Slimes

The Bonus PDF



Howdy, thank you so much for actually spending money on Slimes. It feels real validating that people would actually pay me for things I do that actually make me feel meaningful. Well, I assume that you actually bought Slimes to gain access to this, anyway, or you're some person I gave this to for free.

This is a companion PDF meant to give commentary on stuff throughout the game. There's a bunch of spoilers, so maybe hold off on reading this immediately. Also, for the sake of consistency, the creature that caused the instigating incident in the game's setting will be referred to as "the Herald," since characters call it different names.

So, what will you expect going forward? First, I'm going to talk about some things that I attempted making before that influenced *Slimes* because hey, looking at past failures is cool. From there, a huge chunk of the PDF will be giving commentary on the game floor-by-floor, with art corresponding to the story provided on that floor. The last parts of the PDF talk about the game's extra content, inspirations that went undiscussed and a beastiary, because people love bestiaries.

Throughout the PDF, there's a few text-only stories scattered around. They're a mix of stuff that I wanted to put in the game but didn't go through with it and bonus stuff.

Due to the content of the game, be aware of mentions of death, violence, suicide and religion.

Again, thank you for checking this out and thank you for checking out my game.

- Dari

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SLIME MEDIATOR



Slime Mediator was a game that I tried making a few years ago that I ended up dropping. However, a lot of things in it ended up bleeding into *Slimes*.

In *Slime Mediator*, you played as a slime working under the Overlord, some long-haired pretty boy (well, as pretty as my art at the time would allow) mage that was plotting to overthrow the government of an unnamed country by destroying their capital with a big magic blast. Thinking back, I'm pretty sure I got that idea from the first episode of Full Metal Alchemist: Brotherhood.

The government, in turn, hired some wizardly dudes to make a prophecy and prophesized that the Overlord's childhood friend, uncreatively just called the "Hero," would face him. As a slime minion indebted to the Overlord, you were to solve his emotional problems and try to get the two to talk things out.



In *Slime Mediator*, the unnamed country was kind of a theocracy under the Light Religion, which was obsessed with maintaining a purity of soul and represented itself with a heart. This ended up being revived as the Church of the Holy Heart; though while *Slime Mediator* had multiple kinds of magic with the church only hating one specific type of magic (soul magic, which the Overlord champions), *Slimes*'s church hates all magic, on account of it being born from some eldritch space creature.



(It's the symbol of the Light Religion, a pure and holy heart.)

The game also briefly touches upon the whole "adventurers sanctioned under governments" thing that I'm trying to do with my games, though in the instance of Slime *Mediator*, adventuring is solely done in the name of theocracy—much like Julius's mission.





This game was like an adventure RPG Maker game where you go around to solve puzzles and find clues. Battles are instead conversations where you talk to the Hero, Overlord and an attempted intervention when they try to fight each other. While you could go straight to talking to them, actually finding these clues and picking the right choices would make the Overlord and Hero more favorable to each other.

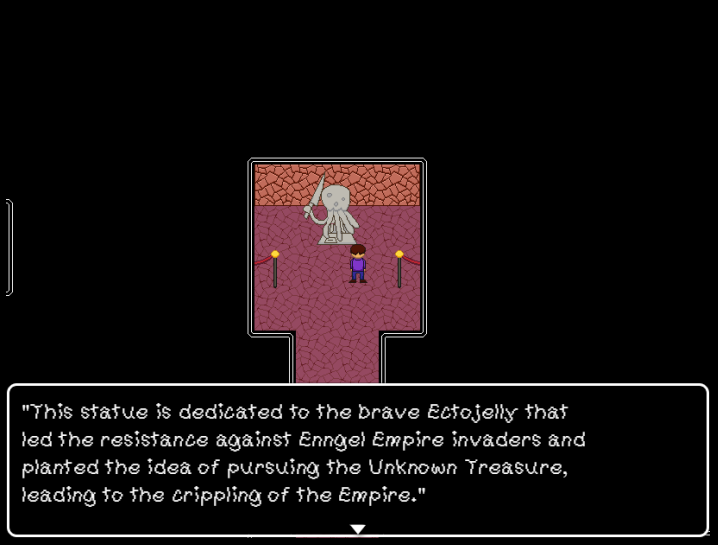
I ended up dropping this project because I didn't think my writing or art was very good at the time. Maybe I could revisit this one day?

Anyway, *Slimes*' dear Healer is actually just a remade version of *Slime Mediator's* Hero, much like how Roselle Sunshine of *Fishing Minigame* was a reincarnation of a character in *Treasure Quest* (next page). So while the game's art style doesn't show it, "Healer" is a dark-skinned character (though not Istarian like Azran and Imil). I'm all about boys wearing scarves.

TREASURE QUEST!!

This was a game that I was making in RPG Maker MV until I realized two things: I really fucking hated RPG Maker MV and I had too large of a scope for what I was actually capable of doing.

In this game you played as Quiddity, an odd-talking, weirdly dressed guy that's trying his hand at adventure in the caves underground Engel (named Enngel in this iteration), which houses an Unknown Treasure. The game conceptually started out as a *Space Funeral*-like but morphed into something more serious. It's still pretty silly in comparison to everything else I've made.







A bunch of ideas from this game ended up bleeding into *Fishing Minigame 2* and *Slimes* instead. The main connecting tissue between all of these games is a horrible bureaucracy around adventuring. In *Slimes* and whatever I want to make next, adventurers are essentially contractors that do the work power doesn't want to do; in my head I see this situation culminating in a Fiverr type situation where people are recruited to go on jobs through an app instead of a glamorous, unionized guild like you see in fiction.

In working on this game, I sought out royalty free music. This is how I came across the many works of Monplaisir, whose music has been used for everything I've made since. I've said it multiple times, but they're rad for making a bunch of royalty free stuff.

Also, it's only in the process of writing this do I realize that Quiddity is dressed up as the Joker. Fuck, glad I quit working on this.

Warning

To the citizens of Engel,

As of the last United Researcher Conference, it was agreed that all citizens of the world should be informed about the nature of "magic." It's easy to identify magic users by searching the scales that grow on them, but it's hard to identify what magic one wields. At the last Conference, it was agreed that there are three general archetypes of magic users that citizens should be aware of. To infected citizens, if you require help identifying your archetype and specific abilities, please inquire with law enforcement; even if you have not done anything wrong, you could be a potential danger to yourself and others.

The three archetypes are as follows -

- Focus: Focus magic users can conduct their abilities through mere willpower. However, it is not as simple as it sounds. Mustering up willpower requires concentration that can be draining on the body—using more magic than is currently feasible can lead to harm and even death. As such, Focus magic users must use their abilities sporadically in a controlled manner. Focus magic user abilities are the easiest to understand since it can be readily manifested.
- Material: Material magic users, instead of conjuring energy into the world, base their power on pre-existing materials. Much like the nature of the Alien, Material magic users can control and distort certain materials. Material magic is known to be much less physically draining, but it is useless if there is no material to conduct magic through. As such, it's difficult to ascertain the specific abilities of a Material magic user unless they have the right channeling material.
- Sigil: Sigil magic users use magic through drawing out sigils to conduct their will. Sigil magic users are the easiest to identify, as they are known to have strange dreams and hallucinations where they see the symbols they need to draw out. If you are having these dreams, please turn yourself in to government researchers before attempting to draw out sigils; besides the danger of openly testing abilities, researchers believe that these sigils can give greater insight on the Alien and magic.

Researchers worldwide are still trying to determine how and why people are granted magic. Around one percent of people around the impact of shooting stars are infected and it's currently unknown if there are any factors beyond proximity to an impact.

Stay vigilant, stay safe and stay informed.

ENGEL ANTI-ALIEN DEPARTMENT

In collaboration with

ENGEL HEALTH DEPARTMENT

ENGEL BIOLOGICAL RESEARCH DEPARTMENT

ENGEL ASTRONOMY DEPARTMENT

FLOOR 1



When I first started working on this game, the whole opening monologue about the Herald by Julius was originally the first thing that showed up. However, I was convinced that some people don't like heading straight into a game with a long, wordy intro. So, I decided to open with a battle for Julius to just throw players right into things.

It also ended up being a tutorial on how Julius' gun system worked. I wanted the combat in *Slimes* to be weightier and not just "spam attack to win." This is why Julius' attacks rely on an ammo system, to force players to be more conservative about using attacks and to switch guns around during battle. The Healer similarly works on a VX Ace's TP system, forcing you to build up focus to use skills, which are infinitely more useful than his basic attack.

If you played the first demo, you may know that Julius' guns originally worked more awkwardly. Switching guns would immediately deplete his ammo, forcing players to waste a turn to reload. I then realized, "oh hey yeah this is actually an easy fix," leading to the system the game has today.

Originally, I thought about adding Sonia Delu, the focus of the first side story, as an NPC in the first room. I changed my mind because I wanted the start of the game to be a bit lonely, with only one person around (that Julius hates) and slimes having not self-actualized at this point in the dungeon.

Speaking of Sonia Delu, her original side story was more awkward in that it's just her rambling to the player about her confrontation with her boss. I was still figuring out how to present the side stories and their relevance to the game at the time. Originally, the side stories were going to have no direct relevance to the main story besides location, but I realized that some people would not bother engaging with the side stories if they viewed them as irrelevant. As things progressed, the side stories grew increasingly connected to the actual main story, with Sonia's role growing bigger as a result in later stories.

She was also originally going to come off as more lazy and indifferent to things. As the story shifted to have the side stories tie into the main story more, her indifference became less about laziness and more about hating the government she works for. Unfortunately, at the end of the day, a job's a job.



SONIA DELU	Daughter of an Istarian immigrant family that grew up with a sense of pride for Engel. She enthusiastically joined the military with the arrival of the Herald and personally has a bunch of monster kills under her belt. However, the shifting priorities of the government has stuck her with a glorified desk job and has increasingly grown jaded over Engel's centrist government and her own role in it.
AGE	30
ETHNICITY	Istarian-Engelian
ROLE/ABILITIES	Guard armed with a rifle + bayonet
DISLIKES	Bosses, failing others, vodka, long sleepless nights

FLOOR 2

This map's a bit more spacious. My kinda intent was to make the earlier floors feel more like a proper cave in comparison to the more compressed, artificial feel of the last two stratums. You were also originally supposed to find notes to the sides of the cave, but I decided that that's dumb. I thought about using the side passages as locations for the secret fights, but I ended up opting for weirder unlock conditions. If you're mad about the big maps, sorry.



Joseph Sol's story was also going to just be him narrating to the player. The reason why he and his friends have face sprites is that their sprites were going to pop up on a black screen while he described himself and his friends. At the very least though, it ended up setting the precedent for almost all the relevant characters getting face sprites.

These are the first set of sprites I made for them. I gave Joseph a smile to make him look more like a happy-go-lucky protagonist character, but then I remembered that nobody is supposed to have eyes and mouths. Clark is also clearly plainer looking than his final design.

I ended up doing what was hopefully more dynamic, showcasing the gang's infiltration of the dungeon that's later be alluded to in Anna's story. I actually wanted it to be more dynamic, with players temporarily being put behind the party to fight the Angel. But then I thought: man, I'd have to balance things and make animations for a really small part of the game. I figured that this was going against my principle of sticking to only what was necessary and dropped that. Hopefully, the final result is still engaging to players!

Fun fact, Joseph and his friends are the only characters to have theme naming. I wanted them to be like a JRPG party, and what better way to represent a JRPG party than with elements?

Sol -> Sun/Fire
Rayn-> Rain/Water
Terra-> Earth
Gail->Gale/Wind



FLOOR 2



JOSEPH SOL

A young man that struggled with depression when he was in high school and lacked the proper resources to address it. He joined the Fencing Club and climbed to the top of it and while it brought him comfort, it wasn't enough.

With the appearance of the Herald, he used his fencing skills to fight monsters terrorizing his local area. In fighting the monsters, he captured a sense of purpose in life and dedicated himself to becoming an adventuring mercenary, inviting his friends in on the action with a smile on his face.

AGE — 19

ETHNICITY — Morosard-Engelian

ROLE/ABILITIES — Fencer that can dual wield fencing swords

DISLIKES — Failing others, getting up in the morning, himself, bitter foods

Despair

One moment, you were facing an eldritch being, and the next, you're staring at the ground from a mountain near where you lived.

The bad memories hit you. You remember how hard it used to be to get up. You remember how it led to you failing classes, worsening your mood in a self-sustaining cascade of self-hatred. You remember sneaking out in the middle of the night and taking yourself up the mountain. You remember staring off of it, contemplating taking a fall...

"And you still feel that way, don't you?"

It was the voice of that being, the strange angelic one formed from the crystal shard. It was comforting. It was like your own voice in your head, telling you to go through with it.

"You're like the leader of those men I killed so long ago. Coming in, acting so brave. But the moment I reminded him of his pain, he took something out of his pocket and… pop~!"

You can hear the voices of your friends, bewildered. They are clearly not under the same spell as you.

After all, they didn't spend every day feeling like being alive was nauseating. And here they are with you now, vibrant with life, willing to throw it all away to kill this creature…

"You're scared for your 'friends,' aren't you?" the thing said.

You didn't say anything back.

"Of course you are. I killed a bunch of humans, who all already looked older and stronger than them. What chance do they have against me~?"

Your sense of confidence has eroded in this hallucination, replaced by worry—and guilt. You've always felt like a burden to your friends, growing up in school. Rei tried to figure out ways to help you out of your funk, but religion never worked. Anna tried to tutor you, but you always found yourself slipping behind. And Clark?

Deep down, you recognized that Clark hated you and saw you as the burden you were. Who can blame him? How dare somebody like you surpass somebody that has passion, somebody with a will to live, at the thing they loved to do?

You're grateful that they've chosen to join up with you. In some way, you felt that you were trying to make it up to Clark, showing him new opportunities in this new world.

