from outside of Moscow. With his status of hero diminished, believed by others as insane due to the Dark Ones Artyom is convinced of what he heard from the surface. Determined to find the source, he explores the surface daily, reaching the highest points to try and establish contact. The Metro itself in this time also goes through change. The factions go through reform. The Fourth Reich tries to become more welcoming while still concealing its horrific acts, the Red Line communists suffer an epidemic causing famine across its stations, and the

Rangers become close with Hanza after the defence of D6.

Artyom's journey still takes him through the Metro and in doing so, he encounters Homer and Sasha from 2034. It is indeed discovered that humanity does exist outside of the Moscow Metro and that World War III is still ongoing between the East and West. From this, Artyom's journey has him discover that the remnants of the Russian government is still in power, influencing the Metro factions from behind the scenes. The inhabitants of the Metro also discover a similar revelation after the Polis Chairman plays

a radio broadcast from New York. The Chairman then proclaims that Polis will unite the Metro to defend against the West. However, other powers at Polis threaten Artyom and he flees Polis with Anna. Still determined to leave the Metro, Artyom returns to his home station, but fails to convince the residents to join him. It is decided that they must leave the Metro and depart east towards Vladivostok. This bridges the gap between novels and games bringing us to Metro Exodus.

But what of Metro 2034? It wouldn't be wrong in thinking it would continue from 2033



as a direct sequel, but 2034 is a different story altogether. It does not follow Artyom's journey and instead follows the stories of other Metro survivors. Hunter who was believed to have died in 2033, returns but is broken and traumatised by the Dark Ones revealing his more twisted cold blooded nature.

Finding himself at Sevastopolskaya Station, he takes mantle of border guard. The inhabitants of the station are at constant threat of attack, with their fate dependant on the supplies they hold, including weaponry, food and other provisions. The caravans that

the station relies on mysteriously lose communication to the station. With scouting parties sent to investigate going dark as well, Hunter decides to take it upon himself to lead a group in one last ditch effort to find the missing caravans. He is joined by a young guard Ahmed and Homer, an old writer seeking inspiration. They are later joined by Sasha, a young scavenger who is saved by Hunter and Homer after her father's death. Metro 2034 delves deeper into the inhabitants of the Moscow Metro and explores the mental toll of humanity's pursuit to survive.

Metro Exodus brings Artyom's story to a conclusion, taking place after the books in 2036. The story follows from the Redemption ending of Metro Last Light. Humanity has begun to rise from the Metro and inhabit the surface once more. Artyom and his wife Anna, as in the ending of 2035, leave Moscow and head towards Vladivostok in the far east to start a new life of freedom.

Metro Exodus arrives for PC, PlayStation 4 and Xbox One, 15th of February.





# METRO 2033 DIARIES

**F**irst released in 2010, Metro was a game series I pretty much ignored. I didn't even know it was based on a book series by Dmitry Glukhovsky, because it looked far too much like a horror game than I liked. I knew it took place in Russia after a nuclear winter, and in the underground train tunnels, but other than that I let it pass me by.

Well, you can't write about games without constantly being told about the great ones, and Metro is something that just kept coming up. I caved and bought a Metro Redux bundle in the Steam Winter Sale in 2016, and had been waiting for a reason to play them. Well, having finished the Red Faction and Splinter Cell franchises, I decided to

Metro Special Edition

make it my newest diary series, because there's only two games. Until Metro Exodus comes out...

I'll be playing on Spartan difficulty because, as I mentioned, I'm not big on horror.

So, join me on the trip into the Moscow underground as I try to avoid being killed, eaten or worse...

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The year was 2033, two decades after the world had come to an end. Thousands of people had managed to escape to the metro tunnels beneath the city, so civilisation was continuing, albeit not exactly as normal.

Miller and I were climbing a ladder, on our way to either save or destroy what remained of the world. The ladder gave out as I reached the top, but he grabbed me and helped me up. We caught our breath before moving out, where I opened a large shutter for us to get through. I restocked at some lockers and reloaded my weapon, before we headed for the surface, making sure to put on our gas masks first.

At the top of a staircase were the remains of a tower building, which unfortunately was infested with mutants known as watchers. Rat-like in appearance, but the size of full grown men, Miller and I gunned down several of them before exiting the building. He

radioed to another squad as we carefully made our way to a rendezvous, when suddenly they tried to run me over.

My relief at Miller pulling me out of the way was short lived, as a horde of watchers began stampeding past us. Then they realised that they could eat us, and many turned to attack. I quickly ran out of ammo, and was knocked down by one. I managed to escape it's grasp, when one of the rangers shouted "Demons!". I scrambled for cover, but one of the flying things flew right at me, it's teeth ready for my flesh...

Meanwhile, eight days earlier: Artyom woke up and decided to look through his collection of postcards. His stepdad came along so that I could go with him to meet Hunter, his friend and member of the Spartan Order - the best of the best. We had a little walk through Exhibition, the station they called home, and through the infirmary. Apparently, the current patients had been badly hurt by "The Dark Ones" - those that weren't injured had been driven insane.

We reached the front door as someone on the other side began to knock. The

two guards thought it was mutants, before being told to open it up - mutants wouldn't knock. Hunter came in and gave me a postcard, then had a chat before suddenly, there was a strange noise. Mutants had broken into the vents.

Arytom's dad told me to grab a weapon, so I did - retrieving a revolver from the nearby locker. We grouped together, and the door guards ran to protect the infirmary, as nosalis began appearing at the ventilation ducts. We took out a few, but soon the vents were opened and they began pouring through.





It was close, and I got bit more than once, but soon enough they were all dead. They looked like smaller versions of the watchers, but before I could stop for a good look at them, someone burst through from the infirmary. Dark Ones had destroyed the guard post.

We ran through Exhibition, reaching the guard post where men lay dead or dying. Hunter steeled himself, handed me a necklace and told me to take it to Melnik in Polis. If he didn't return, I had to report the current situation at Exhibition. He wouldn't return...

Artyom was woken by his friend Eugene because I had to get to the caravan. We were leaving for the neighbouring station Riga. The caravan was taking supplies, but my reason for joining it was to use it to get to Polis, and fulfil my promise to Hunter - tell some guy called Miller what the Dark Ones were doing.

I picked up a note and some supplies before heading for the armoury to get loaded up. I was going to guard the caravan, so I needed a weapon or two. As I made my way through Exhibition, I listened in to some conversations and knocked on

some doors, actually interrupting a couple getting busy.

Entering an assembly area, a man told me about his sick child and asked me for something. I didn't realise this until I was already handing over a couple of High Grade Military rounds. A short distance away was the armoury, where I was given a bastard gun (so-called because it overheated far too quickly), some ammo, medkits and a gasmask.

Into the next chamber, Boris summoned me to a handcart, and instructed me to take a seat next to Eugene. Someone

joined us at the last minute, and we left for Riga. As we travelled, I couldn't actually see what supplies we were delivering anywhere on the cart, and we weren't escorting another handcart...

We reached a checkpoint, and they told us that we had to take another tunnel due to a tunnel collapse near Alexeyevskaya. So they opened it up, and we went in. Since the new guy had been pumping the cart the whole way by himself, a short distance in the guy next to me was told to pump as well to get through this creepy tunnel faster. Then Boris and the new guy started commenting

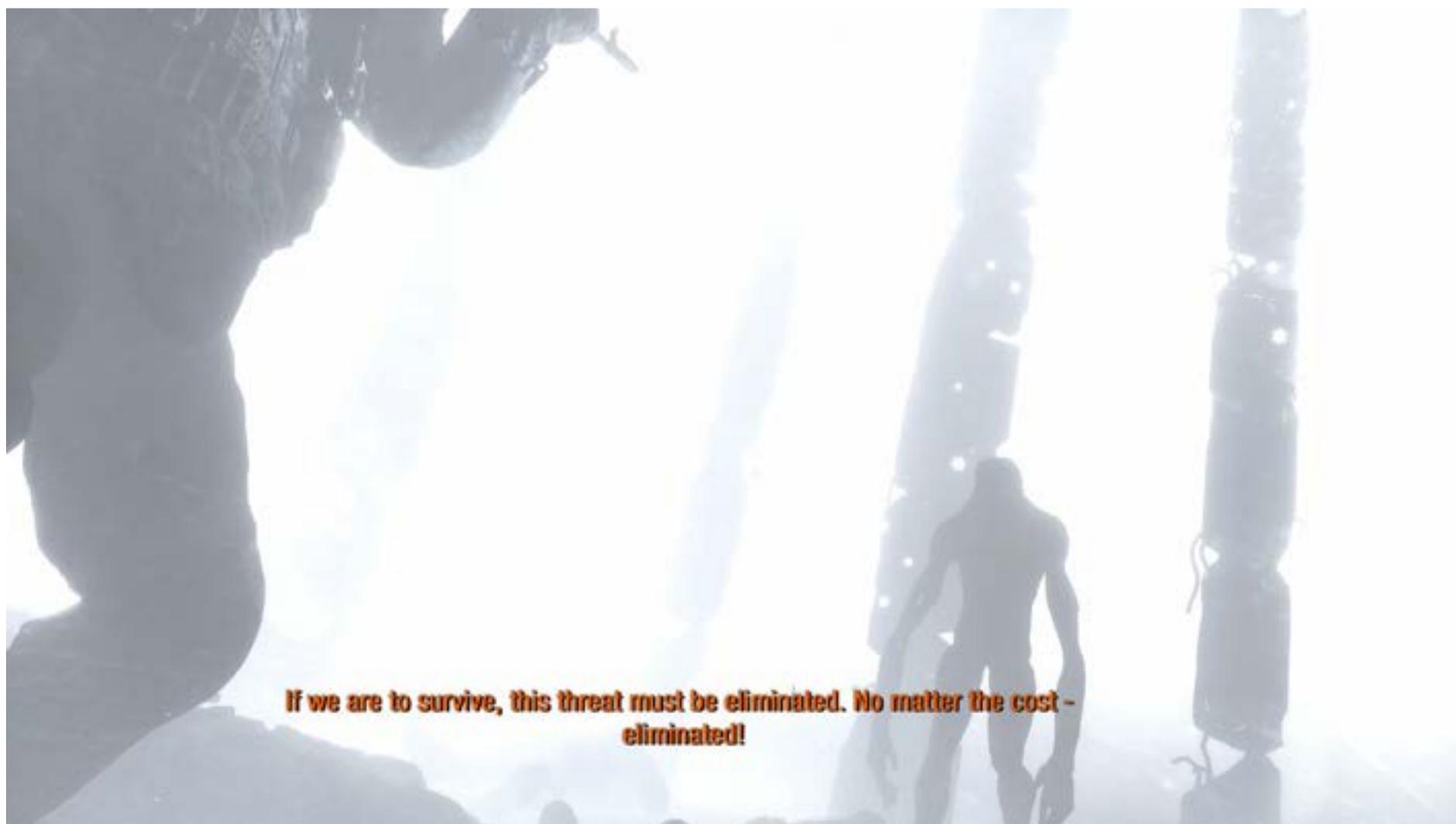
about a "whispering" - and an anomaly began to chase us as they became unresponsive. I pulled the trigger on my rifle to shoot it, but there was a flash of light and I was transported to a white space.

Someone was firing at a being that I can only describe as a bulked up Grey alien (think a Roswell alien who has never missed arm day in his life), most likely one of those Dark Ones. Seemingly immune to bullets, it did something to him and he collapsed, joining a couple of other people on the ground, and then touched me. It stopped after a few seconds, then began to walk off - where

it was shot several times in the back and dropped to the ground.

I awoke in my seat on the handcart, and spotted some mutants at the opposite end of the tunnel, heading for us. I woke Eugene, and he began pumping the handle to get us moving, while I provided covering fire. Unfortunately, I didn't have many rounds, and several nosalis began leaping aboard the handcart. One of them grabbed the new guy - glad I didn't learn his name - and eventually Eugene tossed me a shotgun.

After blasting several more nosalis, Boris woke up and laid



**If we are to survive, this threat must be eliminated. No matter the cost - eliminated!**

down covering fire with me as we sped towards a checkpoint. Unfortunately, a nosalis dropped behind me and knocked me down. I quickly lost my grip on the handcart and fell onto the ground, just managing to scramble into a gap for safety.

More nosalis raced after the handcart, ignoring me, so I left the hole and ran after the handcart. Bullets were flying past me, and I did my best to not take it too personally. Boris, Eugene and the men at the checkpoint called out to me, and I made it to the platform they were on just before a jet of liquid fire burst out from the flamethrower one of

them was manning. In moments, the mutants were dead, and we went on to Riga for a drink.

Some time later, after multiple toasts to me for saving the day, I kinda of... wandered off? Nobody said bye, and being a silent protagonist I didn't say anything either. I grabbed some loose ammo-money and went exploring, finding an armoury downstairs, and that the station was on lockdown. It would be difficult to get to Polis in a timely manner if I was stuck in Riga.

A kid told me to pay him, and he'd take me to someone who wanted to talk to me. I decided

against this, and continued exploring. I gave an injured man a bullet, and he blew a raspberry at me, making me regret it. A bit more exploring, I came across the one who wanted to speak to me, Bourbon who had to get to Dry Station. Since I was apparently immune to anomalies, he wanted me to accompany him through a back route out of the station in exchange for his AK-47. Also, it was a "cursed" passage, so it had that going for it.

Before leaving, I went back to the armoury and put a longer barrel on my revolver. On the way back to Bourbon, I met



All right, boys! Let's drink to our friend, Artyom, who goes right through monsters and anomalies alike! To Artyom!



Nikki, the local prostitute from the way she asked for money with the promise of sex. Since this was Artyom's first time away from Exhibition, of course I took her up on the offer. She led me into a cosy room a short distance away, and told me to close my eyes...

When I opened them again, a bloke headbutted me, and they both took all of my money. Some guy mocked me, when I woke, and I returned to Bourbon a little bit wiser, and much more eager to leave. He led me through to a back passage, incidentally where I had spotted a large crate and assumed he intended to lead me during my earlier exploring. As I guessed, he moved the crate, and we left Riga behind...

I followed my new friend Bourbon through tunnels,

finding quite a bit of loot from corpses and other bits scattered around. Bullets were certainly plentiful at this point, and I was going to try and make them count. We eventually arrived at a deteriorated bridge, where Bourbon frightened himself by knocking a can and startling bats. Unfortunately, it wasn't long before we were under siege from nosalis.

Bourbon turned out to either be an awful shot, or just decided to waste his shotgun ammo too often. If he was holding his own, I wouldn't have minded, but since the mutants were mainly after me, I had to do most of the work. Once they were dead, we continued along the bridge, and I looted a bit more, and we had to hang back while something (I'm not sure what it was) went away.

We were attacked again at the end of the now-caved in tunnel, before Bourbon knocked down a staircase and we legged it into the tunnel below. We reached what appeared to be a mass grave, with a couple of inlets, a gate and half a dozen corpses. Bourbon told me to loot the bodies, while he turned the wheel to open the gate, which I readily set about doing.

The room suddenly turned into a tunnel, with Bourbon. The bodies were in the water that separated us, but before I could move I was suddenly back in the room. Bourbon was starting to act weird, talking sweetly to the gate before we were back in the tunnel practically screaming in joy - then we were back in the tunnel. I made my way towards Bourbon, talking about a sweet mother, and as



I reached him I yanked him through the opening. Then a Dark One's hand grabbed mine. Returning to reality, Bourbon asked what "those songs" were - I had heard no songs. I was starting to suspect that whatever was making me experience a different reality was the same thing that caused others to hear songs...

We followed the tunnel and eventually came to what he said was the entrance to Market - step one in our journey. While waiting for them to open up, more nosalis attacked and we had to fight them off. Eventually, a couple of men from Market came out to help, and the doors opened to let us in. He had to work something out with the main

guy, while I waited with guns aimed at me, before we were allowed into the station itself. Bourbon told me that we had to be in and out of Market ASAP, because he owed people money and didn't have money. I had five minutes to buy gas mask filters while he sorted passage out of the station, then we were off. Despite the place being called Market, I don't think I was prepared for the amount of people there. It may have been only as busy as Riga, but they were packed into a smaller area. I found some filters and bought one before heading back to find Bourbon.

We met near to where he left me, and we went through a turnstile and waited for them to open the doors. As we

left, a man started shouting for Bourbon - and he told me to run for it. We were heading up into the city.

The ruins of the station building were pretty enclosed, but I still had to wear my gasmask due to the poisoned air. Bourbon told me to search around, because there were stalker corpses - men who came up to scavenge for things. That meant there was probably a stash somewhere. After looting the bodies and finding a key, I went for a doorway and got knocked down by a log.

Getting up, I decided to look a tad more carefully for traps from now on. I went upstairs and found the stash before returning to Bourbon, and together we left the relative safety of the building. Before I could get a good look at Moscow, he told me to hide because a demon - one of the flying mutants - was swooping around. Once it flew off, he jumped a gap onto a car, and I followed.

I slipped, and he turned just in time to say "Jump and I'll grab you" before I went underwater. I scrambled back onto the ground where I had begun,

and he told me to meet him at a building that I couldn't quite see. So, I followed the only path laid open to me. I entered an office building and shot a few nosalis as I went. As I went upstairs, things went grey and a voice said "save" and "life". I was startled by the shadow of a Dark One that was hanging in the air, and zoomed away. Giving chase, I was back outside, and encountered a couple of watchers, which howled but didn't attack as I went past them. I opened a door, and another one rushed around a corner to get me - so I slammed its face in the door before stabbing it. I went through the building, come across a

playground where everything went sepia toned, and more whispers said "he can stop death", then upon entering the playground there were children, and plants were growing.