But because of you, they all might die here, the lives that they value truly wasted on you.

"Take the plunge. You've done this to them. Take responsibility."

You look down.

"Take the plunge…"

The cliff has disappeared. You're back in the school.

But now you're staring down at your fencing swords.

Plunge.

Gotta plunge it.

GotTA DO IT.

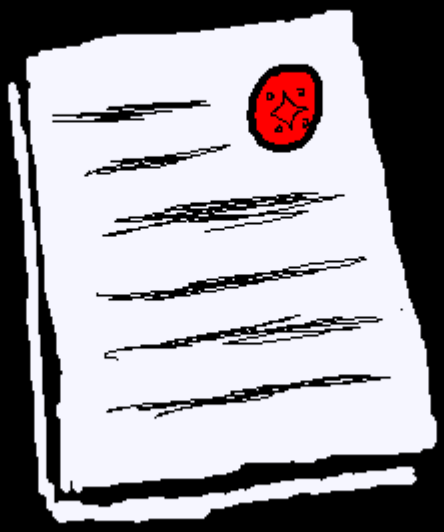
DO IT.

DO IT!

JUST DO IT ALREADY, YOU COWARD -

You hear Rei panicking, but you don't register her words. The last thing you experience while conscious is her bashing you in the head with her shield before you could make good on your desires.

FLOOR 3



This the first break room! I decided early on that there will be a break room available every three or four floors. The usage of red doors is directly based off of the safe rooms from *Left 4 Dead.* The lore reason for these doors is that they contain pieces of harvested shard from successful dungeon clears, as only a guardian-type monster is willing to be near a shard. Unless they happen to be very dumb, but that's also why the doors are sturdy.

Why a hot pot as a healing point, you may ask? It's kinda relaxing, just waiting for your food to cook. Sitting down and enjoying food with the people you care about is such a good experience. Of course, considering that Julius and the Healer hate each other, it's just kinda awkward so they end up zoning out to think about the past, instead. I also decided to not draw pictures for these scenes because I kinda want them to be contemplative. Imagine your own art.

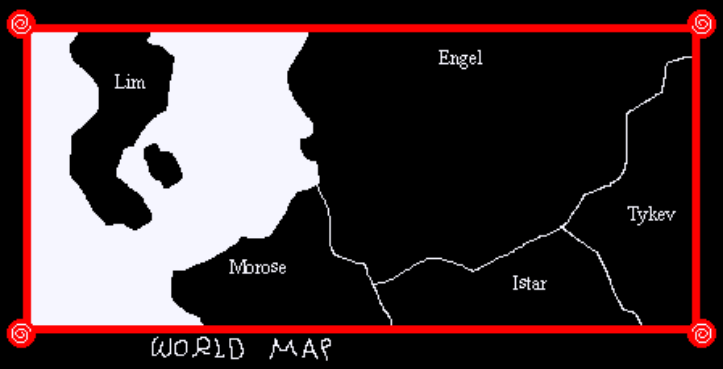
Also it was originally going to be a fireplace but that's old hat. I haven't even played *Dark Souls*, folks. I'm sorry.

The side story here isn't really tied to particular characters. It's just meant to give a little information on the slime dungeon, as well as to allude to the presence of other characters.

So, since I don't have much to talk about here, let's talk music. As mentioned earlier, the soundtrack of Slimes is made up of music by Monplaisir. The direction for music choices was determined by the battle theme, "Return to Basis," which is made under Monplaisir's Soft and Furious label. I really loved it as a battle theme, so from there, I decided that all the other songs in the game had to be Soft and Furious songs (or other Monplaisir songs that sounded similar) for the sake of consistency.

The original theme for the first stratum was "And Never Come Back," which is heard in the intro and various stories. I ended up changing it to "The Fish Who Dreamnt of a Distant Planet," because I wanted something that felt deceptively welcoming. The battle before the intro is "Your Worst Fear," a tense song that shares the same album as the previous song (October) that I also use throughout the game. "This Cat Gives Me the Creeps" is used for most of the rest points in the game, because hey, it's nice and relaxing.

FLOOR 4







This is where the Rock Slimes are introduced. Enemy buffs are formally introduced with them and is meant to be the point where players are encouraged to use skills more. In the first demo, the Rock Slime buff only affected one ally, but over time I realized that if I really wanted people to use skills, I'd have to be ruder with the buffs, so now it buffs the whole group. You're welcome.

Rock Slimes are also unique in that they collapse into a form that you can push around. When I started making this game I wanted there to be puzzles and the Rock Slimes were meant to present pushing block puzzles. Then I remembered that I fucking hate pushing block puzzles and wouldn't wish them on players (unless it's *Baba is You*, I guess). While you can still push Rock Slime corpses on top of buttons and use them to bust open passageways, they're straightforward. Hopefully you don't find them huge timewasters.

It's also here that I introduce the divide between the fictional countries of Engel and Istar. So, a main concern I had when I started making the game was that people infected with magic would be seen as a race allegory. And the thing is, race allegories using fictional people while human beings in the same setting still exist piss me off. Humans generally seem to be grouped up as homogenous in these settings, as if human racism ended in favor of space/elf racism. I kinda wanted to show that racism's distinct from the hatred of people with magic. However, it's not totally separate; I wanted to mirror the fact that distinct problems like class can be used to radicalize people toward the right (via stuff like blaming minorities for taking jobs) with how the crisis of magic and the Herald is blamed on Istarians.

AZRAN EMIYA

A skilled locksmith from Istar that has a fascination with world history. He spent most of his nights pre-disaster reading various history books and is working on his own book highlighting the discrepancies between Engel and Istar accounts of the Engel-Istar War.

Despite his own troubles, he tries to maintain a positive attitude. Theoretically, if he reached the final floors of the slime den, he would witness no hallucinations at all and is actually the second most-suited to destroy the shard.

AGE

44

ETHNICITY

Istarian-Engelian

ROLE/ABILITIES

Amateur historian that learned spear fighting techniques from old books

DISLIKES

Cold food, blatant liars, swords (thinks spears are cooler)

FLOOR 5



This is the first floor that introduces actions that you can take before battles. While later battles involve dialogue choices, the first influenced battle is simply you pushing a dead Rock Slime on top of the Air Slime to get two quick kills when the fight begins. I actually wanted to put more of this in the game, but also, I thought that it'd be boring after the first time. Which is why the only other time you can do that, you just anger the enemies into buffing themselves.

Additionally, this floor gives a brief look at slimes killing each other. It's ambiguous whether or not it's because of opposing ideologies or if it's a result of slime self-hatred, but regardless I wanted to show that hey, there's something up with the slimes.

The side story of this area, Anna Rayn's, was a bit hard to write because I wasn't sure how much I should tell; like, what should just be cut out and what should be hoisted onto another story? Also, because the framing device is her writing in her personal journal that she's kept for at least months, she wouldn't be writing things like "oh, allow me to suddenly explain my several year long friendships." Hopefully, the final version tells enough while still being sensical for her to be writing about.

You also might be wondering: what's with the dates? To be honest, I didn't think too hard about the dates because it's a bullshit other world. Like, I'm not making the world building that granular. Who gives a shit.

ANNA RAYN

Before the arrival of the otherworldly creature, she was aspiring to be one of the first women engineers in Engel. However, after the incident, she recognized—unlike many in the country– that she couldn't just return to normalcy. Even when the opportunity to turn back presented itself, she chose to continue on with her new, more lucrative life.

She grew up fascinated by the mechanics of guns and her shooting skills are mainly self-taught.

AGE

20

ETHNICITY

Engelian

ROLE/ABILLITIES

Team sharpshooter experienced with rifles

DISLIKES

The monsters, spiders, bad weather

FLOOR 6



This here's the next safe room. At this point, I decided on having players go through two floors of enemies before finally arriving at the safe room. After the second safe room would be the big boss encounter, so hopefully, players will have rested after beating the enemies present in the room.

The story you get from resting at the hot pot was meant to flesh out the Healer a bit more. Up until this point, it's mainly Julius saying things while Healer's kinda forced to be a stooge. It's after this point that the Healer gets more chattier outside of his initial optimistic speech that Julius would be a good person to work with. It's from here that I decided that the focus of all later hot pots would alternate between him and Julius, with the last one book ending with the first in that it focuses on both of them.

The side story of the Anonymous Woman is kinda on the darker side. Like Joseph, it was partially because it was born out of my own suicidal ideation and depressive feelings that I've experienced during the course of making this game. In some way, it's somewhat freeing to put those feelings out through a character.

Unlike the Healer, she openly displays the conditions of having magic through no fault of her own. Those infected with magic grows scales on their body, and while the Healer's scales manifested on his chest, she is not so lucky. It was originally just plain black scales, but Fang suggested giving them a red highlight to make it more clear that they're unnatural. Thank you, my guy.

FLOOR 7

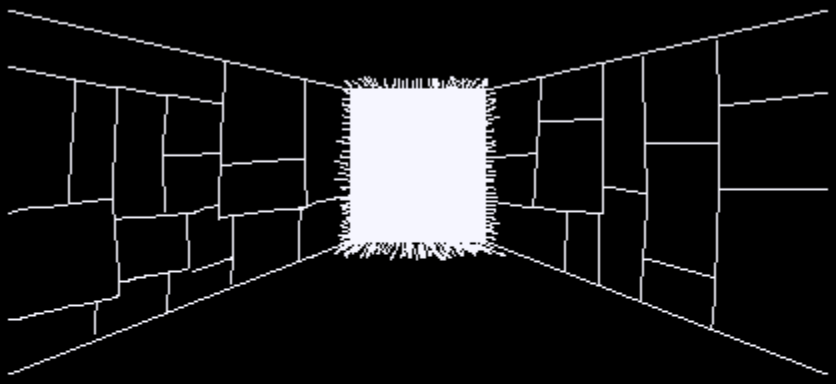
A bunch of big things happen at this point. Besides being the boss floor, it's also a narrative turning point in that Healer begins showing resistance to Julius, as well as introducing the first of the "Chapter" side stories.

The Chapters spun off from an early idea I had when the side stories were standalone. There would be a story about two bickering researchers exploring the dungeon and then you'll later get a story in the last stratum revealing that one killed the other, with the implication that they were later overwhelmed by slimes. I ended up splintering that story between multiple other ones and as I thought more on the side stories, I decided to make a sub-series of Chapters.

In the early versions of the game, Thomas was way more of a jerk to Imil to parallel their relationship with the relationship between the playable character. However, I felt that I couldn't conceivably make Thomas do a full heel turn, so in the final version he's more ignorant than actively malicious.

Kyle was later introduced as the third man in the trio to act as the actual researcher while Imil and Thomas are meant to be guards. The whole group (as well as its later iteration) in general is meant to serve as a contrast to the other groups presented in the story. Like Julius and the Healer, they're only together because they were assigned to be a group, but they later end up sincerely seeing each other as comrades. Compare further to Joseph's group, where that definitely doesn't happen.

Also, RIP to Kyle, because he's pretty much the only named character that doesn't have a face sprite.



FLOOR 7



(I consider the top picture to be my favorite out of the bunch made for the first stratum of pictures)



FLOOR 8

The design of the second stratum of the slime den is supposed to come off as vague church ruins, which grows increasingly compact as you head further down. While the first stratum is a vague location, the second is the Shard's vague conception of a church and its attempt to form one.

It also has a bunch of holes due to the stress of construction in the floor above. Also, in the demos I put out, I fucked up the holes because instead of making them actual ground sprites they were roof sprites, so people can walk into them from above. Whoops, please don't be mad at me, people that actually played the demos.



The side room is meant to be where the Anonymous Woman attempts to die. There's also one more important thing with the room, actually. Hm. Maybe come back here later after achieving a certain goal.

Judgement Slimes debut here, specializing in making the enemy team's attacks stronger. Much like the Rock Slimes, their buff was originally just single-target, but it made fights rather toothless. I did hold off on making the debuff multi-target though, because it just made fights with two Judgement Slimes too hard.

Like the fourth floor story, Kyle's side story is meant to be more expository on elements in the world's setting. It's one of the few side stories that I've gone back to a lot to tweak to make it more consistent with the game's lore.

KYLE STEVENS

Kyle is a researcher specializing in biology, whose field started seeing a lot more activity when the otherworldly started showing up. He was personally attracted to researching slimes because of their mysterious nature. However, because of the inherent dangers of researching monsters, he had to join a government surveillance group to get the funds and support to do his work. He actually has a strong dislike of the government, being a member of Engel's leftist party, and is pretty unhappy with the arrangement.

AGE

36

ETHNICITY

Limian-Engelian

ROLE/ABILITIES

Shooting a pistol; he's an okay shot but is a complete weenie otherwise.

DISLIKES

Loud noises, the government, drinking (smoking's totally fine, though)

Violence

Monsters were disrupting a town's lumber industry, with workers being unable to work with the evils roaming the forest. But that's where the Church steps in.

A sword swung down at the head of a corrupted boar.

A vicious cracking noise accompanied the demonic squeal. Its tusks, sharp spires that curled in an unrealistic way, were so close. But Adam pressed on. He applied more force into the sword buried in the beast and he could feel the skin, flesh and bone ripping way, blood oozing out.

An ordinary boar would have simply dropped dead. But as if egged on by the scales growing on its neck, the boar was undeterred. The boar shook its head with an unnatural energy, trying to dislodge the sword. With it preoccupied, Adam called out: "Julius!"

His older charge stood away from the action, shotgun trained on the boar.

But he couldn't bring himself to fire. "I… I…"

Adam was annoyed by this, but he could understand. The man was about making guns, not shooting them. He was not a man that had actually committed violence yet.

"Brother Julius, you must not falter! These are not innocent animals—they've been corrupted!"

He pulled his sword back, blood gushing out of the no longer sealed wound. The boar huffed and shook as it covered its eyes, stomping around in a blind frenzy. Adam hopped to the side, carefully avoiding its tusk as he raised his bloodied blade above his head.

Another crack. More tearing. More squealing.

"We can't let the monsters run around! We can't let them hurt anyone else!"

He said that through gritted teeth, viewing the dying animal with contempt as if it personally hurt him.

"All of them! Everything with magic has to die! Everything!"

He dislodged the sword again and swung. A different sounding crack echoed as the sword tore right through one of the boar's tusks but only scraping by the rest of the head. The boar let out an outraged roar and tried to rush him down with a second wind of energy -

There was a sudden bang and the boar toppled on its side, letting out a dying grunt. It had been struck in the side by a barrage of bullets from a shotgun blast, burn marks mixing in with the blood and scales.

Julius lowered his gun, old eyes looking at the monster corpse. "Did I get it?"

"You did… you did good," Adam said, nodding positively.

"…"

"...Listen, it wasn't easy the first time for me, either. But for me, it was self-defense…"

"What happened exactly?" Julius asked.

"...I don't want to talk about it but… it inspired me to take this path. It inspired me to fight," Adam said. "All these damn monsters, all these corrupt beings, they need to be destroyed. If we don't, they'll destroy us and everyone we love."

"Yeah…. Yeah, I understand," Julius murmured.

The forest clearing was silent,. The two just stood around, basking in the afterglow of the kill.

It was Julius to break the silence. "You must have missed on purpose, didn't you? You had to encourage me to get my head in the game, right?"

"Um…" In truth, Adam sincerely did whiff his last slash. But… "Yes. You did good."

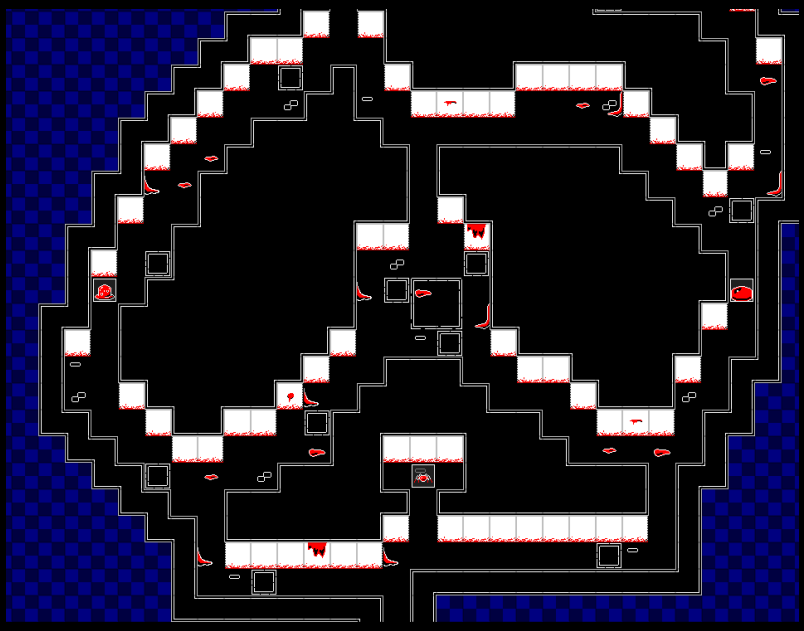
"Hm, not bad for an old man, huh?" Julius gathered up his guns. "...There are still more monsters around, right?"

"Of course—there's the enthusiasm we're looking for! Let's be off!"

"Yes, for the good of the Church and the world."

Julius was not truly accustomed to violence yet. But if it took a blood bath to cleanse the world, so be it.

FLOOR 9

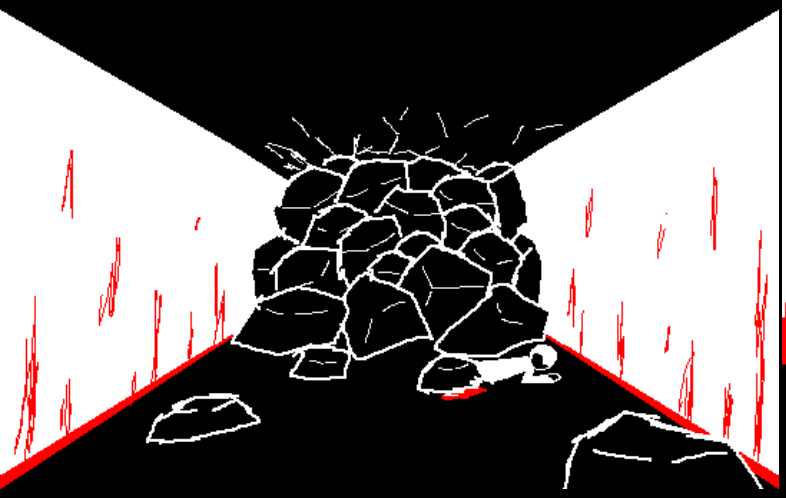


This is the floor where the cave-in shown in the Chapter stories happened, as indicated by the rocks around. Did I go overboard putting down rocks? Maybe. In making the map, I was bored and I drew out the bottom part to be like some sad Uboa face.

The Melting Slimes are introduced here as a secondary healer, along with a blinding skill. When I first started making *Slimes*, I actually thought about giving the blinding skill to the regular joe slimes, but I thought that it was too rude early on.

This is the first floor where you can encounter slimes that talk to the protagonists more directly, with dialogue choices that lead to certain buffs or debuffs being inflicted at the start of battle. I chose to add these kind of encounters both to provide more variety and to make the slimes more lively, even when they're still sticking to the lines of thought they were born with.

The second picture for the Chapter 2 story is the only non-abstract picture that uses red outlines because I drew Imil and Thomas chilling against a wall and realized, "fuck, the wall is also white." It's honestly pretty wonky to look at. Probably my least favorite picture of this set. This is basically why all the other chapters mostly just have abstract lines for a background.





FLOOR 10



This is easily the most involved safe room floor of the game, with its design and the story. Now originally, the hot pot story was going to be the one that's used on the 14th floor. However, I realized that the later character of Michael Tobias came out of nowhere, so I wrote something else to better establish continuity; the Church of the Holy Heart characters start with Rei, then Michael and then Julius.

REI TERRA

Rei grew up in a religious family and she was fascinated by the stories of the crusaders, with her upbringing painting a much rosier picture of what crusaders actually entailed. When the Pope of the Church of the Holy Heart declared a holy crusade against the monsters invading the world, she eagerly volunteered. She fashions herself as a paladin as many of the old stories she heard focused on protectors rather than the people that killed on the frontlines.

She puts that persona into use protecting her good friends. And Clark. It's a package deal.

AGE

20

ETHNICITY

Xiannese-Engelian

ROLE/ABILITIES

Tank that fights with a mace and shield

DISLIKES

Clark, the monsters, war, swimming



So, we finally come to this side story. Because Julius is here, that would mean that Rei and her friends had to have failed, so I just really wanted to show how things fell apart for them. I decided that Rei would be the character to survive this ordeal, because the idea of her sitting in a confession booth to talk about her problems was appealing and fit her more than the other characters in her group.

Clark was meant to be a wedge in the group to contrast against the Healer and Imil. The Healer is the healer that's unappreciated/hated, Imil is the healer that's appreciated while Clark is the healer that doesn't appreciate others. I wrote him with the intention of making him like an internet atheist scumbag.

In his argument with Anna, he thought really strongly about her dying, wishing that he never bothered to heal her. His hatred materialized into the early appearance of the Wrath Slime, whomst goes on to skewer right through her.

Like the Anonymous Woman, Joseph committing suicide was the result of my own suicidal ideation. I originally wanted him to die fighting in slimes that manifested through Clark's hatred with Rei escaping as the only survivor. But look. I was really going through it, alright?

Originally the picture of Rei looking distressed was supposed to be a picture of her trying to strangle Clark, but all my rough drawings of it looked like fucking shit. In hindsight, it's good that I hadn't drawn him at that point because I ended up changing his design to give him a shitty sweater vest.

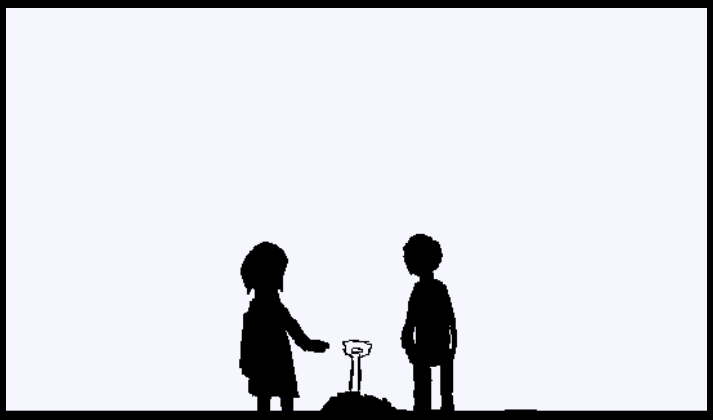
And speaking of drawings, the flashback drawings are my favorites out of the set of stratum two drawings.





FLOOR 11/12





This floor is meant to mirror the floor below it, which is an actual church amongst all the ruins. To go along with the implications in Rei's story, this is also where it's made more explicit that slimes are formed through hatred with the Gargoyle Slime ambush.

Said ambush also revealed to me a rather bad part of RPG Maker VX Ace. So here, you can have party members following you around, and I chose to have party members follow you around because I didn't want it to just be Julius walking around. As it turns out, despite having an "Event Touch" trigger for events, events will not trigger if it's touching party members—it has to be touching the person in front. Setting up this event was how I realized that was a problem because you can just maneuver to have Healer block it off, making the ambush rather anticlimactic. And so, that's why slimes can just kinda phase through the Healer like nobody's business. If it looks weird, well, that's the sacrifice I had to make.

So, why do you have to descend to the next floor via rope instead of down the stairs like normal? Well, I'm gonna be real, I don't have a canon answer for that. It doesn't really matter to the dungeon crew since they don't want anyone coming in, anyway. Let's just say that some genuine seismic activity happened after Natalie found her way down.

As for the stories, we finally arrive at the final Chapter. So, the way things transpired was actually based on those *Left 4 Dead* comics that Valve released before The Passing. So in The Passing, we get a scene of Zoey and her dad and her dad gets bitten by a zombie. They both come to believe that the best thing to do is to put him out of his misery and it's actually a pretty sad moment. It then gets sadder when it's later revealed that her immunity is passed on from her dad, meaning that he would have actually been fine and that he died for nothing.

Sacrifices can be senseless, but people must carry on to give that death meaning.

On the 12th floor, we have a nice, lovely church, which is the first concrete, non-human made thing. This is, in hindsight, the friendliest floor in the game, because only one enemy actually chases you (two if you drop a Rock Slime down). It's sort of setting up what comes immediately after.

The story of this floor is really simple. It portrays a slime coming to terms with its own existence and coming to help Imil and Thomas, as Imil's story later indicates. These floors are really light on story art, so I figured that I combine them together.

Anyway, pretty weird that *Left 4 Dead* has these influences on this game when I barely played it.

FLOOR 13



This is where more of the main plot kicks off, with the Healer finally standing up for himself, only to piss off Julius, who goes on to kill a bunch of friendly slimes.

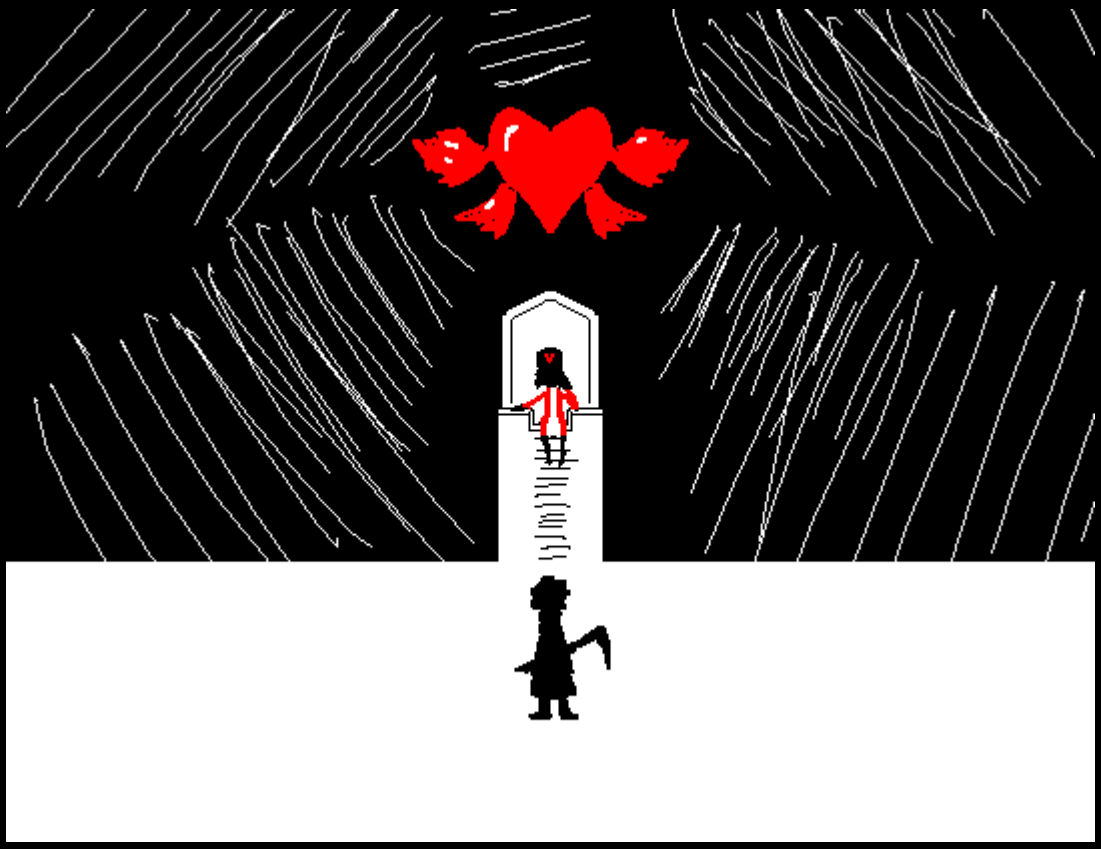
The Healer's name is also finally revealed! After this point, his in-game name formally changes to his real name, Tai. I put this in to emphasize the divide between him and Julius, with him being more assertive instead of being full subservient to a guy that doesn't even want to remember his name.