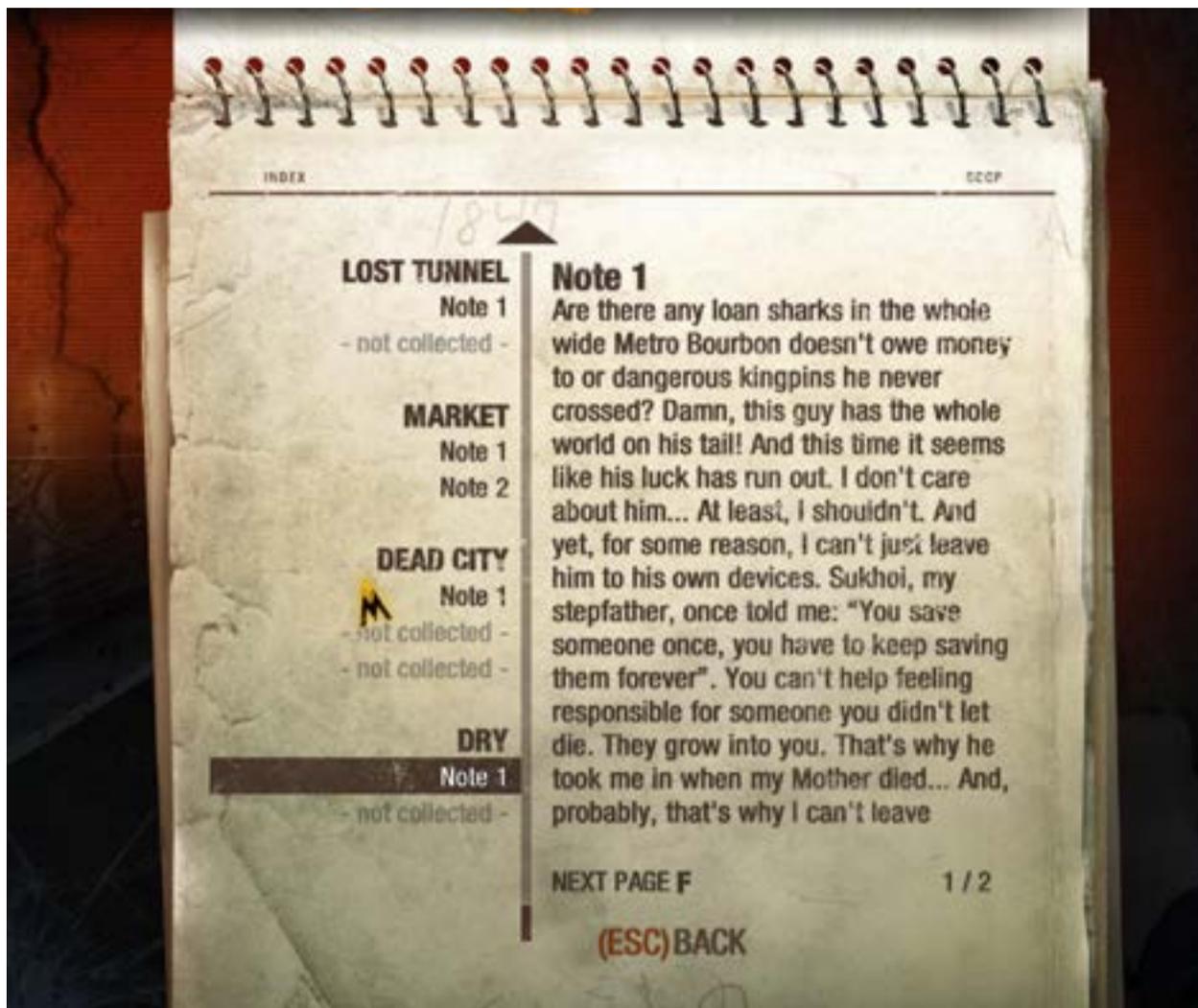
It only lasted a few seconds, but I didn't have much time to question it as some watchers attacked me. I dispatched them and entered another building, where things went sepia again, and I could hear an alarm.

Again, it only lasted for seconds, and once I went outside I was attacked by more watchers, and obviously had no time to wonder what was causing these flashes of... the past?

Once I was relatively safe, I continued heading for the vague direction that Bourbon was in, thanks to my compass. Then the demon swooped down. I turned tail and ran for cover, but it turned out that it was pretty much where I needed to go. I ran up a demolished building, and into a stairwell which led down to the basement. I found my way out of the building, and once I got away from the water, I found Bourbon again.

Reunited, we continued on our way, darting from cover to cover until we found the demon. It flew away, but in its wake left some more watchers that swarmed us. Even as we fought them off,





the demon came back - with a second demon. One grabbed me and tossed me around, but I managed to get to where Bourbon had run to - waiting to hoist me through a window. I jumped, then from the window ledge grabbed him, and together we tumbled into the black... I don't know how long we climbed between the window and the ladder that we were suddenly on, but at least it was away from those demons. My gas mask had cracks along the edges, which surely wasn't a good sign, so I needed to stay below ground.

Bourbon was taking us to Dry station to meet his friends. Of

course, there was a chance that his friends wouldn't be there, so he went out of a grate first to check things out. Sure enough, the men just outside grabbed him, beat him up a bit, then dragged him off to see "the boss". I was getting the feeling that people didn't like Bourbon... Since he'd left his stuff in the vent with me, I took his AK-47 - sure, we weren't at the destination yet, but I had a feeling I'd need it.

Sneaking out when the coast was clear, I did a bit of recon, finding out that there were half a dozen or so men, and traps. Admittedly, I only realised that when I triggered one and got

slammed in the face by another chunk of wood. So, I stabbed a guy to try and be quiet, and someone stood behind two wooden barriers called an alert.

Quickly hiding behind some cover, I waited for them to get closer before opening fire. Luckily enough, I must have had silent gunfire because the first went down, and the second behind him without anyone coming to shoot me. I went to kill another, but he went down after a weird noise. I heard the same noise a couple more times, and assumed people were killing themselves or setting off traps as I cleared up the area, though I had a bit of trouble with a sniper.

After some looting, I went into the next area where they apparently hadn't heard the commotion I had caused. Two laughed about how Bourbon might have been okay - but unluckily for him "the boss" wasn't "the old boss". I tried to sneak around, but was quickly spotted. I shot one guy, then ducked into a side tunnel. Someone followed, but since I was hiding behind a partition he forgot I was most likely still right there. I shot him in the head, then tossed a

molotov outside the doorway. I figured I was stuck, until I noticed that the stacked crates made a bit of a maze. I went inside, and made my way behind all of the men looking for me.

Once in position, I tried to sneak to the door where I assumed Bourbon was being held. Unfortunately, I was instantly spotted and had to toss another molotov as I returned fire. I dashed for the opposite tunnel and waited for them to follow. They didn't, so I went back out and shot the lone survivor. After looting the corpses, I went to save Bourbon.

As I entered the room, more enemies began to rush towards me - despite none surviving my wrath. I didn't have time to question as I locked the door behind me, as the leader of this group turned his attention from Bourbon. It was long enough for Bourbon to grab the man's gun and knock him down. Unfortunately, there was an AK on the ground, so the two men wound up shooting each other dead. With a resigned sigh, I moved to search the corpses, when a man dropped from the vent above. He introduced himself as Khan, and judging by the banging at the door, he was my

only way out - and probably the reason for that weird noise killing people earlier. However, when I went to check a door at the back of the room, I interrupted what he was saying - something about me having a choice - and he told me that I'd made the right decision, so we left.

Despite the door having been open already, the amount of cobwebs showed that nobody had been out this way in a long time. Khan explained that he knew this tunnel, and urged me to listen to the pipes because "they" knew we were coming. I did so, and there was a child laughing - which



given what I'd experienced so far was exactly as unsettling as you can imagine.

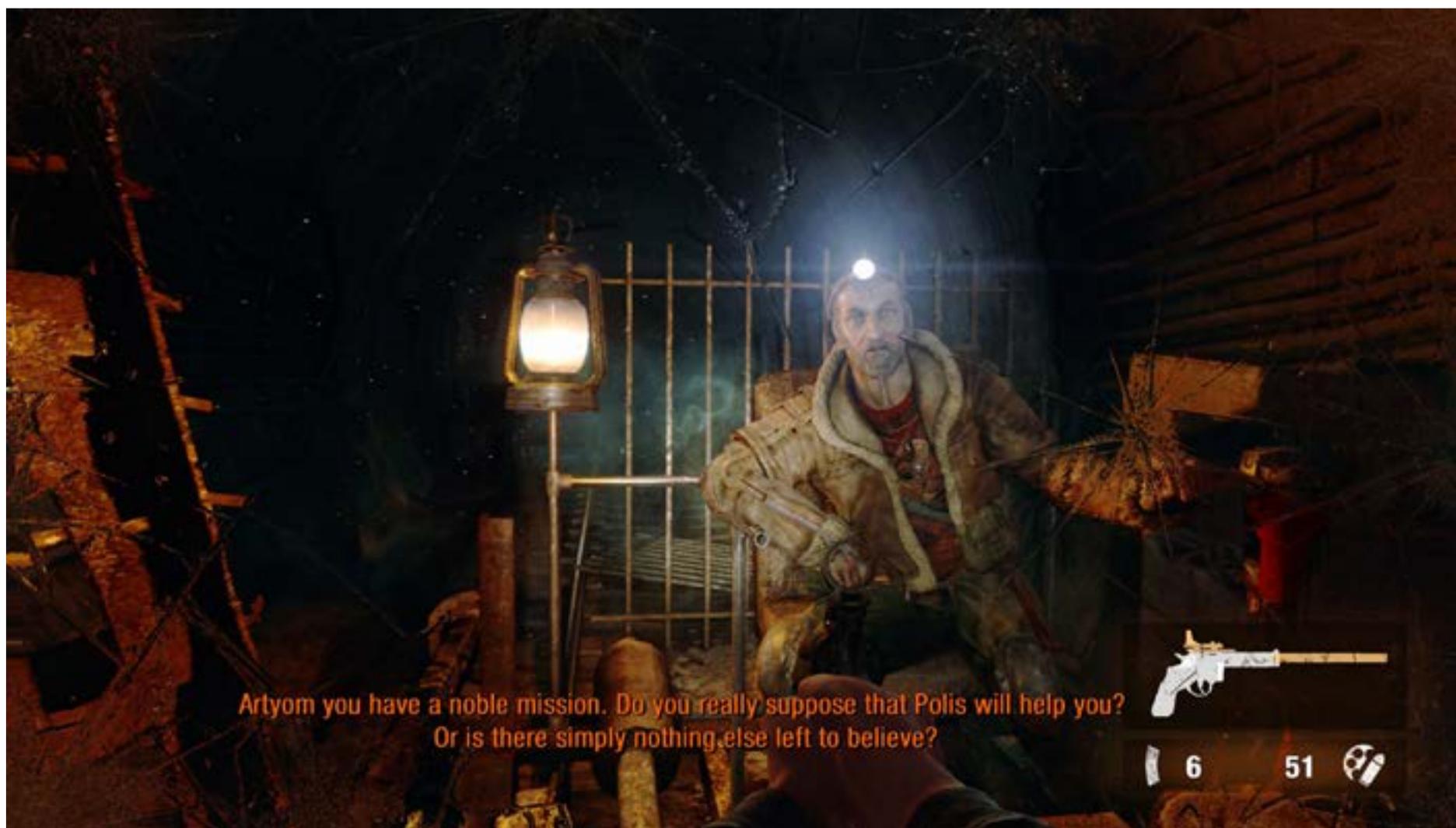
Khan told me to keep my light on, and as we walked there were shadows moving on their own. I was advised to not touch them. I realised after a couple that they were tied to the bodies we were passing - their last moments before death. Khan stopped in a train car, and I could make out a shadow of a child through the very dense cobwebs. I burnt them away, and the silhouette turned into a mutant which leaped at me, turning the screen black.

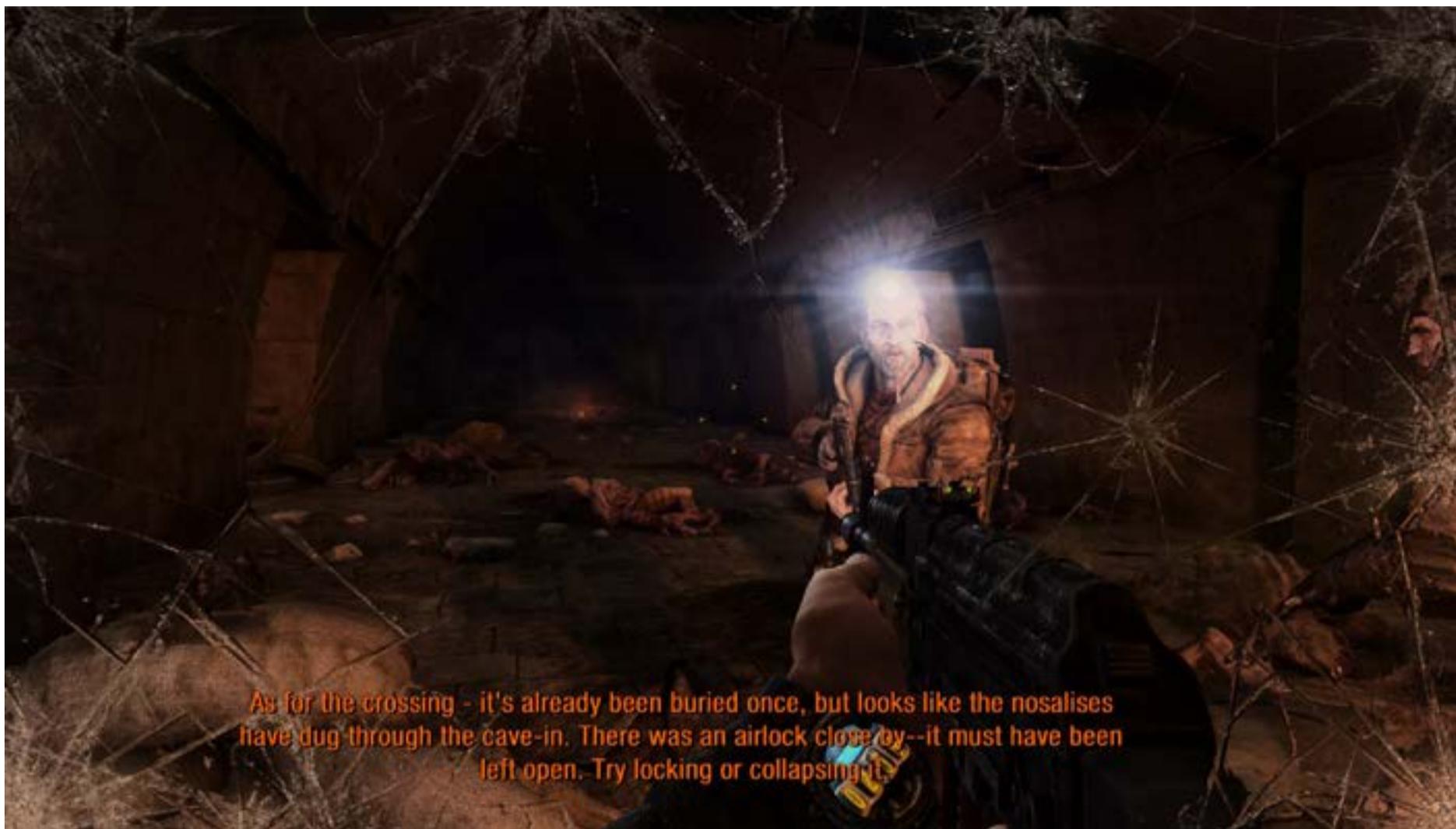
Once the screen had returned to normal, and I took a moment to collect myself, I followed Khan out of the train, and onto a gantry. He insisted that I step to the side, and judging by the train lights coming towards us, the train was about to relive its final moments. The train rushed past, and indeed as the final car went past there was the noise of a train crash.

We continued as Khan explained his theory that this tunnel was reliving things because heaven and hell were destroyed by the nuclear holocaust which decimated civilisation. Of course, when an anomaly - a ball of light, similar to the one which had hit

Artyom shortly before reaching Riga - came along, he didn't have an explanation for that.

We remained still, and it hovered close to us before heading off down a parallel tunnel and zapping some mutants. We continued to the end of the tunnel, where a pack of nosalises attacked us. I managed to use up all of the ammo in my AK-47, and had regrettably swapped my shotgun for it without realising the Bastard Gun used the same rounds. Thankfully, I ran out of ammo at the same time the anomaly came back, zapping the hell out





As for the crossing - it's already been buried once, but looks like the nosalises have dug through the cave-in. There was an airlock close by--it must have been left open. Try locking or collapsing it.

of the remaining mutants. With them out of the way, we boarded a motorised cart, and set off for Cursed station...

As we traveled on the cart, Khan seemed to know that I was headed to Polis. I didn't have time to discuss it, as we were arriving at our destination. It was named Cursed station due to being constantly under attack by mutants, and its residents had literally nowhere else to go. They could leave and die, or stay and probably die. What's more - it was currently under attack. You know: like always.

We met up with four men defending the area (presumably there was a hidden door because I could hear a child crying, but not see one), and they apprised Khan of the situation. Nosalis were coming from the left tunnel, and they had sent someone to blow it up - but not heard back from them. So Khan told me to find the bomb and set it off, while he stayed with everyone else and didn't do that. Also, close "the airlock" where more nosalis were coming from.

Since the demolition team were sent to take down the left tunnel, I went into the right one

for looting. I had picked up a bit of ammo, though it wouldn't do me much good, so I walked to make less noise than running. I found a better revolver than the one I was holding, so swapped it, then went to the far end of the tunnel. I found a type of shotgun, as well as the bomb. Seems they missed the left tunnel by about an entire tunnel...

Deciding on more exploring/looting before completing my task, I checked out the platform and found some stairs. I went up and was attacked by something that didn't exactly look like a nosalis, and took quite a shooting to take down. Once it

was dead, I noticed something attached to a pillar, and upon activating it, Artyom lit a stick of dynamite and put it there. I ran like hell, and it blew, apparently sealing off the “airlock”.

I realised that I should probably do my job, so ran for the left tunnel. A bunch of nosalis dropped down and ran at me, so I shot them and threw explosives at the couple of waves. Upon reaching the end of the tunnel, Artyom placed the explosive and lit the fuse. Again, I ran for it and almost reached the middle of the platform as the huge explosion went off, making my ears ring very badly.

Khan came over and congratulated me, but this was as far as he could go. He was sending me on to Armory station (AKA The Smithy), where I should meet his friend Andrew the Blacksmith, who would help me. Quite how, and with what, he wasn't too forthcoming, but presumably it was to do with the Communists and Nazis that lay between me and Polis.

After shooing some shadows away, Khan led me into a temple and told me to go down a ladder. The tunnels I would have used had collapsed. I mean, obviously, I was the one who blew them up...

I came out into a tunnel with a gas leak, so popped on my gasmask and went through it. I approached a wooden sign across the path, and was blinded by a light. The blockade ahead of me saw that I was human, and told me that I could enter their “free station”. As I entered, I was warned that the station was run by Communists, so I should keep my head down - which I very much planned on doing. A tannoy announcement went out, saying that inspections were beginning. I wondered what that meant for me, but continued on my way as a couple of men began arguing. My only route was towards the argument, but when I went near the door I



was pulled inside by one man and arrested by a second. This was not a good start.

The third man in the room said that he would go quietly with them - then punched both of the police and told me to run. I had been handcuffed, so when we got outside the room he pushed a locker in front of the door to cover our escape. Which worked for all of one second, before we were being shouted at to stop running - then the bullets began to rain.