The whole flashback scene was something that I was really excited to get to. The song that I use here, "Granular Dreams," was what I originally wanted to use for the final boss. However, even when you slowed the pitch down, it's a short song with the last several seconds being a whole bunch of noise, which doesn't fit in with my conception of a final boss theme. It's now instead used for this scene as well as the enemy gauntlet before the final boss. It was also originally going to become the regular battle theme for the last stratum, but I felt that doing so would rob the song of any power during the gauntlet.

This flashback section ran into trouble toward the end of development. See, I crafted up the cutscene as a "Common Event" and just had the game call the event after Julius' little battle. The problem was that I ended up getting drunk one night working on this game and thought, "owo I should clean up my RPG Maker database." A lot of extraneous stuff was deleted. Alongside this event. Thankfully, the demo does have the flashback sequence, so I was thankfully able to recreate it with some tweaking. Thanks to playtester Harry for providing me a save state to help recreate it.

The hot pot story on the following floor is also Julius' own flashback story. It was tweaked from the demo to introduce Adam, who appears in the post-ending. Part of the tweak is changing it from Julius being sinisterly radicalized to… well, it's the same thing, but Adam also believes his own bullshit.





Michael's story is meant to contrast against what just happened, in that while he and Julius both came to recognize the nature of the slimes, Tobias decided to deviate from his path while Julius went all in. Like Rei, he's a better side of the Church of the Holy Heart. I decided to give him a scythe and a cape because those things are cool to me. There needed to be at least one scythe wielding character in this game and you're looking at him.

He's also probably the weirder looking characters. It's around this point that I realized that half of the adventurer characters look like fucking weirdos. But you know, that's what makes it a real JRPG.

MICHAEL TOBIAS

Michael was a humble farmer who went to church every Sunday when the monsters started appearing. When they personally attacked his farm, he sliced them apart with his scythe. He decided to go further, slaying monsters that were invading his neighbors. Seeing himself as being blessed, he voluntarily joined the Church's crusade.

Despite being a fervent fighter, he's a moderate member of the Church in terms of views. While he's willing to fight threats to humanity, he refuses to fight humans infected by magic, seeing them as victims of circumstance in spite of what the Church says.

AGE

38

ETHNICITY

Morosard-Engelian

ROLE/ABILITIES

Crusader that fights with long-reach scythes

DISLIKES

Monsters (hostile ones, anyway), bugs, long trips

FLOOR 14





This was a boss I was really looking forward to making because it's like a rival battle. I really love rival battles when they show up in games, especially when their tactics either mirror yours or acts as a foil to yours. In this case, the boss is a team of people that actually care about each other, so their buffs and debuffs all help the team with no strings attached.

Originally, it was supposed to be just them and they would have had a lot more health. But I decided to make the formal reveal that slimes are created through hate on this floor, so each member's dying hatred for the party members leave behind a slime. When I first started making this game I wanted to save this reveal until the third stratum but then I realized, yeah, players would probably be onto this plot point by now anyway and they'd be like "yeah yeah we get it" by the time it's properly revealed. So, might as well introduce it earlier.

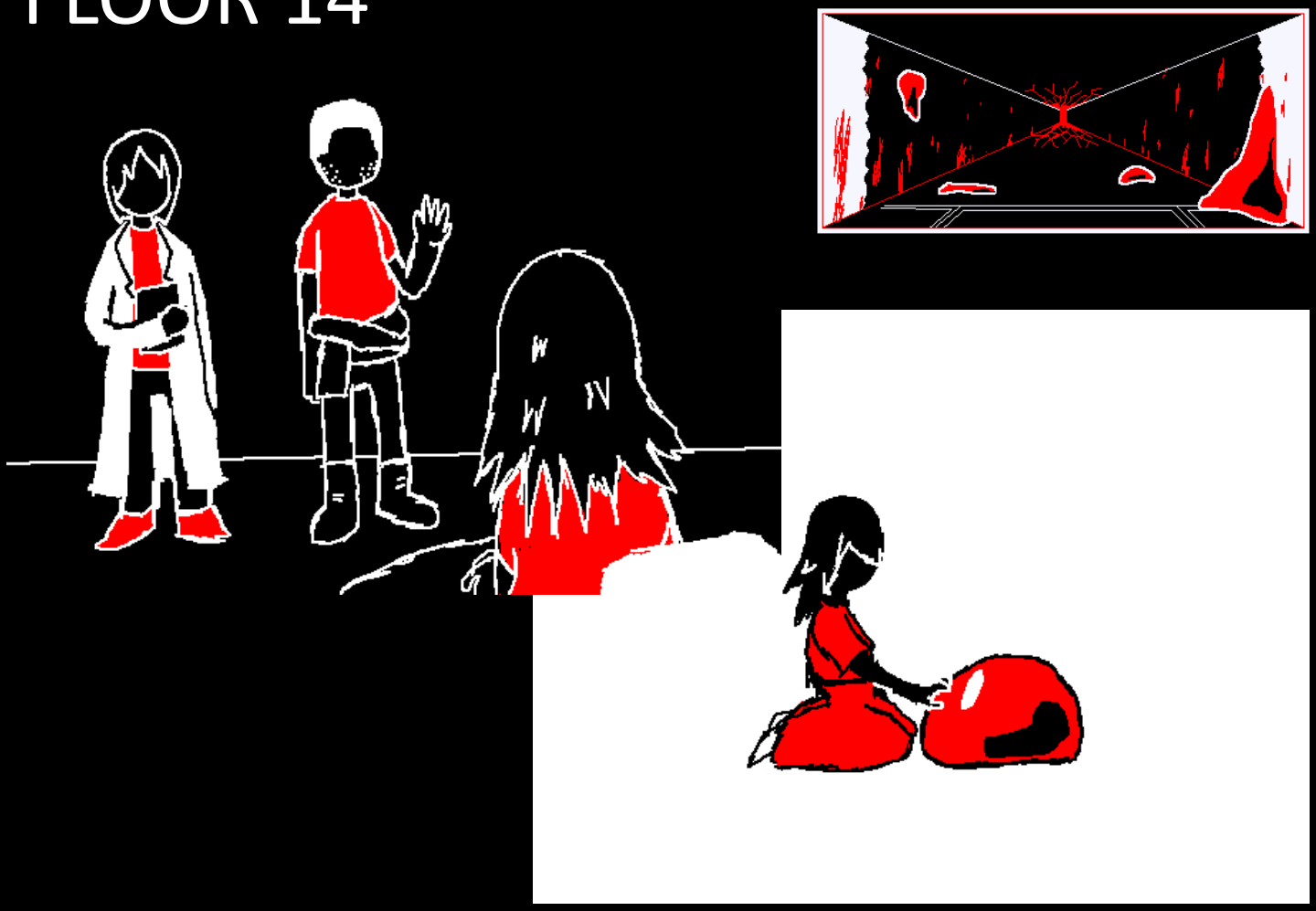
This is also where King Slimes are introduced and they're the only slime without an overworld sprite. The lore reason for it is that King Slimes are meant to be an auxiliary force., formed from the hatred of slimes rather than being a slime capable of forming slimes itself. In the case of this battle, the second dying hatred slime in conjunction with the last living human enemy formed a King Slime together in a futile attempt to kill Julius and Tai.

The battle is also portrayed in the only remaining piece of *Slimes* concept art post-move. I drew all the concept art in notebooks, along with bits of script, and I guess I threw them out while I was preparing to move. As you can see, Thomas was originally supposed to be a sword guy that still wore military attire by the time you meet up with the crew. I decided, "hey, let's get more spears in here" and his present day design is meant to reflect his rejection of the government. I wanted to make changes for the other characters, but I wasn't sure how to go about that, to be honest.

The reason why I made Natalie's story an immediate reward for clearing the boss battle was inspired by my sister's experiences with *LA Noir*. If you're unfamiliar with that game, there's little side stories that you can acquire by finding newspapers in the game. My sister found them and absentmindedly played through them until she got to the one where a major character showed up in the story. She was like "oh shit hold on" and decided to go back to rewatch the old stories, now understanding that the side stories are connected to the main one. I was hoping to invoke the same kinda feeling with players that might skip over the side stories by giving the side story of the woman they just killed.

I also chose "putting out a fire" to be the inciting incident where she realized her powers to contrast against the incident that turned Julius against magic.

FLOOR 14



NATALIE BLAKELY

While she originally planned to go to college to become an environmental researcher, she wound up staying with her family after the death of her father, helping support everyone with a job at the clothing factory. That very same family tossed her aside when she wound up getting infected with magic.

In her new life, she finds joy in caring for the friendly slimes and helping her friends do research, because it makes her think of what could have been. Because of her specific powers, she could effortlessly rip apart hostile slimes. If she wanted to, she could have easily been the first person to clear a slime den.

AGE	32
ETHNICITY	Engelian
ROLE/ABILITIES	Material magic user that can telepathically move and distort liquids
DISLIKES	Human contact outside of the people she trusts, cold baths, holding weapons

Personal

The story at the 14th floor hot pot—and the whole game in general—is inspired by own experiences and stuff I've heard.

I am not a religious person, but because I live under my mom, I'm pretty much obligated to go to church and be a good Christian. I guess I was into Christianity when I was a young kid, but I really started drifting away when I came to terms with my sexuality in high school. My mom and the churches I've been to were "I don't respect them but I'll be nice to them" at best with regards to LGBT people. So, outside of the internet, I'm deeply closeted and I'm sure that's really contributed to my inability and refusal to talk to other people.

Some of the churches I've been to are also evangelical, which probably doesn't help. You tend to hear a lot of overzealous messages. Sometimes it's vaguely longing for the end to the separation of church and state. Sometimes it's excitement at horrible world events that could lead up to the Rapture. Just completely normal things.

I'm a native of Las Vegas, Nevada and I've been living here my whole life. On October 1, 2017, a terrible mass shooting happened mere few miles away. You always hear about mass shootings, but it becomes something different when it's close to you. I had trouble sleeping that night because of the seemingly neverending sirens and the haunted knowledge that dozens of people were murdered so close to home. For a while, even though the threat was gone, it just didn't feel safe outside for a long time.

The following Sunday, I fully expected the tragedy to be addressed. The pastor was mournful… yet, he was excited. He was happy because people all over Las Vegas were praying for the people affected by the disaster. He was happy because the tragedy could become a teachable moment to bring people toward Christ. He even went so far as to say that the mass shooting was part of God's plan to bring people closer to Him and to turn Sin City into Saved City.

I've heard a lot of bad things in my life. But on a personal level, it was the most ghoulish thing I've ever heard and the straw that broke the back regarding my relationship to church. I've had a lot of problems with religion, but for that to be the takeaway from a massive tragedy is just horrendous.

At the time of writing, we are currently going through a pandemic that's currently upending life as we know it. The more hardline evangelicals I personally heard from have been ghoulish about it. Some see it as glorious signs of the end times. Some believe that the victims deserve it, seeing the worst hit nations of China, Iran and Italy as godless even as the United States is looking to become worse—and in the process of writing this PDF, it did.

I'm hoping that one day I can finally leave home and leave this all behind.

FLOOR 15



The third stratum is meant to come off as a standard JRPG village that feels wrong. I've never made an actual village/town in an RPG Maker game before; looking back, my stuff is all dungeons or big rooms with NPCs. I hope that my intent comes across. I decided to make the theme of the stratum the title screen music, which is a slowed down version of Monplaisir's "Magnetism in a Wooden Church." I think it's a good ominous song, but you know, a lot of people don't stick around on the title screen and I thought hey, let's give people the chance to listen.

This is where Wrath Slimes are formally introduced. With the more intense, more open feelings of hostility concentrated toward the end of the dungeon, them and the Disgusted Slimes are meant to have more unnatural designs. Their Self-Empowerment buff that requires them to sacrifice health is meant to reflect the self-destructive tendencies of anger.

Toward the end of development, I added the crossover battles (which will be covered later). I added in the church to give hints to these crossover battles. as well as to give a better sense of a friendly slime's daily life.

Imil's story, of course, takes place after the rock barricade was cleared. During this part, I realized, "hey wait, how'd they survive down there when starvation was an issue above?" Realizing this, I brought up the idea of eating slime in this story and a past one, because it's enough of a plot hole that it definitely needed addressing.

The edible (if gross) slime brought up in his story are from the trees dotted around the third stratum. Think of it as an apple tree, except the apples are edible slime. The leaves are also edible slime. The bark is actually solid rock and should not be eaten.

Something I thought about while writing this game was to make Imil a bit gay for Thomas, and an early version of Imil's story was definitely flirty. In my mind, the floor 14 trio was in a polyamorous relationship. But, hey. I'm extremely gay myself, so I realized that killing the only visibly queer characters is Bad. That said, anyone that makes gay or poly art of them has my full blessing.



IMIL ZAKIN

An Istar immigrant that ran a small clinic until the Herald arrived. While pious to the Way of the Phoenix faith, he has no interest in evangelism, instead preferring to exercise his faith through good works.

While working with the military, he was a target of abuse and bullying due to increasing political unrest. A commanding officer was sympathetic and specifically placed him under Kyle to keep him away from others; though, not sympathetic enough to front a rescue effort when he and the others got trapped.