We legged it together, somehow managing to avoid the hail of gunfire which followed and met

us at every turn. I went up some stairs and was cut off both front and back, so I jumped off and was grabbed by the guy from before, who pulled me into his room and shut the door.

Now (somehow) safe, Andrew the Blacksmith (what a coincidence!) freed me of the handcuffs and told me that he could get me out of the station - but the only way out was to send me to the front lines. The Communists were at war with the Nazis, and being shipped out with the next batch of soldiers was the only option.

Andrew led me to two other men, though I stopped for ammo and upgrades first, and they told me to get in a hole, which they moved a hand cart over for me to get into the luggage space beneath. They bid me farewell, and took me to the train tracks. Some soldiers climbed aboard and together we left, on our way to war with the Nazis...

The communist soldiers above me talked about how they wound up as soldiers, and eventually began singing. Through no fault of my own, the wooden boards beneath me broke, and I tumbled onto the train tracks. I was somewhere between



Armory and the Communist front lines, and had to cross into Nazi territory to get to Polis. Deciding that stealth was the better part of valor, I snuck down the tunnel, and to the left where some stairs took me away from several troops. There were two chatting nearby, but somehow missed me sneaking past like a badass ninja. Across to the neighbouring platform, I decided not to engage the pair about to murder a man on his knees, and went up another staircase.

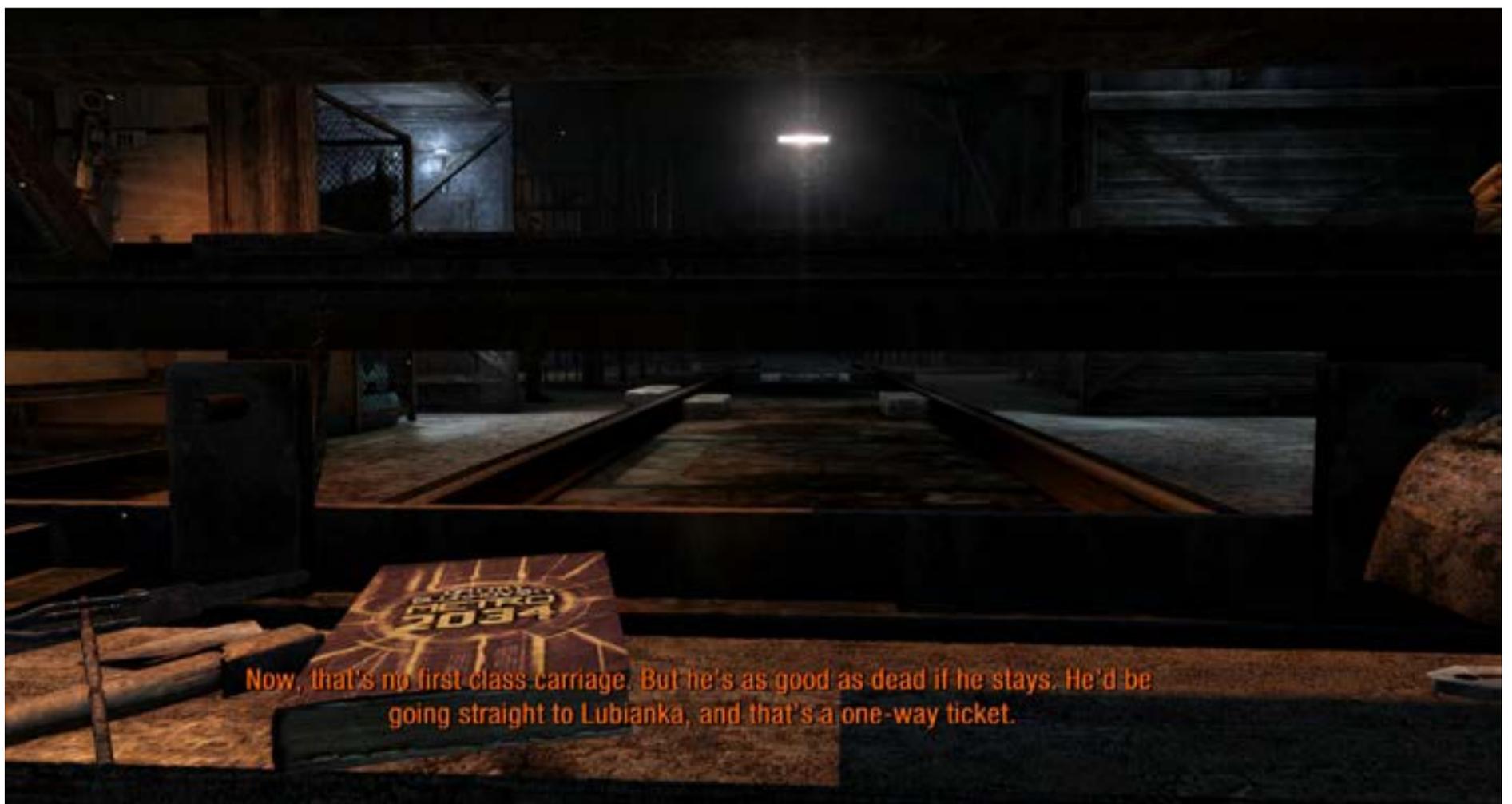
Despite the bullets flying from across the rail bridge, I hoped that I could find a back way to sneak into fascist territory, so went past a couple of sleeping

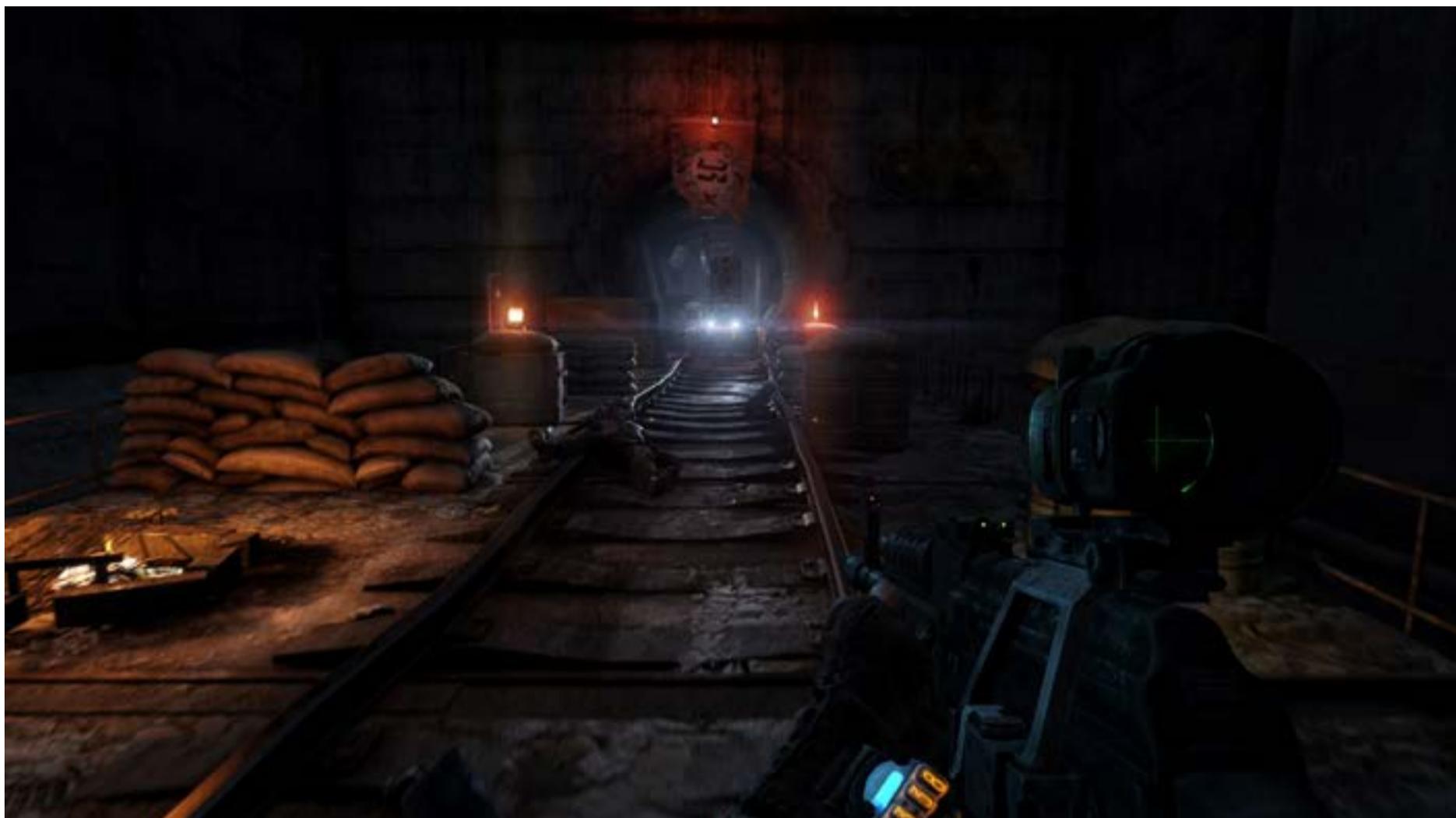
men and into a doorway. Down some stairs, the gate at the bottom led me to a weapon and some ammo, as well as a locked safe. Realising there was no way out, I went back upstairs where I noticed a light from someone's helmet. I remained hidden until the man turned away, then went to stab him - but something shiny caught my attention, and I picked up the safe key.

After a trip back downstairs, I snuck behind the man as he patrolled again, and knocked him out. I snuck up onto the platform with a turret upon it, and clobbered the two up there as silently as possible. I couldn't see a way to escape

without a fight, so I wanted to use the turret. Unfortunately, I couldn't grab hold of it for some reason, so decided to try sniping some people with my AK. I shot one guy who looked like a commander - he was wearing a flat cap instead of a helmet - and the place immediately went into alert.

Luckily, nobody knew where the shot had come from, but after another shot they worked it out. I was almost killed a couple of times, but thanks to my position they had to use one of the staircases which led to me. Pretty soon, bodies littered the platform and surrounding area, so I decided that I might as well





clean up the couple of men who hadn't come to the killing floor. Now free of communists, I ventured forwards across the bridge. Nazi propaganda played over some hidden speakers, trying to convince the communists to surrender, and that they would be treated well. Of course, the moment they spotted me, they swarmed my position while shooting at me. Way to sell your propaganda, Nazis...

It was tense going, but thanks to my hidden position, I came out of it relatively unscathed. I even managed to take out the gunner and driver of a rail car - quite literally a car on the rails,

with a turret atop it. I went off to one side and down some stairs, finding a lone guard watching over three men. I stabbed him, only for one of the prisoners to call me a ranger while thanking me. I decided not to question it, and also to not go down the ladder in the room, instead heading back up the stairs.

Through the tunnel, there was a stopped train to the right with some soldiers, so I avoided that and continued ahead, stealthily knocking out the few men I met. I entered a store room and silently took down the two men in there, before going through the door - and getting clobbered by Nazis.

When I awoke, they were debating whether to kill me or not, before rather quickly deciding to do it. Before they could pull the trigger, however, a pair of spartans took them out. Once they had seen Hunter's pendant Ulman, the one in charge, told Pavel to take me straight to Polis, and that he would complete the mission solo. Pavel told me to get into the turret of the rail car, so that I was harder to see, and we took off, aiming to bluff our way through Nazi lines.

We soon reached the checkpoint, and wouldn't you know it, things immediately went wrong. Pavel drove as



quickly as he could along the metro tracks, while I fired an endless supply of rounds at those chasing us. We stopped to ram through a barricade and almost died, then stalled and barely escaped with our lives.

Eventually reaching the end of the line, we stopped and he took me through an abandoned area to a motorised hand cart (I suppose, just a cart), and we set off on the next leg of our journey. The plan was to meet up with Ulman at Black station, which of course was going to go off without a hitch.

You know, until we reached a platform infested with Nazis.

Metro Special Edition

Pavel was utterly useless as they began firing at our slow-moving cart, depending upon me to return fire. We got through thanks to the bunch of ammo aboard the cart, and some liberal molotov tossing, but the track ahead was blocked by a Nazi blockade. We swerved through a boarded up tunnel, and down a steep incline, finding ourselves entering "The Depot".

An old train yard, Pavel had apparently never seen it, but had heard about it. I've no idea who told him about it, because a ton of nosalis began to attack us, including some that were shouting a sonic attack at us. I shot the ones I could, but had to

focus on the ones that jumped aboard, trying to eat our faces. We exited the Depot, but didn't get chance to rest as a nosalis knocked me to the floor, and they ganged up on Pavel - who was just now pitching in.

Pavel shot one, but another grabbed him as he pulled out an explosive, yanking him over the back of the cart. There was an explosion, and as I got back up the cart went down a hill. Faster and faster, and clearly no longer in control, I came to a sudden stop where the track bent upwards. The cart threw me, and almost landed on me, leaving me alone and without a clue of where I was...

Heading towards the train, I passed a glowing tunnel. I figured that was where I might get eaten, so ignored it. I set off a tripwire and almost got blown up, but made it to the end of the train where a door was open. I went inside and looted the bodies for ammo and found a journal, just as a mutant slammed itself against the closed door and frightened me.

Back around the other side of the train (and disarming another trip wire along the way), I returned to the glowing tunnel and went through.

Luckily, it led to humans.

Unluckily, they were about to be attacked by mutants - just

my luck. Before the monsters could attack though, we were hit by an anomaly, which knocked the wind out of us.

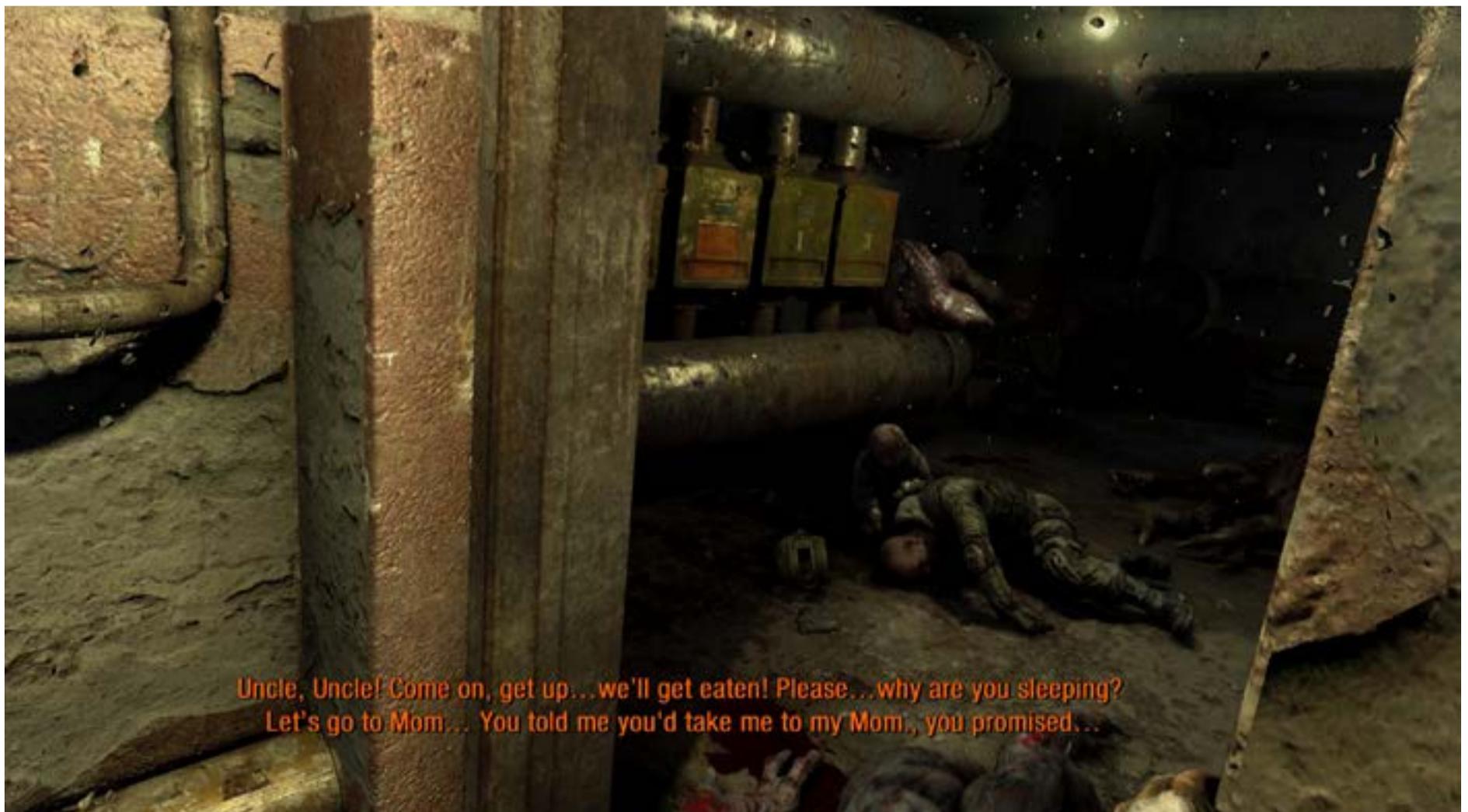
The three men and their captain helped me fend off a ton of various mutants, before another anomaly took us all down. When I came to, I couldn't loot the other men so I assumed they were still alive. However, the captain told me to get to the communications equipment and send out the automatic message he had readied. Always happy to do whatever anyone tells me, I headed into Hole station.

The place had been evacuated during our battle - good thing

too, given the amount of fires burning - so there were corpses littering the place, and a mutant type called "lurkers" burrowing holes all over. I had to watch my step so that I didn't fall into one of the holes...

While fighting off the lurkers, I found a little loot before just making a run for it. There was too much smoke, and so many bloody lurkers that I was swiftly running out of ammo. Not that I had a ton to spare in the first place, due to the nosalis attack earlier.

I made it to a tunnel and heard a child crying. Hoping it wasn't the pipes having changed their



Uncle, Uncle! Come on, get up... we'll get eaten! Please... why are you sleeping?  
Let's go to Mom... You told me you'd take me to my Mom, you promised...

tune, I opened the door and found a kid crying over his dead uncle, surrounded by mutant corpses. Without saying a word, Artyom convinced the child, named Sasha, to climb onto his back and let him escort him to safety. I realised as I was doing this that I hadn't found the communications equipment to send the message, but it was too late now.

With the additional weight, my turning speed was slower, and I wobbled slightly as I moved. It wasn't great (as far as combat was concerned, in the game though it was a fantastic touch), but Sasha offered to help by warning me about lurkers.

As we made our way through the tunnel, a grenade went off, collapsing the way back into Hole station. Sasha told me where to find some ammo, and warned when lurkers were attacking from behind. It was honestly a lot calmer going than when I was alone and being jumped every three seconds.

The tunnel led to a drain, so we followed it, and a lone lurker scared the hell out of me before we exited into a... well, hole.

There were planks leading up, and Sasha exclaimed that we could see the sky.

I worried that I didn't have a gas mask for the kid, but climbed anyway. As we reached the top, we could hear Sasha's mother

calling out for the return of her child, and how they should return because there was no sign of the uncle. I was thanked upon returning the child, and told that Sasha was an important kid. Then I was led to where the refugees were, and told that I could exit to the surface.

After buying some upgrades and ammo, I headed for the surface. Apparently there were new monsters in Moscow - Nazis...

Right outside of Hole station's door was a Nazi encampment. Through a sheer miracle, I managed to sneak around all of the ones on the ground and the spotlight, and made my way





up into the various walkways and gantries that had been set up headed for street level.

Rather than attempt to press my luck, I shot the three Nazis at the top in the head with unusual accuracy, looting them before heading up to the street. A Nazi came flying out of a building, and bullets chased a demon as it pursued him. The demon grabbed the man as he ran past me, and I quickly ducked into the building he had exited.

Sneaking inside, I decided to continue my spree of headshots. I rounded a corner and found several Nazis in one hallway. I shot two in the head, but then

had to have a brief firefight with the survivors. I looted them and found my way to the roof up a ladder. Gunning down four more men, I could hear the demon from earlier. I decided that I didn't want to be grabbed and tossed from the roof, so I assumed a position in a roofless room, where I could shoot it.

After far, far too many rounds (most of which hit), it fell to the ground. I wouldn't be attacked by it, at least! So I went up to the roof and looted what I could before spotting a satellite dish connected to some equipment. Unfortunately, it didn't appear to be what the captain outside of Hole station

wanted me to use, so I went back inside the building.

Dropping down a hole into a room, I snuck out and shotgunned some people with relative ease. Two more Nazis came in, and I dispatched them too before finally looting everybody. It was nice to rebuild my ammo supplies, before I went outside to confront more Nazis. Unfortunately for them, a couple more demons showed up to help me murder them. I tried sneaking and shooting the odd Nazi - I didn't have the ammo to take on those demons - but I started getting shot at. I ran for it, stopping only to inject myself with health. It



was touch-and-go, but I dove into the next subway, finally arriving at my rendezvous with Ulman - Black station. As I approached the station a Nazi stopped me, only to get stabbed in the throat by Ulman. Unfortunately, that was the only aid he could give me. I made my way into the station proper to take out a generator that Ulman told me to knock out. I took out two Nazis, and managed to avoid being spotted for quite a while, using my ninja-like abilities.

Arriving on a scaffold, a commander ordered one of the soldiers to post a guard at

the generator. I bided my time, waited for two of the soldiers to peel off for the generator, before shooting the third in the head, and then the commander. The other two didn't hear or notice, so I went around and shot them both before looting the corpses. After turning off the generator, I went through the back door and found a Nazi patrolling a train car.

After shooting the guy, I went through the train to check for things, then went down into an area full of spiders. I walked with my lighter held out, burning any cobwebs I walked into. I found my way to an area

full of Nazis, but managed to headshot two of them before they realised what was going on. A brief firefight resulted in me being victorious, and I quickly looted before climbing one of the broken escalators.

Out of the three paths ahead, I chose the left tunnel, and listened for quite a while as one Nazi explained the "Metro 2" conspiracy to his compatriots. Apparently, it was where the Russian pantheon waited beneath the metro for mankind to find their way down. Unfortunately, before he was done, someone came down the tunnel I was in and

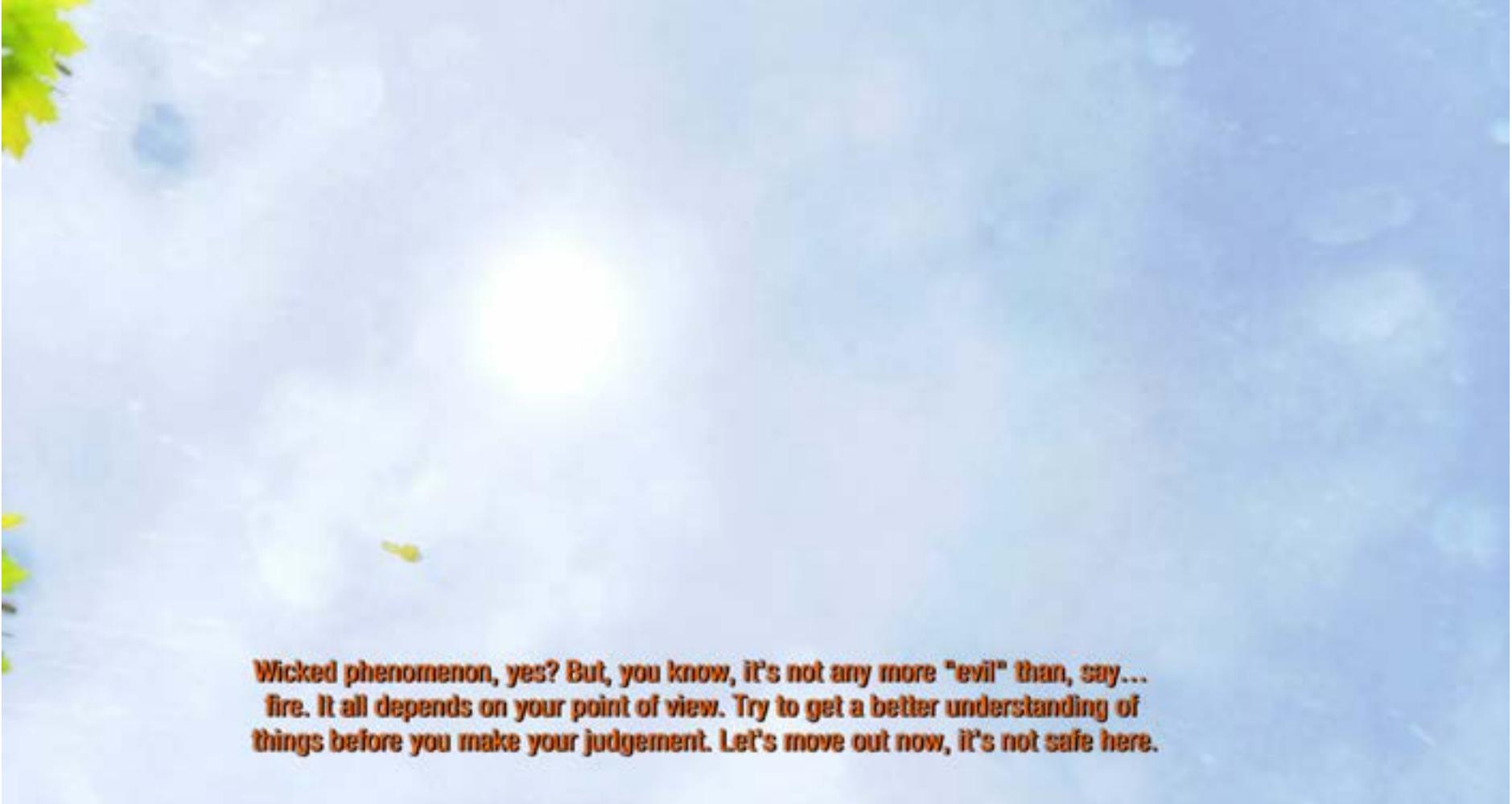
I had to shoot him. The Nazis were confused, allowing me to headshot a few of them before they began returning fire. In all, I got shot once and murdered five of them: a fair trade in my eyes. There was a lit hatch, so I decided to drop down into it. I put on my gas mask and pulled my lighter back out to destroy the cobwebs. It was obviously a disused series of passageways, but I was still on guard for mutants. I reached a gate and opened it, and at the end of it found a main metro tunnel - and Ulman. I climbed aboard his rail bike, and he started it up. Together, we headed to Polis, and the end of my quest...

We experienced a very strange anomaly as we went, or rather I did - I don't know if Ulman did too. A Dark One spoke to me and said it wanted to help us... There had been a couple of anomaly-like flashes in Black station, but nothing as vivid as the grassy park in my first visit to the surface.

I awoke as we arrived, and were stopped at a checkpoint. Ulman joked that we were Nazis, and I hoped that they knew who he was - which they did. The door opened, and we entered the massive station. It was certainly the biggest I had been to in the metro, and it looked cleaner than even Exhibition.

Ulman went to speak to a man called Miller, and I waited for him. I decided that I could buy more ammo when they were done. Unfortunately, I was rushed into Miller's office, and from there into the council chamber. Five hours later, I was at a back exit from Polis, and Miller was shooing me out. The council had denied sending aid to Exhibition, but Miller wanted me to get to a missile base called D9, where we could fire missiles to destroy the Dark Ones.

Up an escalator, I was back on the surface. Some demons swooped around, so I went into a trench and followed it - where



**Wicked phenomenon, yes? But, you know, it's not any more "evil" than, say... fire. It all depends on your point of view. Try to get a better understanding of things before you make your judgement. Let's move out now, it's not safe here.**



a demon decided to land and block me. I shot it, it hit me, and I ran for it. I dropped down a hole and into a pipe, but it wasn't a very long one before I was out in the open again - and someone was shooting.

Climbing to street level, I could hear watchers howling, but hoped my silenced weapons would help me avoid being swarmed by them. This wasn't to be, however, as I had to shoot every one of them that came along, until I reached the library. That's where things went south.

Watchers began swarming me, and even as I took them

out more still arrived not allowing me to catch my breath. Thankfully, the gunfire I had heard earlier happened to be Miller and one of his rangers. Together, we took out the watchers before heading into the library. We needed to find where D9 was, which involved going into the military library - beneath the normal library.

A demon came to check out what we were doing, and we all ran inside where Miller and his ranger blocked the door. I was tasked with opening a locked door, and went off to investigate. Hanging from the ceiling were tendrils - which didn't set me

at ease. I found my way into a hole in a wall, having shot at the tendrils to make them not take a swing at me, and shot out a plank of wood blocking the door. The rangers dove inside and re-blocked the door to avoid the demon coming in. They freed me from the room I was stuck in, and we took a moment to catch our breath. Then a demon tried to break in through a window. I lobbed a molotov at it, and they wasted ammo before it flew off. Miller told me to find a way around the door he couldn't work out how to open, so I went around the side where I could see a watcher just exiting the room

through a hole in the wall. I shot through the door, looted a corpse and followed the watcher - who wasn't in the large room. After some looking around, I realised the only way to open the door was to break it down. So, I shot a chandelier which swung down and bashed the door open for the rangers. Together, we went up the staircase to the next door, and Miller opened it. The two went in and one of them called a warning about a librarian, which exited through a door before I got a good look at it. Before I could ask, Miller told me about these mutants - they wouldn't attack if you didn't attack first. Unless

you turned your back to them. I got the feeling that I would be getting killed by a few of these very soon...

A demon suddenly swooped in and grabbed Miller's buddy, mauling and dropping him before escaping. Miller said that he had to get him back to Polis, but would be back soon - all I had to do was follow the librarian. Muttering curses under my breath, I went up the stairs and through the door.

Following the corridor and going down some stairs, I somehow found myself still on the second or third floor, judging by the demon flying around outside.

One of the librarians was standing over a corpse, so I snuck around until it went on its way. It was a lot bigger than the glimpse I'd caught before, kinda like a gorilla. I smashed through a door and carefully made my way through the area.

All of my care was for naught, as despite not alerting a single librarian to my presence, upon looting a corpse one of them reached through a wall and scared the hell out of me as it grabbed me, slamming me against the wall before giving up and wandering off. I gathered my composure and made my way upstairs as I followed the handsy librarian.





### DEPOSITORY

I WAS ALONE AGAIN, AND SOON I WOULD LOOK INTO THE EYES OF FEAR - LITERALLY.

As I explored the upstairs area, I had to avoid several holes in the floor so that I didn't wind up back downstairs. Going through a hole in a wall, another librarian tried to grab me but burnt itself and gave up. I opened a gate, and it tried to grab me through another hole in another wall without luck. Around the corner, another librarian climbed up from a gap in the floor and stared me down as I, unfortunately, fell down another floor hole.

A librarian burst through a nearby door and swiped at me, but I legged it into the room it had just left, and hid between a couple of bookcases. When I was fairly sure it wasn't after

me, I noticed a ramp up to the next floor, so went up and back through the gate from before. I went around the holes this time, and managed to spot an elevator. There was a surprising lack of librarians as I went towards it, only to be swatted in the back by one, which sent me flying into the elevator.

As the librarian approached me, a demon flew in and scared it off. It didn't look good for me as the demon came at me, but then the librarian jumped on its back and distracted it! At least long enough for another librarian to leap on top of the elevator car and knock us both to the lowest floor.

There was a librarian down there, but I just walked backwards away from it, and it bugged off after a few seconds, leaving me to exit through a nearby door. Hopefully there weren't too many more librarians between me and that intel...

There was no doubt now that I was in the basement, and from the looks of things heading for the sewers. I slowly made my way through the area, avoiding the two librarians even as one of them went away. I was crouching, and intended on remaining crouched unless I needed to run.

In the next area, a librarian was trying to grab a nosalis that had invaded the area, so I just avoided it and made my way up and around an elaborate series of planks and pipes, to a staircase. Into a ventilation area, a librarian knocked through a grating to try and grab me, probably assuming I was a mutant because it quickly stopped grasping and allowed me on my way.

Down another metal staircase, I had to drop and very carefully navigate my way around a series of sleeping librarians. They must have been using this area exclusively as a sleeping zone, because I passed by multiple

snoozing librarians, and much to my surprise I didn't step on any or shoot them by mistake. Eventually, I found myself back inside a building, which I hoped was still the library. I knew it was big, but I also didn't know exactly how far I had traveled. Luckily, it just so happened that I was in the exact place I needed to be! After looking through several drawers in a filing room and flinging random bits on the floor, a big red folder in a drawer labeled D6 was perhaps a bit more on the nose than I expected it to be. Within minutes, I was outside once more.

Obviously, that's when a librarian jumped down ready to eat me. Thankfully, it was quickly run over by Miller and one of his men! Apparently my old friend Khan had told them exactly where to find me - I could only assume the ghosts told him, because I was honestly nowhere near the front doors of the library. We all loaded into the truck they had killed the librarian with, and headed for Sparta, the only surface-based outpost that was held by friendlies, and was located inside a church.

Miller told me to have a look around while he checked the D6 documents, so I did so. A guy called Vladimir allowed



me to upgrade my weapons and restock my ammo for free, so I certainly took him up on that. Upstairs, Khan spoke to me, something vague about war being a circle, but then said he had to go just as the wall whispered to him.

On the other side, next to a map, was Miller who told me that he had finished checking through the notes, but they only really told us how to reach D6, and not much else. We readied up and headed to the dungeon where a rail transport was waiting for us. Miller said that, out of the ways to D6, the one we should probably

take was through Kievaska. While the men talked about the tales of the station, something came over me and I felt faint. It passed quickly, but I thought that I was about to be taken into another anomaly vision...

It happened again, this one flooring me and taking me into a tunnel lit by a bright white light. A voice bid me to "walk on", so I did. There was a woman, but she disappeared, to be replaced by the silhouette of a Dark One. Behind me, there was the outline of a human, ahead was a Dark One. I approached, and behind it a few more lined the tunnel. Miller called my name, but I

continued walking. Suddenly, the vision vanished and I awoke. The rangers seemed concerned, but we had arrived at our destination and they quickly forgot about it. The airlock controls were damaged, so while Vladimir tried to open it, we had to defend against a bunch of nosalis. Luckily, I was told to grab the huge flamethrower, and used that to fend them off. Unlike past battles, this went pretty well due to the rangers actually being proficient in the use of firearms. However, an anomaly came floating towards us. I tried to leave the transport, but was unable to, and fire had literally no effect on the glowing





ball of light. The airlock opened and the transport chugged through it, the door closing behind us and causing the anomaly to burst against it.

Leaving the transport behind, we went in through a nearby door, and I was told to flip a breaker. I expected to be jumped by a mutant as I powered up a nearby switch, but nothing happened even as I flipped the breaker. Ulman kept making jokes even as we walked into an obvious trap, where mutants fell from the ceiling to attack us. They were easily dispatched by the others, however, and we went on to the next big door.

It opened and we went through into another ambush, this time with more of them. I broke out the flamethrower and set some of the nosalis on fire to great effect. Another door, some more nosalis, and then to a final door which I was expected to open. I pulled the handle while the rangers watched my back - but something came from above and distracted them. A nosalis came under the door and jumped me. Boris, one of the newcomers from Sparta, kicked it off and shot it, but was grabbed by another nosalis. It dragged him through the door and there was an explosion, which I could only

assume was him blowing it up, killing himself in the process. Stepan, another newcomer, and the other rangers mourned Boris before resolving to continue the mission in his name. Vladimir bypassed a door's controls and we went down some stairs, where we were greeted by a horde of nosalis. We fought them off and ran for it, finally locating the door to D6 - which was locked. The guys opened a blast door next to it, and I slid under before it snapped shut leaving me in a room with pulsating egg sacks and a skittering sound...

There was a scorpion-like mutant that skittered around





from cover didn't dissuade that notion. I blasted the spiderbug and it ran off. There were lots of holes in the walls, so I knew that more would come.

It didn't stop me being horrified due to my arachnophobia, when more appeared. I blasted away and threw a molotov, eventually killing the bloody things. Of course, this being the Metro, another one appeared. I was aware that it wasn't a fan of my torchlight, but with it skittering everywhere I wasn't able to keep it up without having the overwhelming need to gun the bastard down.

The sound of the rangers fighting something echoed through the hallway as I went down a manhole. I grabbed my flamethrower and burnt the two spiderbugs that came at me, then I legged it up a tunnel and a ramp made up of wooden planks. I dropped down into a cave, which is honestly something that surprised me. I knew the metro tunnels, I didn't realise there might be even more tunnels beneath Moscow. Rather than stick around, I headed for a light which turned out to be in the more modern metro system. I opened a door and, hearing a noise behind me, slammed it shut. Luckily, the rangers were ahead of

me, and I hurried over. They reported that Stepan had died, but not how. Before things got too maudlin, Miller heard a noise - something was coming towards us. Rather than the expected mutants, it was an automatic train. We climbed aboard, and set course for D6.

Upon arrival, the place was filled with a thick fog. We grabbed our gas masks and debarked the train. Miller and I went through the fog, finding ourselves in a depot, and headed for a control room which would hopefully turn on the air filtration system. It was dark and creepy, but despite our guard we didn't need to worry. Unfortunately, the controls

required repair, so Miller sent me off to the auxiliary controls upstairs, which required turning on at his mark, in order. Once this was done, the fog quickly cleared, and after Miller punched the panel, the lights came on.