In his new life, he enjoys researching slime biology and has close relationships with healer type slimes. All of the bandages he uses in battle are actually crafted from voluntarily given bits of healing slime.

AGE

33

ETHNICITY

Istarian-Engelian

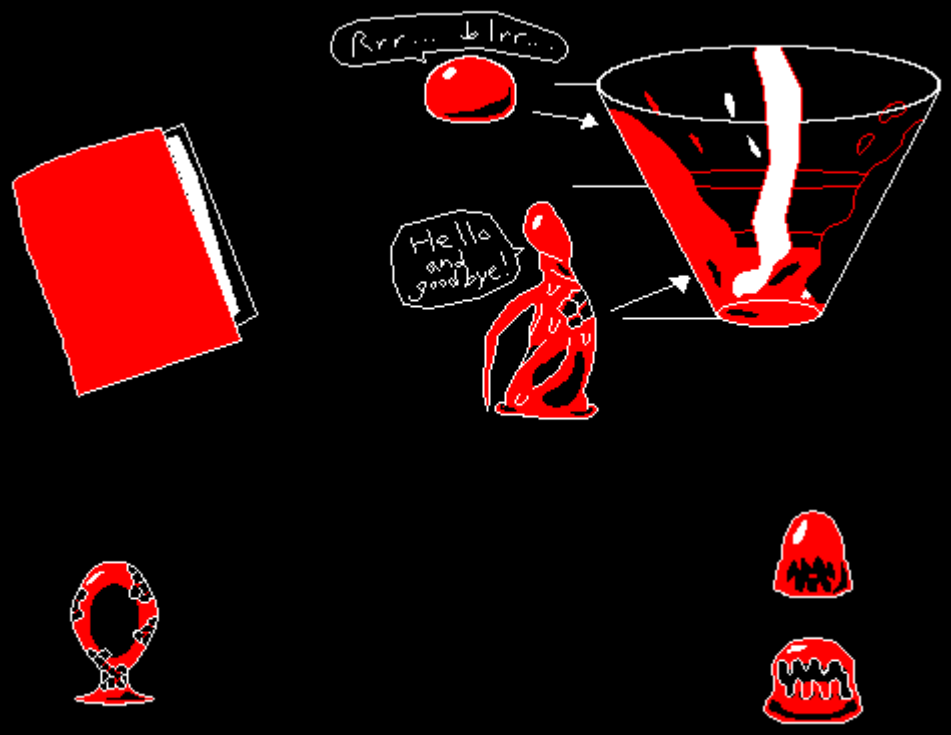
ROLE/ABILITIES

Field medic with a little experience with shooting a pistol

DISLIKES

Profiteers, overconfident guys, cold weather

FLOOR 16



The village continues. To establish the inter-conflict between the deep-level slimes, I made sure to make the first visible encounter attack at another encounter. I kinda intended for this floor to be a sorta “contested area” between the friendly slimes and the ideologically hostile ones. In planning, there was supposed to be multiple different groups of slimes representing different ideals. I didn’t go through with it though because the last stratum already has enough encounters and people playing without the unlimited healing (like me) needs the mercy.

It’s also here that I introduce the Disgusted Slimes, who, like Wrath Slimes, are another basic form of fully realized rage. This is the last type of slime introduced in the game, though there were others I thought of introducing. I was going to introduce a slime called the Knight Slime, which was going to be the ultimate evolution of the Rock Slime. However, the thing about the Knight Slime was that it was going to do group buffs instead of the singular buff the Rock Slimes/Gargoyle Slimes provided; however, because I changed all enemy buffs to group buffs, the Knight Slime no longer had a niche to fall into. And also, it does not fit the same theming as “wrath and disgust” and there were only a few floors left, anyway.

There was also a slime called the Horror Slime who is essentially just an early version of the Disgusted Slimes. The Horror Slime is the top-right slime design there, while the one below is the first version of the Disgusted Slime.

So, I originally planned to just put research notes everywhere throughout the last stratum to provide players what the underground trio understands of the slimes and their own experiences. However, I decided to not go down that route. Instead, everything is tied together into this one story so that players don’t have to go hunting for exposition.

Also yeah, I know the water looks like garbage. Water only shows up in two places so I didn’t really care that much.

Joy

It was hard to tell when it was “morning” inside of the slime den until the humans inside were supplied with an old clock and calendar. For the most part though, the time and date didn’t matter to them.

“Good morning!” Natalie cheerfully greeted the village after waking up, regardless of the time of day.

“Morning!” a Slime she knew called herself Alice said.

“Morn!” greeted an Air Slime named Luis.

“Goo-d day!” said a Wrath Slime named Ollie.

She walked around the town, meeting up with the ordinary folk. It was one the villagers all constructed themselves, a peaceful version of dangerous village a few floors below.

The younger ones—formed through the anger of children—liked her in particular. Her ability to manipulate liquids was pretty useful, even if used for mundane means.

“Wheeee~!” the slimes—Lucas, Ellie, Victor, Pazan—went as she juggled them through the air, with sheer force of will. After a few minutes, she stopped, feeling exhausted—yet satisfied. To her, it didn’t feel like a waste of her magical abilities.

After receiving a wave of thanks, she continued on until she met Thomas, who was holding a peculiar box underneath his arm.

“Hey, Nat, do you remember if we have any sweets?” he asked in a hushed tone.

“Huh? What for?”

“Alright, listen…”

…

“Oh, okay! I’ll see if I can bake in a pan…”

—

Imil took notes as he prepared bandages using simple sheets of paper and sticky bits of the medicinal slime that the Gooey Slimes and Melting Slimes graciously gave to him.

“...we’ll need better quality paper if we want the slime to properly apply…” he murmured to himself.

“Hey Imil, quit working and take a load off!” Thomas called to him.

The medic saw Thomas and Natalie walking up to him, with smiles on their faces. “Hm? What’s this all about?”

Thomas presented the box to him as him and Natalie yelled, “Surprise! Happy birthday!”

“B-birthday?”

“You didn’t know it was your birthday?” Natalie asked.

“Oh no, I knew, I just didn’t think it mattered -”

Thomas slapped him on the shoulder. “Nah, of course it does! Natalie and I care about you—heck, we all do!”

A few slimes approached. In the center was a Rock Slime named Remus, carefully balancing a plate of cookies on their head. None of them had the means to bake something more proper, but the sentiment came across.

“Happy birthday!” the slimes exclaimed.

The slimes didn’t have a proper concept of a birthday. They just knew that it was a cause for celebration.

Imil wasn’t really a guy that celebrated birthdays, but to see everyone come together touched him.

“Come on, open it! Sonia got Azran to look around for this and I think you’d like it!” Thomas said.

Imil sat on the ground, opening up the box. It was a copy of an Istarian mystery book by a novelist he liked.

“Ah! I didn’t know that he came out with a new book!”

“Well, we’re missing out on a lot up there, for better or for worse,” said Natalie.

“Glad you like it!” said Thomas. “Now, forget about research, we can do that any time!”

“O-of course. Thank you all so much,” Imil said.

The day was spent celebrating the first real birthday party underground. The slime villagers gleefully joined in, celebrating the life of one of their dear human friends, while wondering when they should have their own birthdays.

FLOOR 17



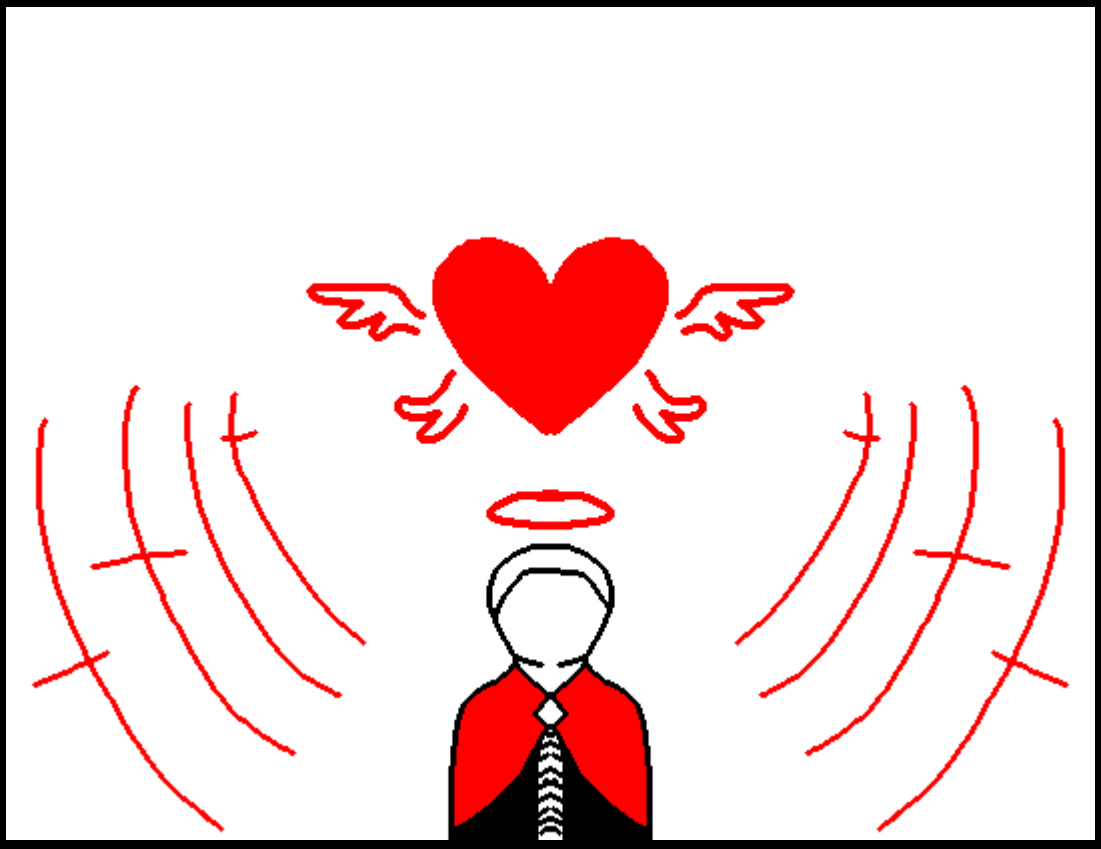


Another rest room, though I decided to make a fun emphasis of the nature of the slime den by having some slimes spawn into the room directly at the hot pot story.

The story here is meant to show an outside perspective of what's going on in the slime den and to show the bureaucracy governing the adventuring system, with the actual story being told in between the bureaucratic notes being exchanged on the top and bottom of the screen. It's a picture into the politics surrounding the slime den and to show why it matters. It's also around this point that I went back to change Sonia's story a bit. Originally her alcoholism was played as a bit of a joke when she was still just a lazy guard, but it became her reaction to sending people to die. Also, alcoholism shouldn't be a joke.

There's a whole bunch of names brought up during this section. The first set of names are shout-outs to my high school friends, the second set is the Rasen/YIIK Pics gang assembly, the third set is a reference to Lucah: Born of a Dream while the last set is just randomly generated stuff.

FLOOR 18



I decided to have some fun with dungeon design with this and the 19th floor. I thought that, in line with the lore I created, I should make the dungeon a bit more properly "gamey" here, like one last test by the dungeon proper before the endgame stuff. You have to constantly move between floors! There's keys! A really basic environmental puzzle! Fun times!

There's that small house with the unusually long interior where Tai encounters hallucinations of the second boss group, which is meant to give a preview of what will happen on the lowest floor as well as to give major RPG Maker horror vibes. I was actually planning to put a bunch of hallucinations in these final few floors, except they'd appear on random chance. It would have been stuff like the 1/64 chance events from *Yume Nikki* and I'd want players to encounter these and be like, "huh, did you guys see this?" and talk about it with each other. I didn't go through with it though, because 1) that would mean having to add more encounters to the game and 2) it isn't necessary to the experience and you gotta cut out some fluff for practical game development.

The story here is meant to reflect a Christian Bible story and to lay bare some of tenements of the Church of the Holy Heart, which is conveniently ignored much like how some stuff is ignored in Evangelical culture. In general, the whole side story is meant to give the vibe of an old parable in comparison to the more conversational and standard story-like ones. Dismas is a name ascribed to the penitent thief that was crucified alongside Jesus, so I thought that it'd be a good name to give this figure.

FLOOR 19



This is the town's local graveyard, which soon segues into the graves surrounding the path to the Cathedral on the final floor. So, something that I originally wanted to do with this section of the game was to change the display map names to "KILL TAI" and "KILL JULIUS." As you'd be moving between the two floors, it'd be like the game was chanting that stuff at you. At one point—I forget why—I removed the map names but reinstated them because a playtester had trouble remembering what floor he was on when trying to engage with the side stuff.

This floor, from Thomas' story and the grave accessible through falling from the above floor, brings up Clark a bunch so that the nature of the third boss doesn't come out of left field. Honestly, it's still better than my first idea of the boss just being another nondescript slime that's Big.

THOMAS HOLIDAY	A formerly proud Engelian that was eager to join the military after growing up hearing stories from the Engel-Istar War from his grandfather. He didn't see much action when he was first in the military, due to the lack of conflicts. During this time, mass produced guns were not yet a thing, so he stuck to melee weapons and soon grew attached to using spears. His parents died a few years before the monsters appeared and his brother died in the initial days of the disaster. All alone, he was convinced that rejoining the military was the only step forward for him.
AGE	32
ETHNICITY	Engelian
ROLE/ABILITIES	Former soldier experienced with using a spear
DISLIKES	Bitter foods, boredom, guns

Memorium

Months after being rescued and detained, Tai found himself wandering back home. The family farm was gone, with the only sign of its existence being a crater where it once was.

The dungeon the shooting star created had been promptly destroyed, because it was a farming town and the government didn't want monsters overwhelming the land. However, Tai's livelihood was effectively gone.