The place looked a lot less scary, and more impressive, with the lights on. The others were stood on a platform which moved down a railing to meet us once we left the control room, and we all rode it down a floor or two. I wasn't too happy to notice spiderbug eggs along the walls further down, and even more dismayed when I found some on the same floor as us, near the big door we had to find a way through.

Miller did something to one of the electric carts, and it went on to push the door open for us. We went into the command centre and Vladimir booted up the system - but it killed the batteries, leaving us with only emergency lighting. Ulman, Miller and I left to activate the reactor on the lowest floor, but were attacked by some kind of orbs. Miller told Ulman to stay and guard Vladimir, and took me to the platform, where we headed down. There were weird growths on the walls which produced more orbs to attack us. With my ammo running very low, I opted to stay behind and, where possible, throw dynamite to destroy them before they were produced.

At the elevator, we were spoken to by the Invisible Watchers. Thankfully, it was just Ulman screwing around with the now-activated speaker system. Once the elevator went down, we saw what had caused the weird growths on the walls. Some mass of pink living matter was covering the reactor. The elevator arrived below it, so Miller and I hurried through to a ladder, which led to the control room. Miller activated it, but it only brought the reactor to a portion of full power. He told me to head up to a crane on the ceiling, and he would distract the blob that had fired something at the control room window.





Obviously, I was not too happy about it, but ran like hell along the gantry and up a ladder. I jumped into the crane's seat. Powered up, I had to move over to three areas to remove the rods. It would have been easy if the thing wasn't firing at me the whole time... Once it was done, I maneuvered to another gantry and dropped back into the control room through a roof hatch. Miller and I left, with him vowing to come back and deal with whatever the hell that was later.

We went up another lift and met Ulman at a platform next to a train. We boarded the train, with Ulman again remaining

to guard Vladimir, and left for Ostankino Tower, where we needed to reposition the missile system's targeting laser, and also happened to be where this story began...

As before, I was saved from an oncoming vehicle by Miller, and we watched as watchmen surrounded us. They attacked, and we fought them off until demons joined the skirmish. I was out of ammo for my AK and my flamethrower, so was wasting valuable money-ammo. The good thing was that I had over 300 of them.

Miller and I made a break for it, fighting off watchmen as we

went for the tower. After a couple of waves, we were in the tower and had to find a way up to the top. Miller had the bright idea of us getting on the elevator, and him taking off the counterweight - which propelled us upwards at a rate of meters per second, and upon arriving with a thud almost threw me off of the tower through a missing wall!

Miller survived intact, but a demon was on us, wanting to eat some fresh human flesh. I escaped back into the elevator, inches away from the demon's claws before it ran off. I made a break for it, trying to get to Miller as the demon kept coming for me. When I reached him,



the demon burst through a wall and smashed into Miller. I shot the demon, it falling to a single magazine, and Miller told Ulman to get in touch with me, as he was injured.

Following orders, I continued my climb to get as high as possible. I jumped onto a ladder, which made it begin to fall as I climbed it. I got onto a gantry and managed to get inside the building. There, the Dark Ones spoke, saying that I was there to kill them - which was right. Very astute, these Dark Ones.

Out through a door, I went around and up some broken metal work. Back in through an

open door, there was a broken gantry which I managed to jump across. Until it began to crumble. I grabbed a metal cable and pulled myself up along it to safety as the gantry fell apart below me. I went up a ladder, and was finally high enough to set up the apparatus I had brought all this way. Ulman told me that it was perfect - that was when the Dark Ones struck.

Gathering in my mind, I couldn't count their number before they took me somewhere. The ground appeared below my feet and disappeared after me, as I tried to escape a prison they had made through one of four doors. Two led to blank walls,

one to nothingness - the final one to a Dark One. It grabbed me from the other end of the hallway and I had a flash of the real world, with my body going past the apparatus and about to fall to my death, but then I was in another prison. I ran through a hallway, stopping before a Dark One could grab me. I ran away back in the opposite direction, then turned again when another one appeared. I kept running until I spotted a human, but before I reached them I fell to my knees and then fell into another apparition. This one was a mix of the two, with appearing floors and a seemingly endless tunnel that had a Dark One "chasing"

me. It didn't appear to move, but I had no intention of finding out. Until I slipped and fell over. Figuring I was destined for another prison, I was surprised to be handed a revolver by Hunter. He disappeared and I turned, shooting the Dark One that was close behind me. It fell, and I awoke at the top of the tower, with a Dark One dead on the steps in front of me. Ulman told me that the missiles had launched, and I sat back to watch the fireworks. They flew past the tower and blitzed the city a few miles

from me, eradicating the Dark Ones and saving Exhibition...

### Final Thoughts

Well, it was a very different game to what I expected before I began - I had no idea of the story, the cast of characters or even the weapons. Weapon customisation was great, though the use of some gauges of ammo as money annoyed me because it meant that I was literally wasting money if I didn't conserve my ammo.

However, it was a fantastic touch, and I really liked it.

One thing I wasn't too big a fan of was the voice acting. The adults were acted well enough, but the child's voice was awful. I wouldn't have minded too much, but I watched a bit of gameplay from the non-Redux version of the game, and it actually sounded like a child.

Due to the rotating cast of characters and enemies, I liked that no two levels were



the same. Some you had company, several had human enemies, and at no point did the metro feel safe. Nor did the surface, because your filter could need changing right at the same moment you needed to reload and giving you the choice between suffocating or being mauled.

The creature attacks were honestly disappointing. I died

a few times, though I didn't write about it, and was upset that each monster has a single attack pattern. The same noise, the same slash/bite/punch again and again until you die, kill it or get away. The mutants themselves were designed very well, and each certainly elicited a reaction from me, but the attacks did make them feel a bit flat.

I really enjoyed Metro 2033 Redux. It took me 15 hours exactly to complete (including those long opening credits whenever I started the game), and I got 17 out of 49 Steam achievements.

# Diaries

Metro 2033





# METRO LAST LIGHT DIARIES

**F**resh off of my victory over the Dark Ones in Metro 2033 Redux, I move on to the 2014 remake of Metro: Last Light. Since the previous game was released the same year, I don't hold out hope for my issues with that one being resolved for this one. That's not to say I had a lot of problems with it, but if I come across any children they'll sound like one adult doing a bad kid impression.

My ending for Metro 2033 Redux saw the missiles launch and end the scourge of the Dark Ones. I fully expect this one will begin with my triumphant return to Exhibition, so join me as I play Metro: Last Light Redux...

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Artyom spoke of his final memories of life before the bombs - and how it might be

Metro Special Edition

his fault that mutants got into the metro in the first place. It faded to Artyom sat at a campfire with some other men, and Dark Ones approaching. Everyone was startled by rattling cans, and prepared for a fight - the Dark Ones appeared and began changing the others into mutants, so I gunned them down. Unfortunately, as they died they changed back into humans, the last one with my knife in his head. As I laid him down to the ground, a Dark One approached me and put its hand on my head, waking me up.

Khan was there, shaking me to wake me up. He told me that he had been past the botanical gardens and seen a Dark One still alive, despite the missile strike. He said I should talk to Miller and get him to let me go and speak to it. Then Ulman had a go at Khan, telling him to get

out because he shouldn't even know where this base was.

That's right, I was now a ranger, and Miller had survived his wounds in the tower. As I left my room to head to Miller, I learned that we were in the D6 facility. I just hoped that however long it had been since the missiles, someone had gone down to the reactor and gotten rid of the goo blob...

I got some weapons, a gas mask and some filters from the armoury, then listened in on every conversation I came across. The guy that had been injured in the library had been discharged, but then gone straight into another mission which had reduced him to a vegetable. There were rumours about D6 around the metro despite nobody being allowed to talk about it,



which no doubt would end in defending the place against an assault before the week was through. Especially if the rumours about the Communist and Nazi movements was to be believed...

I met up with Khan and Ulman, and we took the platform up a level, and headed into Miller's office. Khan convinced Miller that we had to go to the gardens, however he wanted his daughter Anna to shoot the Dark One, not for me to communicate with it. He had Khan escorted out, and Anna and I went up an elevator to a monorail, so that we could complete our mission.

Anna quickly made me dislike her by calling me "rabbit" every time she spoke. We reached a Metro-2 station, which we were told was largely unexplored due to lack of manpower. I had overheard a Nazi talking about Metro-2 last year, and saying it was a secret metro built beneath the existing one, so it was strange to find that it existed. We went up a ladder, and found ourselves in Moscow.

We made our way towards a perch for Anna, and some watchers attacked me just after she set herself up. Unfortunately, she wasn't as good a sniper as I was told, and I had to do

most of the killing myself, but after a dozen or so mutants I was on my way - she had spotted a small Dark One.

I approached it, and Anna fired at it without warning me. The Dark One dodged the shot and made a break for it, running away from her shots and me. I cornered it and despite having the shot, decided I would try and capture it. Unfortunately, when I grabbed it, I found out how it had survived. The other Dark Ones took the blast face-on, but this child-sized one had been on the outskirts when the missiles hit. When I woke, the Dark One was inside a cage, and Nazis



were stood right there. One bid me a good morning before kicking me in the face. When I regained consciousness, I was tied up in a room with a body, two bound Communists, a random bystander and two Nazis. No prizes for guessing where I was being held.

The bystander and one of the Communists were shot, but the other (I'll call him Red, it's not racist, he's literally a Communist) claimed to be willing to give up his orders - but it was a ruse! He killed one of the Nazis, then the other after I grabbed them. Together, we escaped down the garbage chute, and made

our escape. We went into a main chamber with something rotating high above to keep our position in shadow. Up a ladder, we snuck around behind the Nazi's backs, and I knocked out the first one after Red distracted the other before taking him out.

Up some stairs, I waited for Red to turn the lights off before crossing a gantry and knocking out another Nazi. I went up a ladder and through a pipe where I found some throwing knives in a corpse. I took down the lone guard before heading to meet up with Red. He told me to push a buzzer, which I did, then hid as someone opened the

door and came out to see what was going on. Once his back was turned, I knocked him out and we went through the door which turned out to be a lift.

Now that Pavel (who I was calling Red) and I were out of the jail portion, which the Nazis could fill with gas, we were able to be spotted without fear of instant death. Together we took out a few Nazis, and I opened the jail cells from the control room. Then we went through a door together to get suited up.

Looking kinda like Nazis, we walked through a rally which they were holding. The guy

in charge explained that they had found D6 - the rumours were true - and that they would be assaulting the place soon. It was interrupted when someone came along to tell on us breaking out the prisoners.

Chaos exploded, and we ran for it. Bullets flew all around us, and I took a few as we ran for a blast door at the end of one of the tunnels. We went under it, and Red took out a few more Nazis before helping me into a rail bike, and we made our escape. Though we were still in Nazi territory... Pavel drove the rail bike up to - and then through - a gate, turning a dead end into a... dead end. Fortunately, he

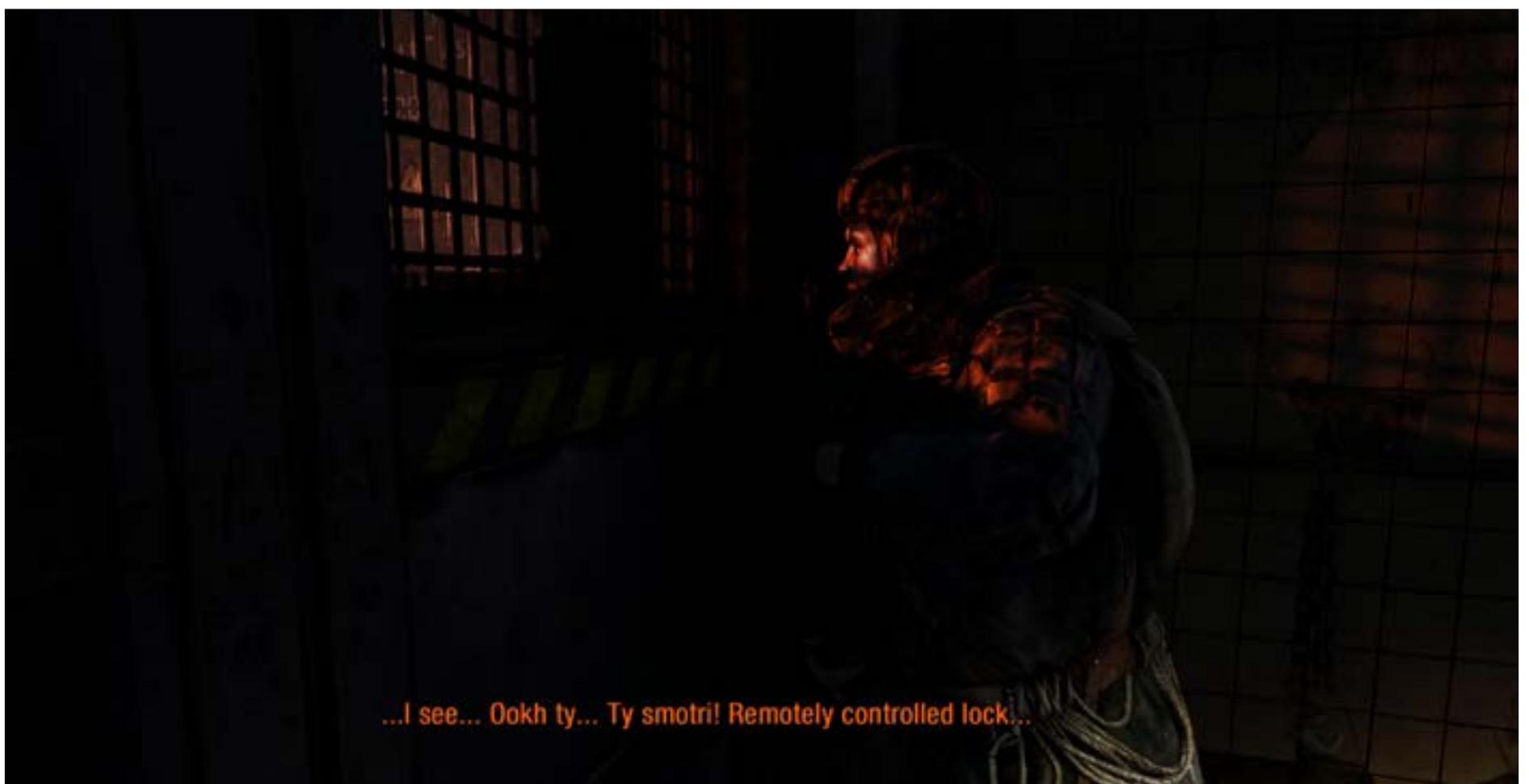
noticed a pipe he could climb through, so he did. He was instantly recaptured by Nazis.

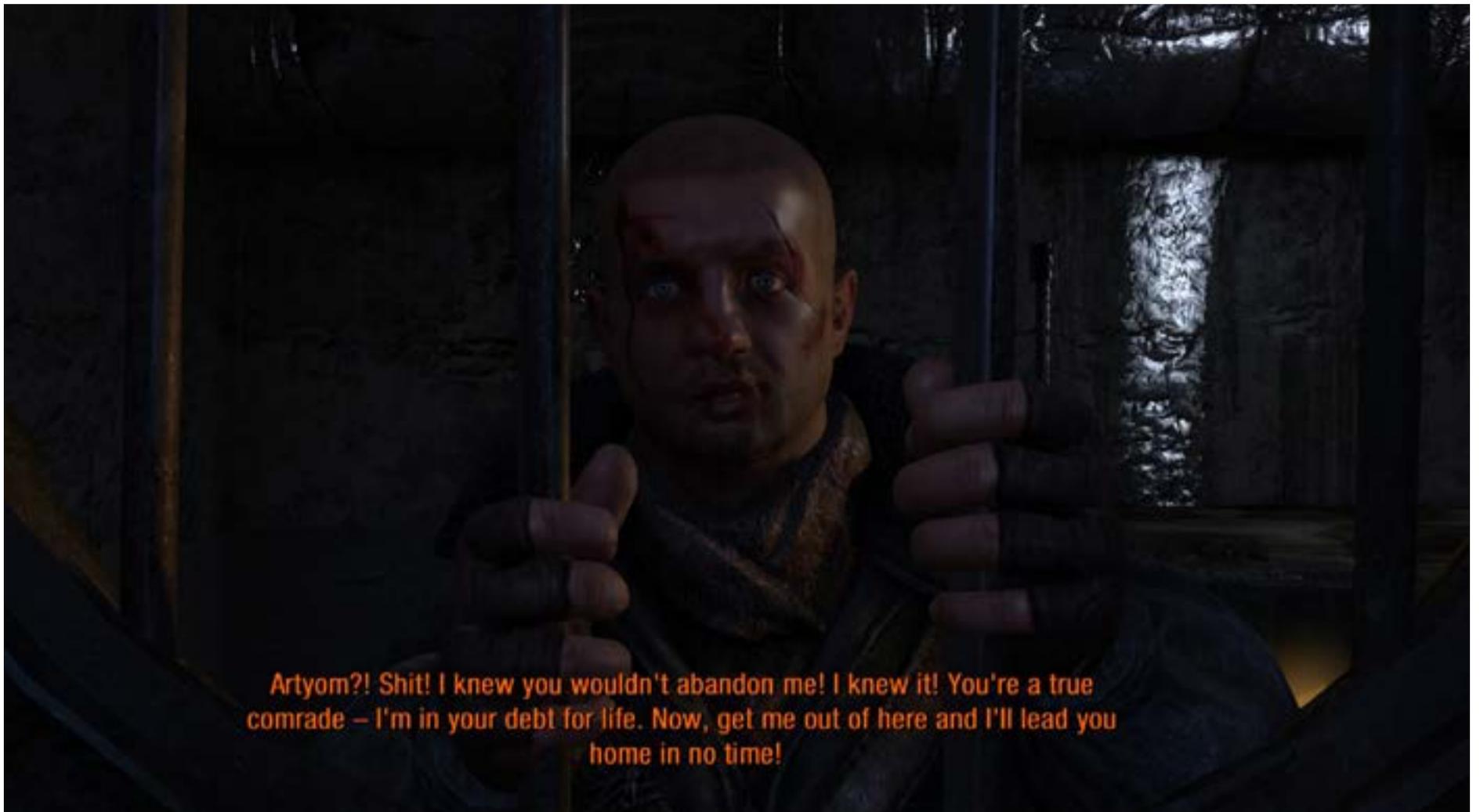
Hiding behind cover, I waited for two Nazis to come out of a blast door and look around, before sneaking past them. Sadly, I was spotted almost immediately and I had to kill a dozen or so men. It had the benefit of restocking my ammo supplies, though. Opening a door upstairs, I startled a Nazi on his bed, though he immediately surrendered. I couldn't decide between killing him or knocking him out, so I decided to ignore him, before going through a pipe. As I crawled, I went past Pavel's cell much to my surprise. He was obviously happy that

I hadn't scarpered, though I'm not certain I could have if I wanted to. He was dragged off for hanging before I could give him a gun or something, so I continued through the pipe.

Doing my best Sam Fisher impression, I turned off lights and snuck my way to some stairs above a room where one Nazi was picking on another one. I turned off the breaker, disabling the upstairs lights, and threw knives at the two men up there with me. Unfortunately, one of them fell into the room below, alerting everyone, however they didn't know where I was.

Sneaking down another staircase, I threw another knife





at someone and killed him, then opened fire on the others. Luckily, I then located some dynamite and threw a stick of it, thinning the Nazis' numbers to a more manageable amount. Once the coast was clear, and the loot was grabbed from them, I went through a door to find the guy who had been picked on. He surrendered, and since it went so well last time, I chose to leave him covering too.

After exploring a nearby pipe, I found my way into the local sewer system to bypass some guards. I knocked out one who was down there with me, just in case, and when I went up a ladder I shot a few lights out

to keep from being spotted. I avoided the Nazis and turned off most of the lights, then went through a door. Rather than go through a new, rather hefty door in front of me, I snuck around some crumbled masonry, finding my way to Pavel.

Two Nazis had loaded Pavel into a noose, and as I came out from my secret route, they knocked his chair away. I knew he was choking, but rather than cause an alarm by shooting, I knocked out the two Nazis before cutting him down. Then the alarm went out.

We ran for it, getting through a blast door before it closed.

Pavel grabbed some gear off of a corpse, and we started off down the tunnel, though our easy escape didn't exactly put him at ease. Someone came on the speaker system, saying how they were going to let us die there by turning off the lights. Once they were out, Pavel noticed that his torchlight was harming something. If this was going to lead to spiderbugs, I was not going to be best pleased. We went through a manhole and around to an elevator, which began making its way laboriously upwards. Then I was not best pleased. Spiderbugs ran down the sides of the elevator shaft, a few leaping onto the elevator

itself, which we burnt off with our lights. At the top, we exited in time for another one to jump on Pavel, until my light forced it off.

Hurrying on, we were plagued by spiderbugs as we made our way across a railbridge, having to vault and then swing to safety. Pavel crafted a burning torch and led the way through a cobweb-filled tunnel, fending off most of the beasts, with me protecting the rear. He set fire to some wooden furniture when we got to a locked door, and sent me off on my own to power it up, to which I cursed him over and over. Going around with my lighter and torch was proving to not

be enough, when I had three spiderbugs trying to kill me at once. Two ran off, and I killed one, then came face-to-face with another one that tried to get me in the next section, before I charged the lock and returned to Pavel. We were almost at Theatre station, but the final leg would have to be taken on the surface...

Before we could be exposed to the "fresh" air too much, Pavel located a pair of gas masks and we put them on. I grabbed a safe key and we left the relative safety of the room we were in, and after finding and raiding the safe, we went up some stairs to see the sun. It was short lived -

much like everything in the post-apocalypse - as clouds moved in and acid rain began to fall.

Pavel suggested we head for a plane wreck, and we did so, going through a building. We had to stop as a pack of watchers ran through, bringing back memories of heading to the tower a year ago. Once they had gone past, we went to the plane and opened the door which had curiously remained closed for the past 20 years. Very soon, we were both experiencing flashes of what the plane was like before it crashed.

As Pavel and I reached the front of the plane, suddenly I





was transported back in time to just before the bombs fell. There was a flash and the plane lost control, starting to descend rapidly even as missiles rose from somewhere a few miles away, and a mushroom cloud rose ahead of us. Debris began pelting the windscreen, and I awoke to frantic shouts from my friend.

Going quickly to Pavel, I forced him to put his gas mask back on and he quickly recovered from whatever it was we had experienced. We went straight to a door and left the plane, not wanting to risk it happening again. Not that outside was much better,

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as a demon swooped in to attack. I let Pavel do most of the shooting, and it quickly fell while I saved precious ammo.

After nipping inside a building for supplies, I rejoined Pavel just in time for us to be attacked by watchers. It seemed the pack hadn't gone far, as they began to swarm us and we made our escape. It wasn't the best in history, as they were right behind us, but we ran down some broken escalators to the door into Theatre station. We shot the watchers that were following us, but one came literally out of nowhere to knock me down. Pavel helped me get in through the doors as

two communists came out with flame throwers to fend off the attack, and we were safe.

As I walked through the initial section, every conversation I overheard was basically saying that the Nazis were making their "perfect human" criteria stricter, while loosening what they classed a "mutant". Not that the Communists were much better, as the choice was to join the army and become a citizen, or bugger off.

Pavel caught up with me at the entrance to the literal theatre by which the station took its name, and told me that he'd ensured our safe passage,

and we'd leave as soon as I wanted. So, I decided to watch the show - featuring a lot more bouncy physics than I thought it would. The Metro certainly didn't appear to have an abundance of sports bras... When the show was over, I followed Pavel through the changing and wash rooms, to a bar. We sat for a few drinks while he extolled the virtues of communism. A few toasts in, I was very drunk - except not drunk, because "Major" Pavel had apparently drugged me, and told two men to take me away...

Awaking whilst being frogmarched through the Communist station, Pavel told

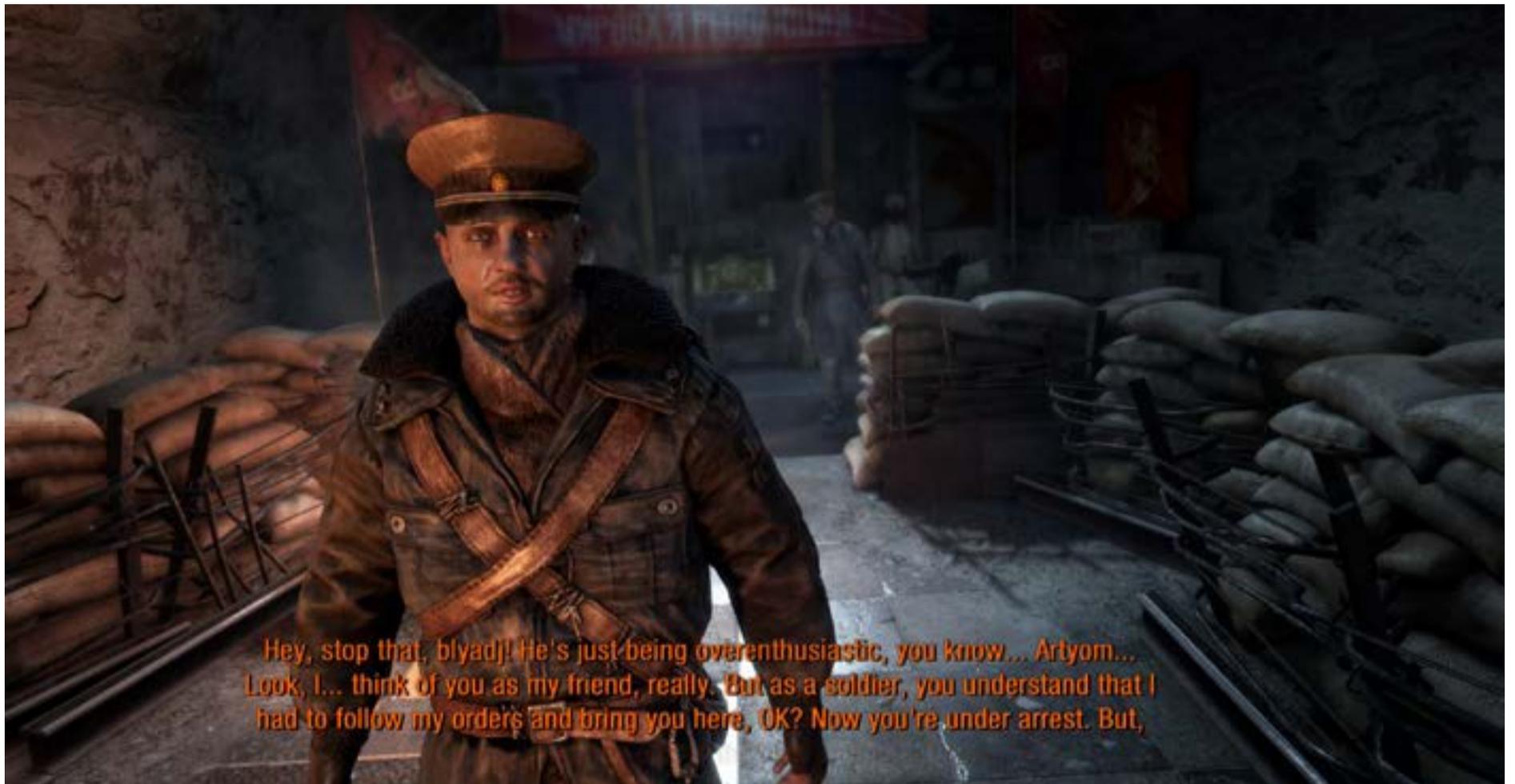
me that he was under orders to bring me here. Weird, since that would mean he was under orders to be captured by Nazis, and hope that I was also captured by Nazis - let alone all of the other stuff. We were approached by General Korbut, a man missing an eye and looking just like a Bond villain, who revealed that my fellow Spartan Lesnitsky was a spy, before ordering me taken to an "interview" room.

When I woke from my fresh bludgeoning, most likely with at least one concussion, Korbut spoke to me a little before General Secretary Moskvina (leader of the Red Line

Communist army) burst in with his son in tow. He beat and throttled me to get information from me, before his son called him a thug and ran off. Korbut dosed me with some truth serum, and I relived more of Artyom's childhood foray to the surface - where a Dark One saved him from watchers.

Waking for the third time in the past couple of hours, Moskvina's son freed me and begged me to escape and live. He showed me into a ventilation shaft, and I climbed in. Coincidentally, it ran past Moskvina's office, where he was arguing with Korbut. Further along the shaft, Korbut entered a room where





four men were preparing for an attack, or series of attacks. No doubt this was going to come and bite me in the arse later.

Upon escaping the shaft, I retrieved my gear and looted what I could before sneaking out of the room. There were three men ahead, so I snuck around the metal detector and knocked out the first two. The other had gone downstairs, where he was being summoned by someone on the comm system, so I turned on his radio to distract him when he had finished the call, before knocking him out too. I entered the garage fully intending continue my stealthy combo, but was quickly involved

in a firefight when someone spotted me. Once they were all dead, I went into the back area where I knocked out one man, then into the combined barracks and armoury. There were a few men in there, and after accidentally playing the piano, they also had to die.

With everything looted, I went back through the garage, and into an area where half a dozen men were conducting safety checks. I turned off the lights and knocked out one man, then threw a knife at one who was stood alone. Unfortunately, it didn't kill him, and a hail of gunfire came my way as the room filled with gas. I grabbed

my gas mask and methodically shotgunned everyone present before looting the place and exiting the room via the giant fan on the upper level.

Upon entering the warehouse I now crouched in, two men were arguing about where something was put. I climbed down and knocked out the one about to come off-shift, then using the upper levels of the racking and some ladders, I silently made my way through the area. At the end, I dropped down - alerting a man inside the room. I managed to knock him out without the alarm going out, and quickly extracted myself.

Now in a tunnel, I listened to two men discuss the amount of cobwebs in the next section of tunnel, and how even once burnt they soon returned. I snuck around them, and down the next section where the giant door ahead opened before me. I quickly hid behind some barrels, ready to start fighting if they spotted me. Which was foolish, as they all had heavy armour on, and would have taken plenty of my shotgun shells to take out.

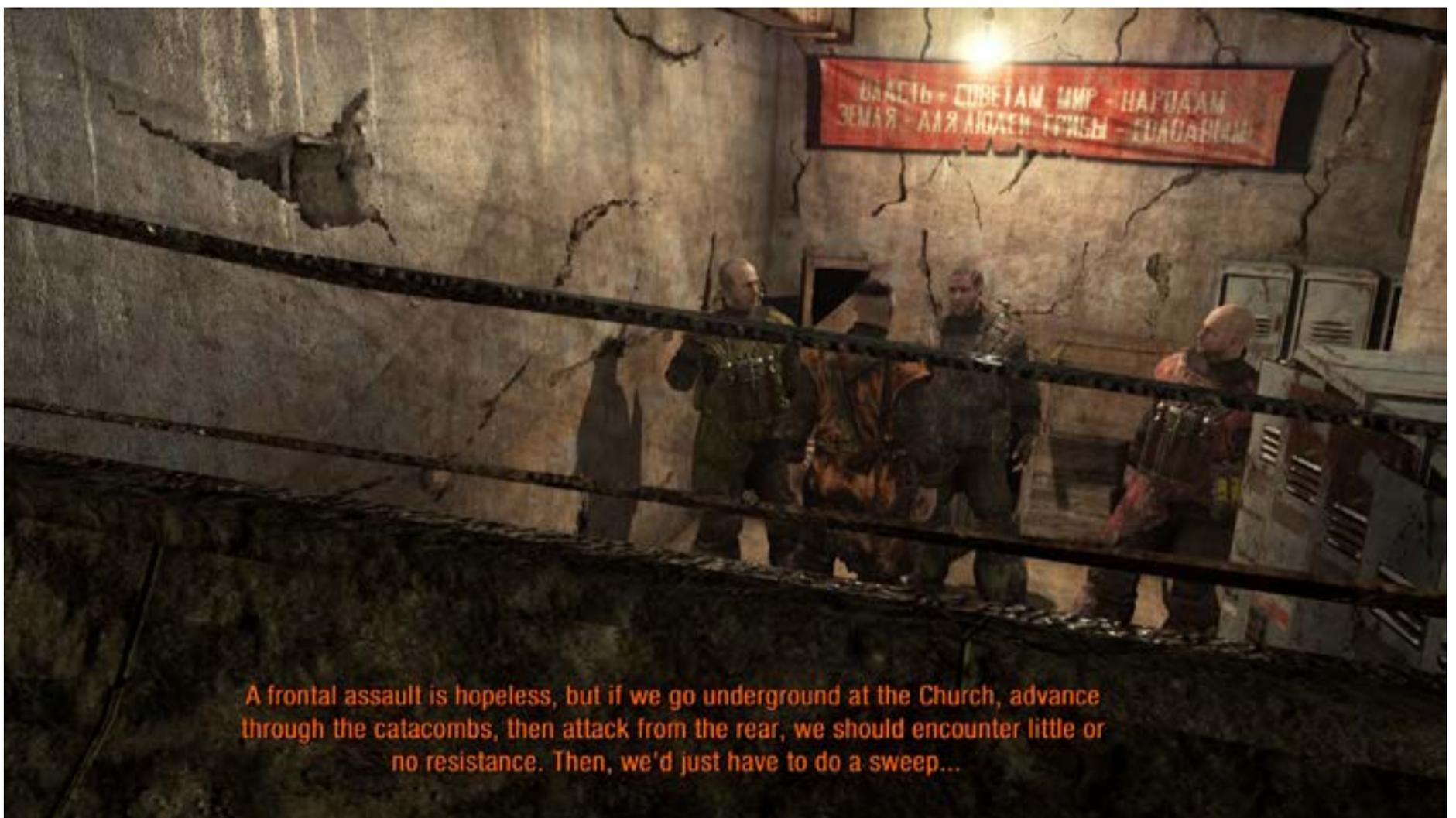
Thankfully, they walked past and I snuck through the open door, knocking out the lone guard left there. The armoured ones were talking about something

they had recently seen - a spider-thing that looked human. Cautiously, I made my escape through the tunnel and a crawl space which led to a ventilation shaft filled with eggs. There were noises, but nothing harassed me before I reached the end of the shaft and fell out, triggering an alarm. The door in front of me burst open, and a man with a chaingun came at me only to stop when he recognised me. It was Andrew, the blacksmith who I had previously met in Armory last year...

Andrew, who had helped me escape Communist territory last year, explained that he

had left the place he called home, and had been helping to smuggle people away from the Communists. The main tool he had to do that, was a railcar - which he gave to me. He assured me that the fact that it was covered in lights would keep the spiderbugs the hell away from me.

This reassured me somewhat - but not completely - as I took off down the tunnel. Sure enough, as I went the scuttle of spiderbugs as they ran from my lights was certainly more welcome than if they came straight at me. In fact, I felt good enough to explore



A frontal assault is hopeless, but if we go underground at the Church, advance through the catacombs, then attack from the rear, we should encounter little or no resistance. Then, we'd just have to do a sweep...

a small section off of the main tunnel. However, when I came out I almost had a heart attack when one of the bastards jumped onto me and required stabbing in the face.

Resolving to never explore again whenever I saw cobwebs, I was dismayed when I drove the car further down the tunnel and found that the big door I needed to activate required power. The cobweb and egg-filled doorway off to the side filled me with dread, but with liberal use of a shotgun and molotov cocktails, I managed to fend off the spiderbugs and activate the power.

Not soon enough, I was out of that section and could hear watchers howling above me. I dismounted the railcar and checked out the train that was down a siding, looted the one case at the end and shot the watcher which followed me, before continuing down the tunnel. I was met with a train car blocking my way, so decided to check out the room to the side which had three watchers and some loot in.

After coming out, I realised I had to use the railcar to push the train car ahead of me. As I drove, watchers swarmed down to attack me. I fended

them off with the rest of my molotovs and some shotgun shells, eventually getting it out of my way, and driving down a different track. I smashed through some blockades before the hill took me by surprise, and the out of control railcar smashed through more blockades and knocked me out.

When I came to, I realised that despite it being relatively in one piece, all of the bulbs surrounding the railcar were gone. I couldn't shake the feeling that more spiderbugs were in my immediate future as I broke through another barrier.



Much to my surprise, I was confronted by a caravan of people running from the Communists, who had been held up by some bandits further up the tunnel. Some men had been sent to help, but after gunfire there had been silence. Of course, them being in my way, I had to go and sort them out.

The first two died in a train, unfortunately killing a woman before I could intervene. A third was checking on them, so also died. Further up the tunnel a bunch more died to my sniping skills (and two to my normal gun skills), where I saved one man before heading back to get the railcar. I sniped a bunch more

who had gathered on a platform, before they got wise to me and I had to hide whilst still sniping. All in all, it was pretty easy to get rid of them before raising a gate and driving through.

Two more fell to my weapons before I came across an intersection. Figuring the line with the giant skull painted above it, and burning torches, was the bad one, I went to the left. However, that was a dead end, so I had to backtrack and go down the right side after a bit of looting.