He met a few people that he used to sell to, looking for a place to sleep. Nobody wanted to take him in. Everyone was still recuperating from losses, and after what happened, even the friendlier villagers didn't want someone with magic around to remind them of the incident.

He asked if there was anything left from the farm, anything that he could have. No. It was all gone.

"But… what about my parents' bodies?" Tai asked.

An old man, a frequent buyer, shook his head sadly. "We're sorry, you missed the funeral."

He led Tai over to a graveyard, newly built to accommodate the loss of life that accompanied the tragedy. Like Tai, the bodies of his parents were recovered by soldiers.

Tai spent the rest of the day standing near their graves. And without a proper place to sleep for the night, he found himself sleeping next to the gravestones, as if their ghosts could offer him comfort.

….

The whole community knew Joseph and Anna, and their loss was a punch in the gut for everyone. The whole town attended the funeral to honor the young heroes, cut down in their prime.

Except for Rei.

She wandered away from town, finding herself standing at the top of a mountain, where she found Joseph on his worst of days. Rei, though, did not plan to follow in his footsteps. She just needed the alone time. She wanted to mourn, but she didn't want to deal with the guilt that other people would hoist on her.

Rei already had to deal with the parents of the deceased. Joseph's parents refused to look her in the eyes, while Anna's were accusing.

"Why didn't you protect our daughter!?" her dad shouted.

"How dare you show up here without her!?" her mom yelled.

She didn't want to deal with more of that.

But ironically, it was Clark's parents that were the most understanding, just happy that she was alive.

All they just want is a proper funeral for their son that they could never have.

….

Azran delivered food sometimes, because it would have been suspicious if Sonia kept ordering food rations. With his deliveries though, he secretly took some of Sonia's concerning, growing stash of alcoholic drinks to give to the ones below.

And it was a good day to get drinking.

"Kyle, it's been a year," said Imil.

The trio stood in front of the grave that Imiland Thomas dug just a year ago. They had glasses of their preferred drinks raised as if to share a toast with Kyle's ghost.

Kyle didn't actually like drinking, - not that they knew that—but it's the thought that counts.

"Kyle, I never knew you, but… I can see that your work is important. I will do my best to help see it to the end," said Natalie.

"Here here! Let's drink to his memory!" Thomas declared.

Imil muttered a quiet prayer and they clanged their glasses before they got to drinking.

…

In turn, their own funerals were only attended by Azran and Sonia, who were the closest to them before their demises.

Imil's family was a whole different country away, unaware of what happened. Natalie's refused to show up, either committing to their disownment or out of shame. But Thomas…

"They're all gone. Parents passed away from illness. Brother killed by a monster," Sonia told Azran bluntly. "Being in the military… being with his friends was the only thing he had…"

Azran looked at the graves, shaking his head. "At the very least, I hope they were reborn into the afterlife together."

FLOOR 20



The final boss before the Cathedral area, the Grotesquerie Slime, was always meant to be a big hulking slime monster, except way more eldritch than the Slime Mass. It was originally just going to be a nondescript slime that just happened to be powerful, but with the decision to integrate the side stories more with the main plot, I decided to make it specifically a slime that Clark generated when he was heading into the Cathedral. Canonically, the Grotesquerie Slime was initially formed as a Disgusted Slime that helped him try to fight the slimes generated by his hatred of Joseph, but Clark ended up being over-whelmed while his own personal slime survived to carry on his legacy of being a glory seeking asshole.

You might be wondering, why is Clark a self-centered asshole? Well, have you met a nursing student that only cares about making money? Have you seen those nurses on TikTok?

(Disclaimer: I wrote this before the current disaster. Everybody that works in health that isn't a sociopath or a pharma company scumbag are heroes.)

Gameplay-wise, the Grotesquerie Slime is meant to come off as a screwed up version of the Slime Mass. Like the Slime Mass it can summon slimes. However, it's at this point where it's established that slimes are actually created through the anger of its host slime, which is also meant to be a canon explanation as to why every encounter you come across is actually a fight against multiple slimes. While the Slime Mass unconsciously summoned slimes, the Grotesquerie does so deliberately. Though, the Grotesquerie Slime does not value his teammates and instead chows them up to heal himself.

This battle was really hard to get right because I wanted it to be a challenge, but it ran into a stalemate even more easily than the early versions of the Slime Mass. I wanted to commit to the main idea of the boss though, so I tinkered with the turns until I felt that I got it juuuust right.

The difficulty of this fight was actually what convinced me to change the rules of the bleed skill, along with any other status ailment things. Beforehand, bosses were immune to status effects. However, I decided to take a page from *Jimmy and the Pulsating Mass* and made it so that bosses weren't immune to status ailments, but everyone that gets inflicted with one gains immunity from a status ailment for a few turns. In the end, I think this was a good change for the game overall.

...That said, the slimes the Grotesquerie Slime calls out are revived with innate immunity to stun. It's no fun if you can just immediately stun his revive targets.

Why did I name it the Grotesquerie Slime? I actually named it after those eldritch beings from *Drakengard,* who are also referred to as "the Watchers," who at one point devours a woman alive. I felt that name was fitting for an eldritch looking thing that also eats people.





CLARK GAIL

A young man that aimed to get into the medical field since high school. While attending school, he led the Fencing Club until Joseph joined. Joseph ended up getting control of the club on account of having better skill and while Joseph openly thinks that he has a friendly rivalry with Clark, Clark secretly holds him in contempt.

He is otherwise the best student in his class year. In general, he holds a lot of people in contempt if they dare to be better than him.

AGE

20

ETHNICITY

Engelian

ROLE/ABILITIES

Ordinary medic with fencing experience

DISLIKES

Bad grades, getting shown up, hot weather, guns

CATHEDRAL



Much like how Julius and Tai have separate ways of fighting, I chose to have Tai's slimes work in a different way, ie, through cooldowns. I thought that having their skills reliant on cooldowns was a good idea to reflect how many enemy skills work on a turn timer. I chose Tai's slimes to fit different niches to create a balanced team. The Gargoyle Slime is defensive with its defense buff that can stack with Tai's own (which is something you'll really need in the final boss) and stun enemies, the Melting Slime is a secondary healer that can also blind and the Wrath Slime is an attacker that also provides an alternate way of bleeding enemies. Originally, the Gargoyle Slime was also going to have the Flight skill the normal Gargoyle Slimes had and you were meant to have Tai use Signal Flare on him so that he could act as an evasion tank, but I instead swapped that out for the stun because it was way more helpful of a skill.

Besides the plot reasons, I wanted players to go through a gauntlet of enemies to try out your newfound power of having four party members. It's an ultimate test of strength, especially if you've fully leveled Tai, who can easily generate Focus with his Charge skill. To cap it off, I added in a rematch against the Slime Mass to emphasize how much power you now have; now, the Slime Mass doesn't have any right to exist canonically in this fight, but I hope it's a cool enough moment for people to look past it.

Now originally, after the battle, you'd regain control of Tai and could have him go on to confront Julius or go back to get a different ending. Another alternate ending I thought about was giving you the choice of siding with Tai or Julius, like the final boss of *OFF.* I decided against having alternate endings. I wanted to commit to my vision of the game and its themes, so the final version of the game has Tai solidly making his decision to head on.





TAI HONG

A young man that was infected by magic by a shooting star that destroyed his life. While he was rescued shortly after, he was thrown aside, as he was infected during the early period where people still did not know what magic was and was paranoid of it.

At one point during his lonesome wanderings, he was injured, and it was only then did he draw out his powers. His powers are unable to repair his left eye, but he's since grown accustomed to seeing with one eye and honestly doesn't care that much.

AGE

24

ETHNICITY

Xiannese-Morosard-Engelian

ROLE/ABILITIES

Focus type magic user: heal people, throw up emergency flares, make situations safer for himself and others

DISLIKES

The Church, Julius, caves, going hungry

The final boss fight against Julius was always planned from the beginning. Have the guy act like an asshole to his partner the whole time until the cathartic moment where you finally break free and kill him.

Conceptually, the whole dynamic between Tai and Julius is inspired by Chapter 3 of *MOTHER 3,* where you play as a monkey named Salsa under the guidance of his abusive handler, Fassad. Now, Salsa's predicament is terrible because he's an awful party member to play as, which forces a dependence on Fassad, who hits far harder than he does. Tai and Julius is somewhat meant to mirror that, with Julius being the main attacker while Tai mainly heals outside of his bleed. However, Tai starts diverging from this relationship, which can be seen in his skill set. His initial skills are mainly supportive or supportive with downsides, while Julius' learned skills only benefit himself. In the late-game, Tai establishes his own independence through his skills, providing him utility as an attacker that doesn't need to depend on Julius with You Asked For It/Kill Them and Charge, while he can also actively screw Julius over by using Signal Flare on him.

For this battle, Julius constantly spawns Gooey Slimes to make up for the lack of a healer to depend on. It's now that I decided to go crazy with enemy respawns because hey, you got four party members. So, he was also originally going to use Self-Sufficiency when he was low on health, but it was hard to set it at a point between "totally useless" and "too fucking hard to kill," especially with him using Crusader's Mindset toward the end of the fight.

The Angelic Slime is added as one more hiccup to act as additional support. My early idea for the fight was for Julius to create a team of additional unique slimes to counter yours, which was supposed to mirror the Vader Eloha fight from *OFF*. However, I thought that the fight was already hard enough, so he just got the basic healing slimes and the Angelic Slime.

You might be wondering: how does Julius' Crusader Mindset work? How does most of his non-gun skills work? I think it's best to leave that ambiguous. Maybe there is an actual higher power smiling on him—not out of the question, given that the otherworldly exist. Or maybe he's placebo effected himself into being stronger than he actually is. Who can say?

JULIUS ANDERSON

The Andersons were a family of gunsmiths, selling handcrafted guns to anyone with the cash. Julius inherited the business after the deaths of his parents and lived a humble life for years until industry started mass producing guns.

One day he found himself confronted by a hostile magician, but he couldn't bring himself to pull the trigger. Out of a combination of shame for falling for the crocodile tears and his own livelihood being at risk, he became a fighter for the Church of the Holy Heart.

He dislikes the more radical elements of the Church, seeing himself as an anti-racist. However, he sincerely believes that the Church could make the world a better place if it was in charge, so he sees working with them as a necessary evil, without realizing that he's become a part of them.

AGE

52

ETHNICITY

Engelian

ROLE/ABILITIES

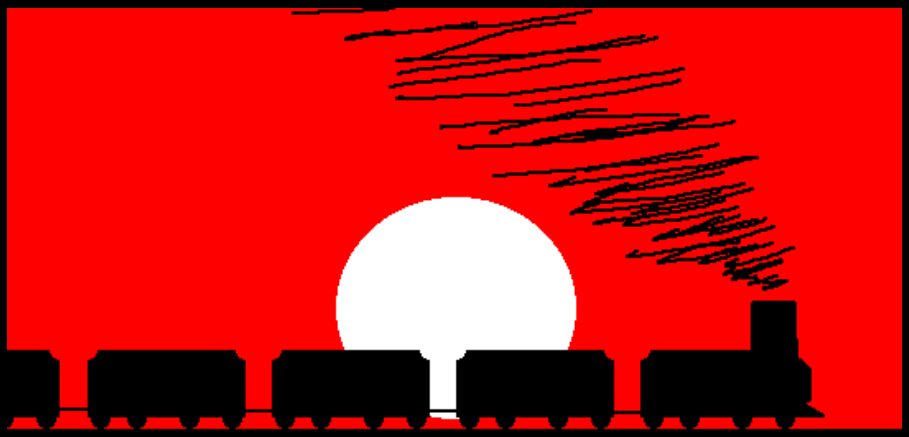
Gunsmith who's versatile in using multiple guns

DISLIKES

Magic, injustice, fire, rainy days

CREDITS/POST-CREDITS





Now, while I vividly imagined the final battle from the very beginning, I originally wasn't sure how the game would end from there. An early idea I had was for Tai to stab right through Julius to the shard, destroying it while taking Julius' life. However, I figured that at this point, Tai would have no real reason to destroy it, after all he's seen.

I also originally wanted the ending for *Slimes* to tie back into *Fishing Minigame 2*. Tai and his slimes are collectively the Saint of Beasts that was mentioned in the holiday segment of *Fishing Minigame 2,* and the original post-credits ending would show that the whole game was a story Tai was telling his allies. But, I decided not to go through with that because of three reasons:

1) Not a lot of people have played *Fishing Minigame 2* and I didn't want to pull a *Two Brothers YIIK.*

2) I envisioned *Slimes* to be a short story in a greater world and I ended up feeling that tying it into a greater narrative ruins that.

3) I'd need to make a lot more assets for characters that only show up in this part.

An alternative ending based on this was that the story was going to be told by Azran, who has become a proper historian discussing the saints and their eventual battle with the Herald.

Anyway, it's no secret that this game is political. The politician that pardons Tai is just kinda based on the American Democrat Party, who is forever more concerned about practicality and politeness over doing the right thing. Much like the Democrat Party, the fictional Democratic Liberal Party's hoping to coast by doing the bare minimum while pointing at the Heart Party and being like "you see how fucked they are? We barely do anything but we're not them, so vote for us." The difference is that within the fictional world of *Slimes* it actually works—but only because the Heart Party just falls apart.

Anyway, fuck Joe Biden and the DNC.



The post-ending is also partially meant to tie up loose ends. I remembered the guy that radicalized Julius and thought that he wouldn't take Julius' death lying down. I ended up giving him a proper name and a face, which you can see wasn't originally intended if you went back to the demo and saw the hot pot story showing Julius' past. I also decided to bring back Rei, because I felt that I hadn't adequately ended the story of her and her friends. Bringing back Rei influenced the tone that the post-credits was going to have. Originally, it was going to be a fight between Tai and Adam, but after deciding to address her, I decided that they should sit down and have a nice conversation to give themselves some personal closure while Adam just gets owned.