When I heard some screaming, I stopped and got off of the car. Stealthily, I made my way

through the living quarters of this band of bandits, sniping everyone I met except for a room of three men. Bursting into a room to stop a man from killing a mother and her children, I unfortunately managed to alert the three other men - who I easily dispatched, presumably as the civilians legged it.

Back to the railcar, I drove through a spike trap which had snagged a few nosalis, which unfortunately was the last straw for the railcar. I bid it goodbye and ventured forth, having to cross into a neighbouring tunnel to go through a derailed train. It led me into a large area that could have been a station - had



it not been a nosalis nest. They ignored me as I snuck around, finding my way to a bellhung next to a flooded area. There was a call from someone at the other end who said he was coming, but unfortunately the nosalises were fully capable of hearing the bell too.

Crouching in a corner, I managed to avoid being killed whilst murdering swathes of nosalis. The voice I'd heard assured me that he was almost there, and when he reached me I leaped aboard his boat. We tore out of there, me firing a few shots at the few nosalis that followed us, but thanks to the water they couldn't keep up. We were safe, and on our way to Venice station, where no doubt Pavel already was...

The fisherman who had picked me up - Fedor - chatted about how lucky it was that he had been fishing nearby when I rang the bell which alerted the nosalises. I was about to agree when I was knocked off of the boat. Fedor pulled me back aboard, and warned me that he would tell me when I had to hold on. I turned around in time to duck and avoid a beam (which he didn't

mention), and soon enough we were in a large area filled with mutants he called shrimps.

Fedor told me not to shoot at them, as they would ignore us if we left them alone, and I was happy to do so. Until they attacked us. They spat at me, jumped both of us and kept trying to get on board the boat. I shot, stabbed and shot some more, only realising as we were making our escape that I should definitely have been using something other than my double barreled shotgun. It was looking like we were going to make it, but to make sure Fedor threw a tin box full of dynamite at the shrimp.

The resulting tidal wave certainly sped up the next part, as we hung on for dear life and hoped that it wouldn't capsize us. When the water returned to normal, we carried on to Venice.

Upon arrival, Fedor chatted to some people, and when we docked a man called Simon tried to solicit my help "in the warehouse". Apparently "they" were all there, so now was the perfect time to strike. The station chief said no, so I wandered off while Simon helped Fedor with

his engine. In my unprofessional opinion, the problem with it was down to detonating 20 explosives in close range to it...

Exploring and listening in to conversations, I soon learned that the child Dark One was at a freak show in Oktyabrskaya. I would have to stop there next, but for now I knew that there were Communists here (they had apparently arrived a short time ago, and likely riled the shrimp), so I had a Red to take care of.

I nipped in to see the station chief, who told me that I was stuck there. The tunnels were flooded, though I could go to Novokuznetskaya, but that place was for the worst of the worst, and I'd likely be killed. So, I could help out in Venice, get a job, they'd find me a girl. It was a tempting offer, but first I had Pavel to murder, so headed for the brothel where the Communists allegedly were.

Tipping the stripper dancing on the pole, I headed downstairs where I saw Pavel duck into one of the private rooms built into a train cart. I listened in, and heard him tell someone that "the virus" had been delivered

# Diaries

## Metro Last Light





to Oktyabrskaya. Before I could hear more, a working girl spoke to me, and I grabbed her, pushing her into another private room to hide from Pavel.

To apologise for manhandling her, when Pavel left I paid her five bullets for a dance. Okay, so I paid 25 bullets for multiple dances, I'd had a stressful few days! I had also given a few bullets to beggars, earlier. I followed after Pavel, making my way to the warehouse.

Turning off the lights, I moved through the warehouse shooting two men, knocking out two others and being completely

unnoticed. The final man guarding the door which Pavel was behind could have been avoided, but just to be safe I shot him from the shadows.

Bursting into the room, unfortunately Pavel had the drop on me. He bragged that General Korbut had wanted to domesticate Dark Ones (before I blew them up), but a noise distracted him long enough for me to get a knife to his throat. He tried to bargain with me, that he would lead me to the Dark One in Oktyabrskaya. Unfortunately, Simon burst into the room through a second door, distracting me long enough

for Pavel to push me and escape through a third door.

Simon told me that I should have let him know that I was coming here, but nevermind he knew a secret way out of Venice. It involved going through a swamp to a church, but so long as I stayed out of the water I should be fine. He took me up a ladder, then bid me farewell.

Cautiously going through the landlocked portions, I came across a shrimp that had huge talons it used for defence and offence. This didn't bode well for the rest of my venture, as I needed to find fuel for

the platform I was heading towards. I couldn't swim, so it was literally my only option.

Finding some empty fuel containers, I knew I had to go to Simon's second choice - the crashed plane. A different one from earlier, I don't actually know how he knew there would be fuel aboard it. Nonetheless, I went over to check it out.

Or, I would have if a demon that had been circling hadn't grabbed me and thrown me at the call button for the platform. I hit the button and nothing happened. While I was pressing it, a shrimp tried to attack me, and startled me by phasing

through me. I shot it and went for the plane, where sure enough, one of the containers had some fuel left inside.

That's when a giant shrimp attacked the plane! It hacked at me through a hole in the fuselage, before going to the door at the aft of the plane. I threw a molotov, hoping to dissuade it, but it had no effect. Thankfully, it bugged off after about a minute, though I knew there was no way I wasn't going to see it again.

Climbing up the plane wing, I hopped onto a log and ran for the button. I swapped the canisters and hit the button, the

motor starting to pull the platform towards me. Of course, killing the few shrimp that attacked brought the giant shrimp down upon me. I dropped a couple of claymore mines before hearing scuttling behind me. I shot a shrimp, and turned back to see the demon hassling the giant shrimp. I kept an eye on them, but also swept to take out any other attackers before the giant one disappeared. The platform arrived, and I ran for it, jumping on and hitting the return. Now, I had to hope the people in the church were rangers...

I began exploring, doing my best to still stay out of the water. There was howling from watchers, so I went inside a



building, clattering some tin can alarms. Then I heard a woman's voice, so went further into the room - and got floored by a big log of wood when I hit a tripwire.

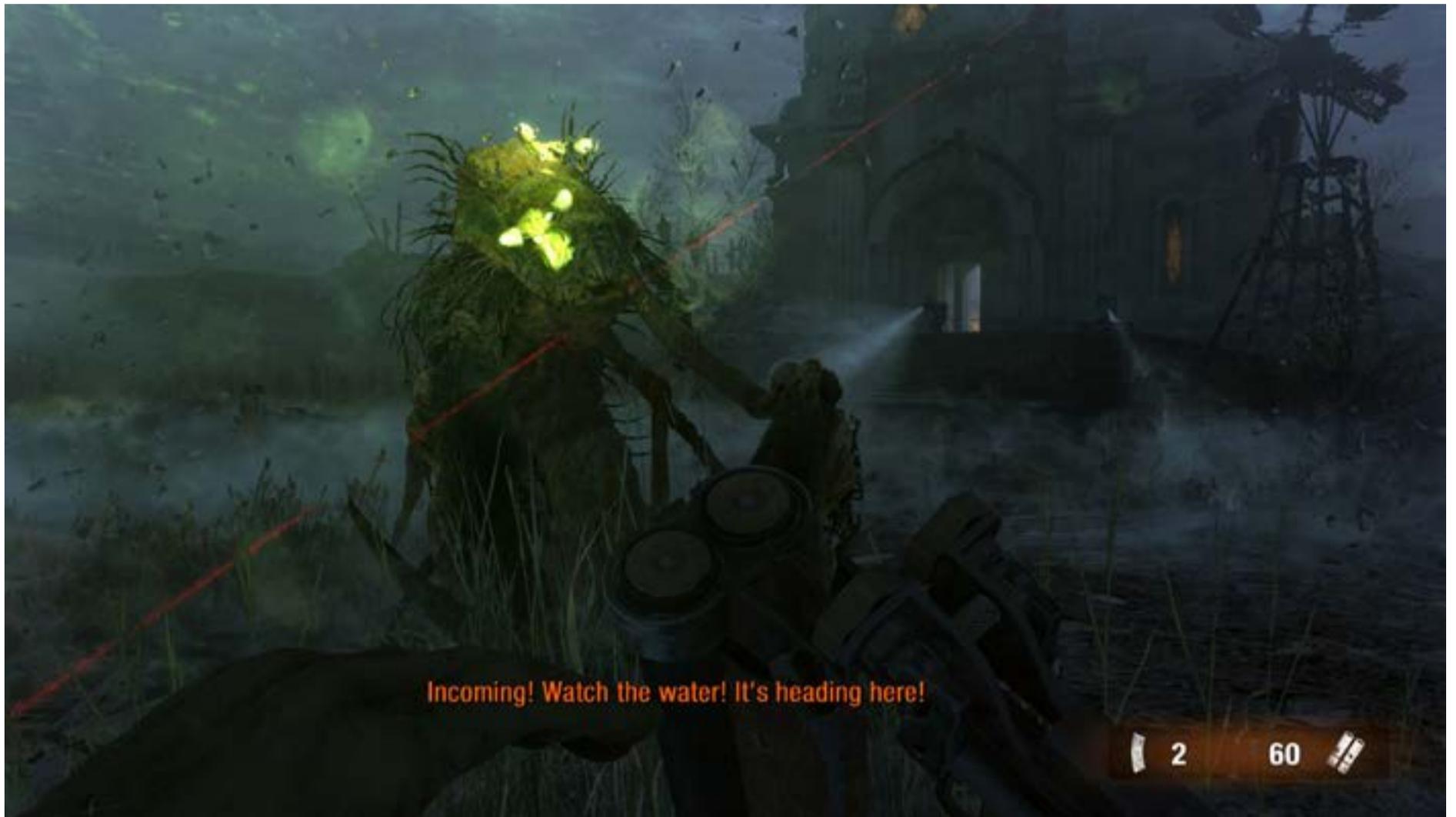
As I got back up, the voice told me to get to the church, and I noticed it was coming from a phone. Great way to troll me, voice... After picking up some night vision goggles, I cautiously exited the building and heard more howling, so waited for half a dozen watchers to gallop past. I followed the relatively dry land around, almost running into another group of watchers. Three stayed in place, meaning that I had to

backtrack a little to avoid them, or risk being attacked by more. Sneaking around, however, didn't prevent me from being attacked by one of the bigger shrimps. It chased me and I ran around, desperately trying to find which way I needed to go, then swore and ran into the water towards a building. It turned out to be the right move, as the shrimp buggered off when I reached the derelict building. I went inside and upstairs, avoiding some more tin can alarms, and staying away from a few lurkers as they ran around. Reaching a wooden runway, the woman contacted me again and told me to get moving. I

went down the runway and crossed the ruins of whatever building once stood there. As soon as I hopped onto the log which would take me to safety, the big shrimp knocked me off and attacked me.

The rangers that had come out of the church helped me out by shooting the smaller shrimp that tried to attack me, but from the amount of ammo I pumped into the big guy, I can only assume that I was alone in killing it. I tried setting it on fire with molotovs, but they didn't seem to do anything to it that my shotgun wasn't.





Incoming! Watch the water! It's heading here!

Once it had eventually died, I went into the church and met up with the woman - Anna, who I had last seen providing me cover fire prior to the Nazis capturing me. After I had rested, she made some vague attempt at apologising, but gave no actual explanation as to why she allowed me to be captured. As such, I still suspected that she was in on it with Pavel, whose own plan rested on the fact that I would be captured by the Nazis. She had stopped calling me a rabbit, and apparently respected me for my fighting ability.

After buying some ammo and a rifle, I met back up with

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Anna, who was going to take us through the catacombs beneath the church, all the way to Oktyabrskaya. One of the rangers mentioned something down there called Big Momma, but then there was a knock at the door. When questioned, they used an old password, and Anna recognised the voice as Lesnitsky - who I knew to be working with the Communists - just before the door exploded inwards.

I was conscious enough to see Anna get taken away, but blacked back out. Once I awoke, I followed the Communist's trail of bodies into the catacombs.

There was a weird section of tunnel that was full of ghosts of people, and made my night vision goggles and torch short circuit, but they were easily avoided in case they would hurt me from contact. I climbed into a rudimentary lift, and went down.

Of course, this now being underground and unpopulated, there was an abundance of nosalises, as well as a roar and thudding which made the whole area shake as I went further down. Then the nosalises began attacking the lift. Several dead nosalis later, they piled on the lift and almost killed us all as it went crashing down.



Those... were the Reds... the traitor... had our uniforms... They took Anna...  
went down in the basement... there's an entrance to the catacombs... leading to  
Oktyabrskaya... they're... going there... bad place... Anna...

Eventually, I found my way to a shrine where I lit some candles, but it didn't open a cache of weapons or money like I had hoped it would. When I reached a dead end, a roar alerted the nosalises, which attacked me before falling to my shotgun fire.

There was a wheel to open a door, which I turned and went through, before riding a cart downwards. I spotted a nosalis hanging from a rock arch ahead, so shot it, which caused a bunch of them to swarm me. Including a few that shot me with some kind of energy discharge, much like the ones in the depot a year ago. Once they were

dead, I went up some stairs and carefully checked out the area ahead. I sniped a nosalis, which brought another running to me, so I shot it as well before heading over to find a water-powered lift. I pulled the handle, and more mutants attacked me.

Minutes later, I climbed into the lift, and went up to a wooden bridge. As I crossed it, the Big Mama appeared and charged me, causing the bridge to collapse and taking us both down with it. This was bigger than the average nosalis, but at least it didn't have claws. Since it kept running at me, I kept my distance and tried to

make it hurt itself on the stone posts strategically placed around the arena. After a bit of that, it burst through a wall and ran from me. Since it picked this fight, I followed it to a new area, full of stone walls and more posts. As it ran at me around the place, a couple of ordinary nosalises joined in, but it wasn't too long before everything was dead. Also the roof and walls were leaking...

The walls all but exploded inwards, flooding the area and dragging me through a hole in the floor, and through tunnels. I hit the ground face-first and lost consciousness. Waking to what

## Metro Last Light

must be my twelfth concussion, I started down the new section of tunnel I found myself in. I heard Anna coughing from a ventilation shaft, so climbed up a ladder and into it, where I saw two men with her. They were planning on using her in their plans for D6, which required her to have a gas mask.

Shuffling further down the shaft, I saw two Communists in masks execute several “infected” men. I got out of the shaft, put on my gas mask, and killed them before heading into a rail tunnel. A man was loading a train car with some boxes, as I carefully took out three men. Then everything went wrong, and I had to messily shoot the other five or six men...

Once clear, I headed into the station proper, where people lived. It was filled with smoke, and maybe even the virus, so I was glad that I had kept my gas mask on this whole time. My attempts to be stealthy didn't go very well, and the kill squad was soon after me, in the flame-covered station. Long minutes later, I emerged victorious, and



went for the door that I heard Lesnitsky behind. I based one of his men's faces in, but it delayed me long enough for him to grab Anna and hold a knife to her throat. He demanded I not move, so I shot him in the face.

Lesnitsky threw Anna at me, smashing my gas mask before running away. I realised she also didn't have a gas mask, as we urgently made our way up the nearby escalator. We were both suffocating - and maybe worse - but had to get to the next station Koltsevaya. As we approached, Hanza soldiers - a faction friendly towards the rangers - rescued us.

Waking up in quarantine, Anna told me how she felt. If we were infected, she was afraid. Alone in a room with clear plastic walls, we laid together to feel alive...

Waking to a doctor shining a light in my eyes, we were informed that we were definitely not infected by whatever virus the Communists had spread throughout the peaceful station next door. However, as I left the quarantine room, I passed many who weren't so fortunate.

After listening in on several conversations, I found myself in a decontamination airlock with a scientist and one of the Hanza officers. Apparently the

virus was a variant of ebola, but thankfully the infection rate had quickly declined from dozens to only two new cases. Once out of the airlock, I had to push through a crowd to get to an exit, though I didn't really know where I was going. A soldier ushered me through, while others were left waiting unable to pass. Someone made a break for it, and was shot in the process.

Since there was nothing I could do, I carried on until I met up with Khan. He had been with the soldiers who had saved Anna and I earlier, and bid me to follow him. We were going after the child Dark One, so that I could save it. My orders



# Diaries

## Metro Last Light





were still to murder it to hell, but I was open to talking before shooting it in its face.

Khan led me through a back tunnel, and into the River of Fate, via a nosalis fight, and a phone call with my dead mother. We were attacked by more nosalises before we reached the actual river, and Khan gave me a ton of talk about needing to think about the Dark One, and the River of Fate would take us to it.

As I plunged into the river, I was sucked down, and wound up on the rooftop where I watched the missiles rain down upon the Dark Ones last year. Khan jumped off of the roof, and

suddenly we were in the ruins of their home. We chased the child Dark One, before the river took us to the freak show train, which was on fire. The Dark One ran from us, and as we reached the end of the train, the bridged collapsed and Khan threw me down after the Dark One.

Waking underwater, but certainly not where I entered the river, we climbed back onto dry concrete, and heard a train running closeby. The River of Fate had taken us close to the freak show train! We hopped onto a rail bike and took off after it. It seemed that the Communists had had the same idea, as they were also after the train.

I shot several of them before we pulled alongside it - where more Communists were already aboard, firing at us. Once they were dead, we hit a curve in the track and I leapt aboard, trusting Khan to not let me get too far alone. I shot at the Communists who were eagerly firing at me, making my way towards the front of the train.

Suddenly, the train ahead of me exploded, and I went arse over teakettle, gaining another concussion for my efforts. I awoke to the Dark One giving me its hand to help me up, which triggered a flashback.

Once more as a child, the adult

Dark One who had saved my life showed me my mother, and life before the apocalypse. When things snapped back to normal, the Dark One spoke to me, telling me that I was not alone. Back as an adult, the child Dark One collapsed next to me, saying how it was alone because of me. I picked it up, and headed for the surface.

Out of the Metro, the Dark One said it was able to breathe more easily, and soon regained its strength. I had no idea where I was going, but with the train on fire and blocking the tunnel, the surface was my only card to play. It wasn't long before watchers were howling in the

fog - and attacking. Thankfully, the Dark One enhanced my vision, so I could see them and fend them off.

As I walked, the Dark One spoke to me occasionally. It wasn't afraid of me, despite having previously hunted it. Khan had referred to it as "the last angel", though its guise was anything but angelic. It also didn't help me against demons, shrimp and more watchers when I was attacked several times. I had to cross a river, which was still coated in a sheet of ice, but apart from a couple of shrimp I managed to reach a building fairly unscathed.

The building let out onto an overpass, which just so happened to be swarming with nosalises. To make matters worse, a storm had rolled in, lashing pretty much every single inch of the overpass. I silently murdered what I could, which happened to be most of them, making my way to the far end. After climbing a ladder, I got onto a zipline and set off, back down the overpass. Unfortunately, that's when the demon that had been swooping around took an interest in me, and wound up snapping the cable, sending me crashing to a new set of bruises.