I liked making the time skip versions of the characters; Tai and Rei are kinda meant to come off as humble while still exuding some power. I think it's the cape/shawl. Those are always cool. I also really enjoyed making the time skip versions of Tai's slime fellows. Lucy the Wrath Slime is meant to be more eldritch looking with a combination of characteristics with the Spider and Judgement slimes; I also specifically made her the eldritch one because hey, let monster girls be horrifying. Theodore the Gargoyle Slime, though not fully visible, has sprouted legs alongside his wings and is supposed to be based off of mothman. Dia the Melting Slime's got the mouth of a Disgusted Slime and has the crown that makes up the King Slimes, though it is not living and is simply a nice hat for them.



While I portrayed Tai to have done the right thing, I know that some people would be mad if I portrayed it as 100% right. This story is about hate and rage and whether that stuff is justified or not; but regardless of justification, the consequences of your actions still matter.

ADAM LOCKE	Formerly a normal church goer who was radicalized into becoming a fighter after a group of monsters attacked his town. He took a decorative sword that was passed down through his family and used it to slay monsters that killed the rest of his family. Believing that the Engel government has failed to adequately address the threat to the world, he's devoted himself to the crusade of the Church of the Holy Heart/ Traditionalist Church of the Holy Heart and often encourages others to join.
AGE	34
ETHNICITY	Engelian
ROLE/ABILITIES	Swordsman that can wield a broadsword with one hand
DISLIKES	Monsters, Tai Hong, spicy foods, walking in mud, funerals

History

"In 1912, Mayor Holiday came to power. Holiday is a mutated Wrath Slime that decided to take his name after Thomas Holiday, one of the founders of the original Slimesdale community.

Before taking his position, Holiday regularly volunteered to interact with recently formed slimes to talk them down from their rage to integrate them into the community. His natural charisma and speaking abilities led to him winning 74% of the vote…"

Azran glanced at the clock, looked back at what he's written so far, and decided to take a break.

It's been years since the fateful slime den incident—or, what is now officially known as the Pre-Slimesdale Incident. Azran helped facilitate things over there for a few years, but he chose to leave to pursue his passion as a historian.

More specifically, he's chosen to document the histories of places that have changed and have been created ever since the Herald arrived. There's a lot of new stories out there that the world should listen to and learn from and he is at the forefront of it.

Azran's first published work was his documentation of the Pre-Slimesdale Incident, which people eagerly bought up. He even won an award for it, which now proudly hangs on the wall.

Alongside an old spear, a replica of an antique, now just hanging as a decoration.

He didn't need to fight anymore, but plenty of people are still fighting monsters to this day.

The Herald was gone from the world, but its presence still remained. Its magical energy still lingered. Its monsters still roamed the land, good and bad. Its dungeons still dotted the surface of the planet.

He remembered learning that dungeons were capable of spreading if left alone for too long. And given the unknown-number of shooting stars that landed in the oceans and embedded themselves into the sea floor, the dungeon problem may never truly be solved.

The Herald left a lasting mark on human history that can never be washed away. There is no way for the world to return to a proper sense of "normalcy," no matter how hard people pretended.

Azran retired to his kitchen and put a pot of tea on the stove. He listened to one of those newfangled radios as it brewed.

"...the inspector, by drawing a rune that only she could discern on a photograph, gains magical insight on where the person portrayed on the photograph may be. It's thanks to her efforts that six career criminals across Tykev and Morose were caught…"

He listened to the news intently as he sipped his drink. A story on a crime solving magic user. A story on a charity set up by the New Church of the Holy Heart to help a seaside town devastated by an escaped guardian. Reports of a man representing the Traditionalist Church massacring a den of monsters with just a sword singlehandedly. A serious story on law enforcement in Lim taking more authoritarian measures. A debate over the age limit for applicants to the Adventurer League.

He ended up turning off the radio. As a historian, he felt obligated to pay attention to recent events for the sake of documentation. However, technological advances had made it easier than ever for news to get out there, creating an oppressive, never ending stream of news. It's all fascinating, but very overwhelming.

He went back to his desk and started looking over what he's written so far. He went back and forth between his work and some journals that he and Sonia kept while acting as Slimesdale's facilitators to make sure everything was accurate. Finally, he got back to work.

Some people doubted the importance of covering the story of a town of mere slimes. However, he hoped that his work would illuminate its historical importance. It was the first exposure of a more complicated relationship between the worldly and otherworldly. It was a place that was destroyed and rebuilt, rising from the ashes like the mantra of the Phoenix. It was a place whose rebirth marked the start of a certain man's growth to becoming one of the people to defeat the Herald.

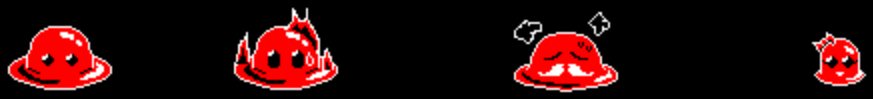
To Azran, the humble town that he once helped preside over was one of the most important places in the world.

SIDE CONTENT



This was the tweet that kickstarted the idea of putting the secret crossover battles into Slimes. Melos is one of the developers behind the *Anodyne* games, which is a series that I hold close to my heart. He also ended up being the very first person to actually buy something from me and to have somebody you look up to buy from you is one of the most validating things in the world.

I thought that this was a cool idea to do in general, though, I wanted it to be within the spirit of the game—aka, fighting slimes. I reached out to him and a few other mutual game developers about putting these fun crossover battles in. Are they canon? Hm, debatable.



The *Anodyne* series is no stranger to weird slime creatures, so it was easy to come up with movesets for them. In *Anodyne 2*, the Attic Slimes left behind a big cloud of dust, which I decided to translate into Slimes as a blinding and a DOT effect. The Innocent Slimes in *Anodyne 2* have a unique mechanic where they are incapable of harming you, but if they're harmed in any way, all the gates on the screen get closed, which forces players to try to get through without the Innocent Slimes getting harmed. I had some fun with this one, with the Innocent Slimes having a bunch of buffs to goad you into attacking and immediately punishing you by adding a permanent buff to the party.

The Mascot Slime was originally just going to be a regular slime but goofier, but it looked boring next to its companions. So, it transforms into the Flaming Slime from *Anodyne 2* after getting beat up a little. I then thought, "hey, this is the only enemy in the game that attacks with fire and there's a guy that had a traumatic experience involving fire here," so I also decided to make Julius stunned after the slime transforms.



Lucah: Born of a Dream, by Colin Horgan (or melessthanthree), was a game that I really liked and it's actually somewhat of an influence on this game. *Lucah* has a simple looking yet very striking art style and I hoped that I conveyed a similar energy with *Slimes*. It also deals with a lot of religious themes, though the things I touch on in *Slimes* comes from my own personal experiences and takes instead of directly from *Lucah.* Anyway, more on inspirations later.

The enemy creatures in *Lucah: Born of a Dream* are nightmares, who are manifestations of trauma that people suffer. It's kinda adjacent to how slimes are formed here, so I thought that a crossover fight would be thematically appropriate. I kinda puzzled over what unique mechanic this fight would have. I was thinking of trying to implement *Lucah*'s corruption system in the game in someway, but also, that's a whole lot of work for just one battle.

One of the games that inspired *Lucah: Born of a Dream* was *Breath of Fire: Dragon Quarter,* which had a fun mechanic of having limited saves. I decided to reflect that inspiration by making the Nightmare Slime's main attack based on how often you saved. Originally, there was no cap on how high its attack went. Then I playtested and saw that I saved 80+ times, so I thought, yeah, I should cap that. The highest the Nightmare Slime can attack is half your health, which is not as bad but still debilitating.

The Nightmare Slime also withdraws on some turns, only to strike back a turn later. This is in reference to the first encounter in Sacrament IV, a section of *Lucah* that's a JRPG, and the design of the slime is directly based on that encounter. A very angular lad.

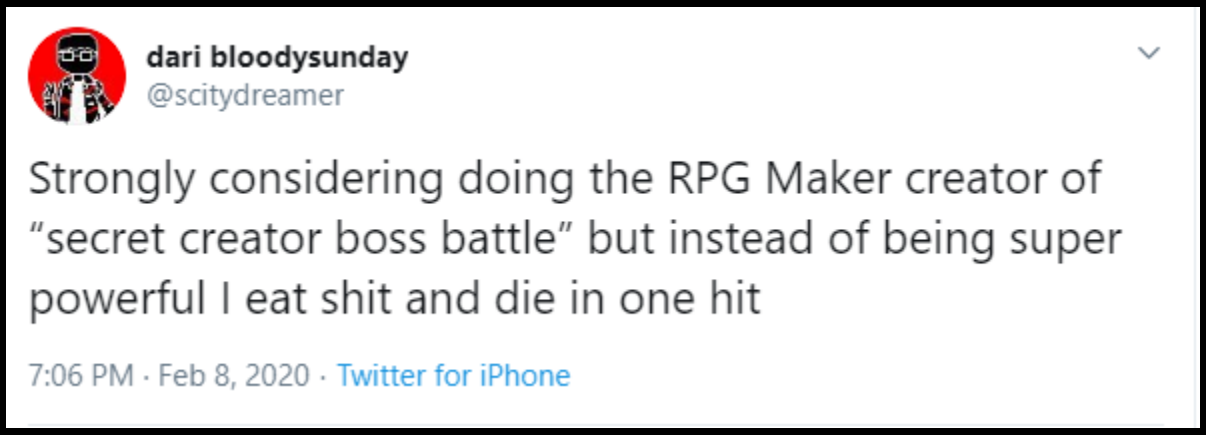


The Mythological Slime is from a currently unnamed game by my friend, Fang, who I really have a lot of respect for. Within the canon of his game the Mythological Slime is something called a Devourer, a slime-type monster that's actually an eldritch creature. They act like vultures to feast on dead things, so I decided to make the fight unlock after you've killed every other enemy in the game (minus the other bonus fights). Reflecting past projects that Fang worked on, the Mythological Slime wills itself into existence via a mythology book.

The Devourer is vulnerable to magic and has a distaste for technology, so it's the only fight in the game where weaknesses and resistance comes in, with Tai's magic attuned attacks being the only thing capable of consistently hurting it. Thankfully at this point of the game, Tai can attack reliably without Julius' help. In some way, the fight is a final test for Tai before the endgame gauntlet.

Its gameplay function was a little too similar to the Grotesquerie Slime, so I added the caveat of a time limit. Hit that limit and the Devourer will just decide that the party doesn't have to be dead for it to feast. The Grotesquerie Slime could theoretically just eat the duo too, but he loves a good fight, even if he's losing.





Finally, every game needs to have a developer room, right? I decided that accessing this room is the ultimate reward for doing all the bonus fights. And hey, what's an RPG Maker game without a secret boss fight against a creator avatar? Well. I decided to not bother with that because at this point I was mostly done with the game and didn't want to properly plan out some superboss thing. I dunno, maybe I'll put a proper one in the Steam release? I just think it's funnier that my own avatar gets owned in one hit.

Originally, the battle against me required you saying a password to the question, "what do I hate?" It was going to be a four letter word, which was the name of a certain game; alternatively, the name of the protagonist of that certain game would have also worked.

Also included in this room are the various patrons and testers that have helped contribute to this game's creation. I asked a bunch of people how they'd want to be presented in the dev room, like if they wanted unique sprites and unique dialogue. The testers, Harry and John, were the only ones that explicitly told me what they should say while I just kinda screwed around with everyone else.

Also man. You can clearly tell that I hate *YIIK: A Postmodern RPG*. If you're not in the know, I played it over the summer to be in solidarity with my friends (including Rasen and Fang), who were doing it for the sake of a podcast called YIIK Pics. It was an agonizing experience in that it managed to be an awful game from a narrative, gameplay and social standpoint while somehow having an ending that's extremely nothing. Honestly just garbage all around.

Playing this game was a wake-up call for me. For much of 2019, development on *Slimes* slumped, but playing *YIIK* reinvigorated me. Like hey, if these nerds can put out this game, I can certainly put my game out in the world too. It's become an inspiring game for all the wrong reasons, so I guess you can count it as an inspiration.

And speaking of inspirations, let's talk about some other ones.

LiEat





I've mentioned a lot of inspirations throughout this PDF. However, there was one specific game that really helped bring the concept of the game together: *LiEat*.

LiEat is a game made by Miwashiba, a prolific game creator experienced in using the Wolf RPG Editor. It's a modern-fantasy world where there's a race of humanoid dragons who have different, specialized powers. Now, that sounds like LiEat's dragons are the inspiration behind magic users in the game, but it actually isn't. In fact, I kinda forgot about that aspect. The actual inspiration was the ability of Efina (or Efi), the main character.