The Dark One distracted the demon and led it away from





me, so I went through a room and into a derelict train, which led me to a depot. The rain lashed me as I walked, and the Dark One told me that there were people ahead, but that they didn't want to kill me.

Entering a building, I found several soldiers who demanded my identity. I showed my ranger tags and they relaxed instantly. They even invited me to buy some stuff at their shop, which I did. Going up a gantry and over a couple of trains, the Dark One warned that there were enemies ahead, so I grabbed my sniper rifle and shot one. I hadn't fitted a silencer...

Safe on top of a train, I managed to kill them all while remaining relatively unscathed, then continued on through the depot, exiting into a stairwell and having to put my gas mask back on. The Dark One gave me a filter for my gas mask, and highlighted some enemies as I went through a door. After another brief firefight, I was on my way down some stairs. I went around the stairs to see if there was any loot, but found a crawl space. While sneaking through the space, the Dark One highlighted some "very red, very eager to kill" enemies.

Channeling the spirits of Sam Fisher and Solid Snake combined, I systematically knocked out eight of the Communists, shooting one in the head with my pellet rifle, and the final one with a shotgun. I was incredibly proud of myself, as I entered another train works area. After an unsuccessful attempt to repeat my stealthy feat, I took them out from afar, allowing them to come after me. Not that they managed to get too close, what with the claymores I laid for them.

At the far end stood a door, which the Dark One warned contained a man who knew me,

and I knew him. I opened it, and Lesnitsky kicked it open. We struggled, and the Dark One leaped onto his head. Everything went fuzzy, and suddenly I was seeing Lesnitsky's memories. He stole the virus from D6, and gave it to the Communists. Worse, General Korbut had ordered Pavel to "handle" Red Square.

The Dark One couldn't show me more, and returned me to myself. I decided to let Lesnitsky suffocate, rather than cut his throat, and left for Red Square. Whatever the Communists were up to, I couldn't let it happen...

The Dark One led me into the ruins of Moscow, warning that there were "shadows" that couldn't see it. That led me to believe that there were ghosts, such as the ones Khan could communicate with. The ruined buildings gave me few supplies, but the lightning crashes kept trying to scare me by showing me shadows of hanging corpses that weren't there.

Hopping down from a ledge, I was suddenly hit by a car! It quickly turned into a watcher, which received a blast from my shotgun, but it was certainly a fright. Three of its mates came along, just having a sniff around,

but as I wanted to explore a bit I blew them away too.

In the basement of a building, I found a radio transmitting a message about hearing voices, and that they were going to turn around. As I explored more, I kept having flashes of the past. One room had a family watching the bombs fall, and at one point I was in a park just like I had seen last year. After avoiding some watchers that the Dark One told me weren't trying to kill me, I climbed a ladder up to the roof of a building. It warned me that there was a demon, so I approached the top carefully,



and almost had my head taken off by the damned thing. I legged it across the roof, heading back downstairs to safety.

As I left the city, I was told to once again ignore some watchers, as I was an intruder in their home. True to the Dark Ones word, I escaped with my face still attached. However, the storm had been growing in strength, and now out in the open, I had to cower against some dirt banks as I slowly made my way through the radioactive rain and wind that could move wrecked cars.

Even when that let up, I wasn't safe as ethereal hands grabbed

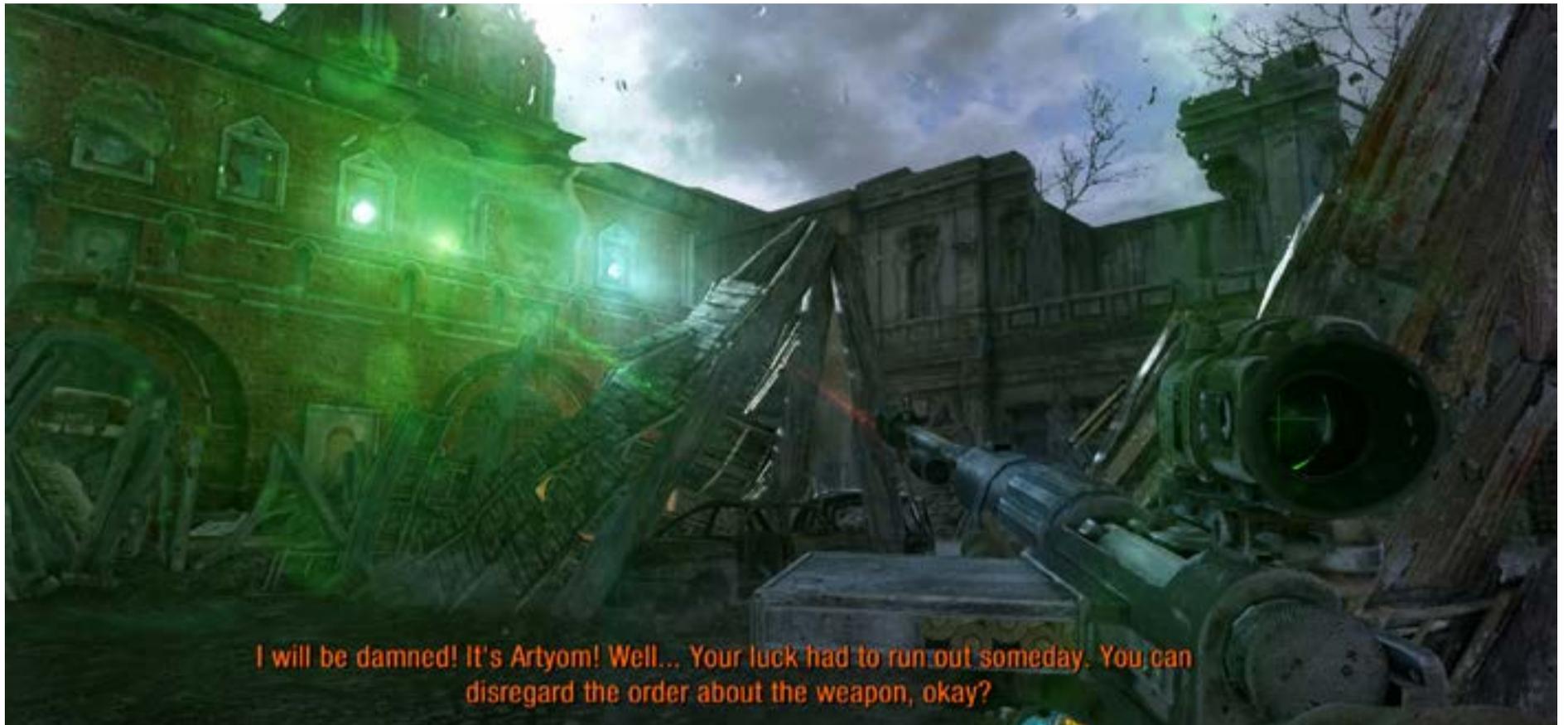
at me. The Dark One pulled me free, and I had to follow it to safety. I've no idea exactly how many people died in Moscow, but thousands of them must have been in Red Square alone, since that's where I was. There were several barricades set up around the area as I approached, with a number of bodies ripe for the looting.

Suddenly, flood lights came on, and Pavel addressed me, demanding I put down my weapons. Until he noticed that it was me. Apparently, I didn't have to put down my guns at all - because he wanted his men to murder me straight away.

What followed was a fight involving snipers, soldiers and several of various explosives. It was a battle I could only win by using my ammo money, so I did. The gates opened, and I took out the two heavily armoured men before heading for the nearby staircase, where Pavel was firing down at me. After a few shots, he retreated up a level, and I followed.

Another level, another few shots and he was finally done for. I approached him, knife in hand, and the Dark One child jumped in, connecting us both like it did with Lesnitsky. Transported to an earlier time, I witnessed General Korbut give Pavel orders to take





over D6, once the peace talks in Polis were underway. With Miller away, it would be easy pickings.

As the Dark One weakened, Pavel was grabbed by the same ethereal hands that had snatched me. I saw him being held against a wall by the hands, and the Dark One told me to decide - leave him to his fate, or save him. Despite betraying me, I had enjoyed our time together, and during our fight the Dark One had told me that he no longer wanted me dead. I pulled him free, and as I woke up in the real world screwed a filter onto his gas mask.

Leaving Pavel behind to make my way to Polis, the Dark One said that it would

remember what forgiveness was. Which was a good thing, since again I had murdered its entire species a year ago.

Scaling a gate into a park, the Dark One said that it sensed something "different" inside, and that it wanted to see what it was. Probably whatever was big enough to take down the trees that I could see being felled...

This did not look good. As I walked along the only trail - there was plenty of water waiting to drown me - I could hear a low growl from something. Constantly.

A shrimp tried to eat me, resulting in it getting gunned down for its efforts. Things were fine, though stormy and with

that always present growling, as I went through the park, until I happened across some watchers. I let them go past me, but one of them must have turned around, because it clobbered me from behind!

Gunning down a handful of them, and wondering where the child Dark One had gotten off to, I made my way into an area that might have once been a fountain. Now it was more like a sacrificial altar. And the watcher pack that descended upon me seemed perfectly willing to carry out the culling.

Thankfully, after killing only a couple of them, something made the watchers scarper. On the one hand, that was good for me.



On the other hand, it meant that whatever knocked the tree down was enough to scare a pack of watchers. Following a path, I wound up crawling through some vegetation. Ahead, I saw a few mutant bear cubs playing. Until their mother appeared on a ridge and roared at them.

Now this was obviously what had been making the noise. It was a couple of dozen meters away from me, and as it walked away it made everything around me shake. I came out of my hiding place, with the cubs nowhere to be seen, and walked up to a ridge at the end of the path. I carefully got my claymore

mines ready, and ensured all of my weapons were fully loaded, replaced my filter, took a deep breath and stepped into what was inevitably the ring. As predicted, the bear made itself known, clomping out of the hedges and into the marshy area I was stood in. I immediately opened fire, even before the Dark One explained that it was protecting its children. What followed was an intense bout of running away, placing claymores, firing my new automatic shotgun and running some more. Unfortunately, a few of my claymores were set off by watchers who came to attack both me and the bear.

Eventually, after two filters and a couple of kilograms of ammunition, the bear ran off through a thicket.

Not that I wanted to, but I followed the bear and found it catching its breath. Some watchers attacked it, but I killed them before they could kill the bear, and it ran off. With that out of the way, I had found my way to Polis, as Miller and Khan were at a door beckoning me in.

As I headed inside, a human child followed me much to everyone's surprise. When it revealed itself to be the Dark One, Miller wanted to shoot it.

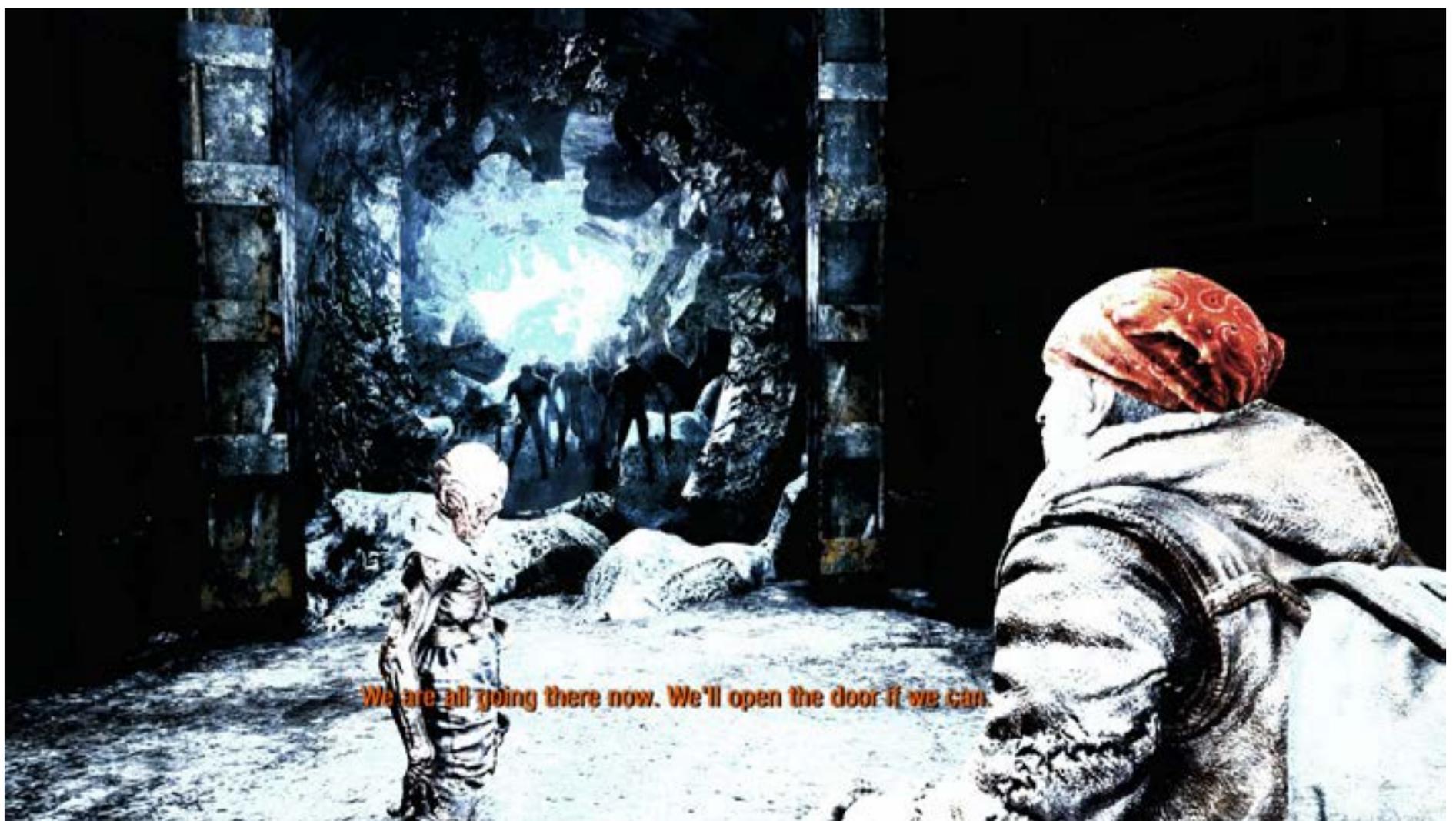
Khan talked him down, and the Dark One connected me with him. Together, we saw a door in D6, and as it opened, it revealed a bunch of Dark Ones. The child wasn't alone, it's kind were in D6! Not the ones I'd blown up, obviously, but there they were.

As we came to, Khan had the idea of using the Dark One's mind-connecting ability to find out the truth as to what General Secretary Moskvina was up to. So we headed into Polis proper, through decontamination and past a whole bunch of Nazis there for the peace talks.

Entering the room where the "leader" of the Red Line was orating, Khan shouted that Moskvina was a liar, and the Dark One (back in its disguise as a human) went up to him. I was placed within his mind, and opened a few doors to uncover his secrets. When we both came to, he had apparently been talking about how he had murdered his brother. He bellowed that it was all General Korbut's fault, and that he was this minute attacking the D6 facility. Not wanting to waste a moment, Miller, Khan and I ran for the armoury. We loaded up and took a train back to D6, passing

Anna along the way. I supposed there wasn't really any need for a sniper in the confines of D6. The Dark One was with us, but as we disembarked the train it disappeared off to find its brethren.

We got into position as the Red Line attacked on three fronts. The one we guarded, they attacked by ramming a train through the barricaded blast doors. The firefight was manic, but was ended when rockets began flying. I was knocked down, so Ulman dragged me back behind another set of bollards, and we resumed the intense firefight.



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When the bullets ceased, we had moments to catch our breath before a tank crashed in through another door across the way. It shelled us as we tried to disable it from our position. I say we, it was actually all up to me. I took out its wheels, then blew it up by shooting its ammo supply.

There were a few moments to resupply, and grab a huge gatling gun, before more troops flooded towards us. I unleashed a torrent of ammo unlike any had seen before, laying waste to the Reds as even as they jumped over the barrier. In short order, they were gone, and a bunch of men with shields

approached us. Unfortunately, my torrent of death had a limited amount of rounds, and I couldn't get more...

The men were hiding a flamethrower, so when they parted for him to fire, we had to shoot at him when he was uncovered. It didn't take too long - thanks to five sticks of dynamite - before they were disposed of as well.

We cheered, we huzzah'd, and we rested on our laurels, while Miller told me that D6 was rigged to self destruct.

Then another train came in.

Waking from another bout of unconsciousness, the voice of

General Korbut made me wish for a gun. He taunted Miller, who told me to blow D6, which changed Korbut's attention to me. I struggled over to a control panel, which Korbut passively watched me do. As he asked what it was, I pulled the lever and explosions rang out. The whole facility was engulfed in fiery death, dozens of Red Line troops and rangers wiped out as bombs blew us all to hell...

And that's how Artyom saved the Metro, Anna told his child some years later. The Dark Ones left, promising to return one day, and life returned to normal...

# Diaries

## Metro Last Light





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### FINAL THOUGHTS

Well, I'm kinda bummed that I got the bad ending. I thought I had found enough secrets, and made enough "good" decisions to weight it in my favour, but obviously not. Nonetheless, I enjoyed the hell out of this game. Even the bits with the spiderbugs didn't put me off completely.

As with 2033, how alive each station felt was simply brilliant. Realistic conversations, the  
Metro Special Edition

sheer weight of people in crowds... It was great. The levels were a little linear for the most part, but there were enough secrets hidden away that it never felt like I was running in a straight line. They also fixed one of my issues with 2033 - the kids voices sounded like kids.

I really enjoyed Last Light, and both games as a series. There were more scares and jumps than I was expecting, and if the game hadn't been as enjoyable as it is, I definitely

would have given up playing during the spiderbug section, if not the library in 2033.

If you've enjoyed these diaries and had the urge to play them for yourself - you definitely should. Metro Exodus may be out soon, but that doesn't mean you should wait to jump in at the third entry. Although I certainly know that I will be jumping on that as soon as possible...

# THE PEOPLE AND CREATURES OF METRO EXODUS

### ALYOSHA



### АННА



### АРТУМ



### ДАМИР



### ДУКЕ



### IDIOT



### MILLER



### SAM



### СТЕПАН



### ТОХАРЭВ



### ЧЕРМАХ



### ДЕМОН



### НИТАЛИМАЛ



### LURKER



### NOSALIS



### **PACK HUNTER**



### **SHRIMP**



### WOLF



Coming 15th February  
to Windows, PlayStation  
4 & Xbox One



Thanks for reading!