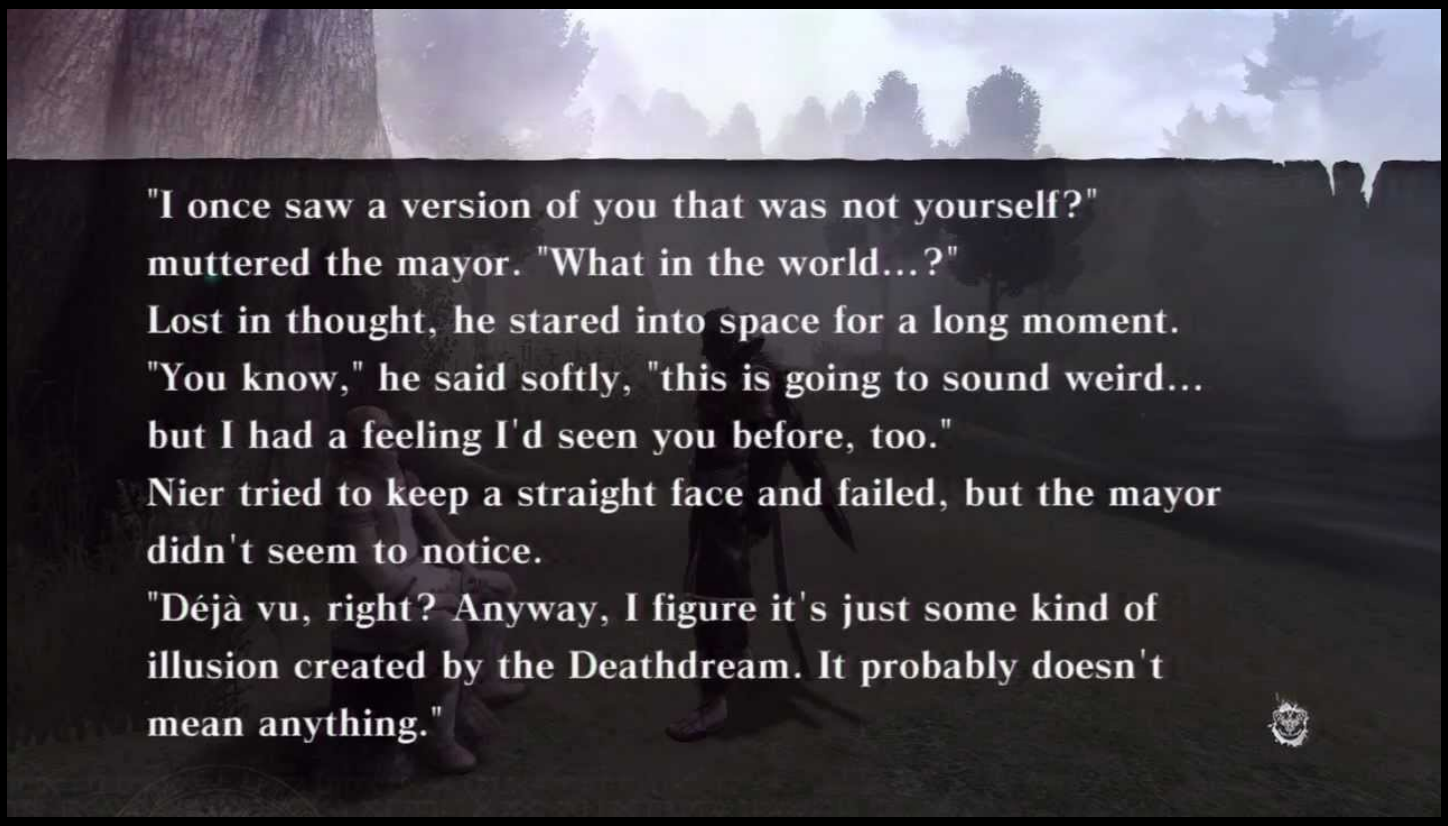
Whenever somebody lies, manifestations of that lie appears, and in the some cases, people get corrupted by their own lies. Efi, however, is capable of eating lies. And so, controlling Efi and her human partner Leo (whose name changes in every entry), they go around encountering lying people and beat up the tangible maniestations of their lies. I thought that the idea of fighting manifestations of abstract things were cool, and I wanted to make my own take on it—preferably with a more involved battle system.

Slimes was conceptualized to be a game about people that hated each other, that even through thick or thin, would never get over that hate. *LiEat's* concept of manifested lies carried into this game through manifested hate: slimes. I chose slimes because they're abundant RPG creatures—and much like lies, hatred is in no short supply. Another specific reason as to why I chose slimes to be the manifestations of hate is because I just have this slimy feeling deep inside when I hate something, you know?

NIER

Another inspiration was the first *Nier*. More specifically, I was inspired by the Forest of Myth sections. In the Forest of Myth section of the game, gameplay takes a backseat in favor of long interactive vignettes. Each of them was tonally different and had a different presentation style. The one for the main quest was self-aware, with dialogue switching from normal RPG text boxes to a script format to the characters just being stuck in normal narration to represent them being trapped in a world of words. There's a goofy story in a normal narrative format where Nier is an incredible himbo falling for simple mirages. Then there's a first-person story from the perspective of a character that Nier is rescuing, with the tone of a horror story. This was a very striking part of the game and is easily one of my favorite parts of Nier.

When I first envisioned adding the side stories, I kinda wanted them to be more in line with the weapon story stuff across Drakennier in general, but because I liked to write a lot that wouldn't work out. Instead, I shifted to stuff that reminded me of the Forest of Myth stuff, which is why the presentation styles tend to vary between stories.



Another inspiration from *Nier* was the worldbuilding stuff—more specifically, I'm talking about the grand stuff that happened in between *Drakengard* and *Nier*. So, there's actually a really wild backstory, but within *Nier*, you're only given glimpses of that in loading screen text. Rather, you're just dealing with the consequences of this grander event that happened in the background. With *Slimes,* I wanted to do something like this, with a story focusing on a part of the world during a great crisis instead of the great crisis itself. Even if I want to make more stuff in this shared world between *Fishing Minigame 2* and *Slimes*, I will never actually do something with the great inciting event.

Also, the crisis in *Nier*'s backstory is started by a great magical being appearing from the world of *Drakengard* and passing on a magical disease. This is an obvious inspiration for the source of magic in the world of *Slimes,* though I took it in a different direction instead of the horribly bleak apocalyptic one Yoko Taro presented in supplementary material.

Anyway, I can't believe they announced a *Nier: Replicant* remake the day this is going up. This is incredible, I love it. RIP to Papa Nier, though.

BEASTIARY

SLIME



The most basic type of slime, to the point that it's just called that. The basic slimes have no unique moves, but because of that, they are constantly attacking, making them one of the most relentless types of slimes.

Not much to say about them development wise. They are what they are.

GOOEY SLIME

A slime that hasn't fully formed. While weak, they can meld parts of their gooey form into fellow slimes to heal them.



Out of all the early enemies, this one was the hardest to balance. The first incarnations of Gooey Slimes healed only one target, but because VX Ace's battle AI isn't exactly the best, they often prioritized themselves. I changed it to group healing, but figuring out the right amount of HP they can heal was hard because I want them to be a credible threat, but I also didn't want them to be annoying, you know? Anyway, I later found out that the single-target healing problem was a bug with the engine itself, but I decided to keep the small group healing to differentiate them from Melting Slimes.

FLYING SLIME



Slimes that gained the ability of limited flight, just kinda hovering and dripping goo all over the place.

This and other high evasion enemies were introduced to incentivize players to use Julius' revolver. The Flying Slime may require multiple uses of Take Aim to kill, but that's why Zealous Speech is there. Come on, lower the Healer's defense so you can kill these things faster, you know you want to.

ROCK SLIME

A slime variant formed directly in the ground and walls of a dungeon. They pull themselves out with the rocks they were formed in as makeshift shields and to share with other slimes.



This is the first slime that inflicts status ailments, on you and allies. Though not as serious about it as later slimes, it's still meant to push you toward using the buff/debuff skills. Originally its buff was a single-target buff, but I wanted it to be ruder, so it now targets all.

SLIME MASS

Inert pieces of shards are used in doors and gates to ward away more intelligent monsters, who fear the Shard as much as they revere it. The less smarter ones, like the slimes on the higher floors, have no such fear. As such, doors and gates are crafted with the latest engineering techniques for the sake of keeping out the weaker ones that try to brute force doors open.

It's initially believed that slimes attempting to bust down the door merged together. However, the Slime Mass is actually an upper floor slime that evolved after a long period of being alive.



This first boss was very difficult to balance and gave early players a really hard time. Initially, the boss would summon two Gooey Slimes, but it revived them at such a fast rate that the battles became stalemates. I somehow avoided this because I was very lucky in my playtests.

After a bunch of changes, the Slime Mass has less HP, revives on a timer and is only accompanied by one Gooey Slime.

SPIDER SLIME

The first imitation of life by the slimes, in the form of an insect. With their sharp legs, they can scurry around to avoid damage and stab enemies to inflict bleed.



Not a lot to say about this one.

JUDGEMENT SLIME

Direct evolution of the Slime. The reflective parts of its mass developed into an eye. It can give looks of support to its allies to make them stronger and threatening gazes at enemies to lower their defense; the former is magic induced while the latter is just a result of creeping people out. It's around this point that I wanted players to really consider using the risk-reward buffs.



MELTING SLIME



A direct evolution of Gooey Slimes. They're more sturdier, but they don't have it fully put together.

They got the stronger, singular heal that the Gooey Slimes used to have, as well as a blinding attack that incentivized using Take Aim and Focused Slice.

GARGOYLE SLIME



The result of tougher Air Slimes being generated in the same way Rock Slimes are. They start battles close to the ground, but can use Take Flight to raise their evasion. These lucky jerks also have the combined movesets of Air Slimes and Rock Slimes.

CORRUPTED BIRD



One of the monsters in Healer's/Tai's flashback. One of the most common monsters in the new world are birds corrupted by magic. They become hostile to most sentient beings, with their lower halves ending in a tail made up of magic grown scales.

Realistically, these guys would mimic Air Slimes. However, because this is a simple flashback fight, they're just a bunch of jobbers with a basic attack.

PEPPER PLANT



One of the monsters in Healer's/Tai's flashback. Another type of monster in the new world are plants that have had life breathed into them. In this case, a pepper plant from Tai's family farm was infected and became guardian of the dungeon forming where his house used to be.

This is the monster responsible for the scar across Tai's eye. Tai is unable to get a hit in before passing out and succumbing to the magic inside of him.



IMIL ZAKIN

The human medic of the abandoned Engel survey team and part of the second boss fight. He's picked up Kyle Stevens' pistol to give aid to his fellows. Along with firing a gun, he supports through bandaging allies to heal them and giving attack buffs through stimulants that are actually concoctions made with certain batches of slime.

He has the most HP out of the trio but the least attack. If Thomas is killed, Imil is inflicted with rage, raising his attack and defense to be on par with the others. Killing Natalie leaves him feeling Inadequate, lowering defense. His dying anger leaves behind a Melting Slime.



NATALIE BLAKELY

A woman infected with magic that originally set out to get herself killed, but now stands with her fellows as part of the second boss. Her magic powers allows her to telepathically move liquids around (think of waterbending), and in a place with a lot of raw inert slime around, she's very formidable. She can attack the whole group with a chance of inflicting stuns on Julius and can create slime barriers to boost defense.

She gains the Encouraged status, which boosts attack, whenever either of the guys are killed before her and leaves behind a Judgement Slime when killed.



THOMAS HOLIDAY

Former Engel soldier that's rededicated himself to his friends and the slimes. Unlike Imil and Natalie, whose buffs work on a timer, he can freely throw out bleeds and defense debuffs.

If Imil is killed, he'll be Stunned for a few turns. Killing Natalie will inflict him with Encourage, buffing his attack in his rage. His dying anger leaves behind a Spider Slime.



KING SLIME

A slime that fully embraces the rage that slimes represent and can inflict it on others. They can heal other slimes and can direct them to attack a specific target. They also have a skill that inflicts the rare “Energize” status effect, which can make any slime take two actions a turn, making them really dangerous.



WRATH SLIME

The dungeon’s attempt at creating a humanoid creature that hasn’t exactly turned out right. The Wrath Slime copies a bit from Thomas Holiday’s moveset, but it also has the ability to inflict “Empowered” on itself in return for some HP. Combined with other slimes that do buffs, it’s scarily effective.



DISGUSTED SLIME

A slime with a terrifying maw that threatens to devour anyone in their path. They can growl to stun your party and can regularly take bites to restore their HP with a chance to inflict bleed. This enemy actually has the same stats as the regular slime, but their ability to self-sustain keeps them on the field longer.



GROTESQUERIE SLIME

The manifestation of Clark Gail’s anger, who’s evolved after being alive for a long time. The Slime Mass is actually just like it, but it lacks the coherence to recognize that it’s actually summoning slimes. The Grotesquerie Slime generates new slimes through its left hand.

He has a mix of attacks from past enemies, due to having a Wrath Slime-esque hand, a Judgement Slime eye and a mouth like a Disgusted Slime’s. He is not a team player though and he’ll eagerly eat up the slimes it summons to restore his own health.







JULIUS ANDERSON

The final boss. He mainly switches between using his shotgun and machine gun for attacks. If he is blinded, he'll switch to using the revolver so that he can use Take Aim. He will also use Zealous Speech to make up for the weaker attack,.

After losing 30% of his health, his rage starts manifesting as Gooey Slimes. He'll spawn them at a consistent pace, so it's a problem not to ignore.

After 70%, he finally uses Crusader Mindset. His boosted attack is especially dangerous when he's in machine gun form, because even with the lowered accuracy, Bullet Spray will just eat through your team.

Fun fact: I chose Anderson as his last name as a reference to Alexander Anderson from Hellsing, a murderous priest obsessed with a crusade against vampires (good) and non-Catholics (bad). Julius is a gun guy, though, while I'm pretty sure Anderson was all about the knives.



ANGELIC SLIME

A King Slime that's morphed to be more specific to Julius' taste. It is mainly a supportive party member, but it's incapable of being damaged (though it's not immune from stuns). Its invincibility is because it's tied to Julius' anger, and when that anger ceases (aka when he dies), it will disappear.

Slimes is the biggest game I've made so far and is the creative work I've put the most work in. A goal I wanted to achieve with *Slimes* was to make something with more focus on gameplay. Everything else I've put out there have been light on gameplay; in fact, *Fishing Minigame 2 i*s pretty much a visual novel where you walk around. I hope that *Slimes* is a fairly challenging experience for players. For me, it's a bit on the easy side, but you know, playtesting your own stuff is hard because you already know what to do and can't accurately gauge how other people will receive the experience. I'm happy with the battles in the game, though I acknowledge that dungeon design is extremely lacking. The game's dungeon is less of a dungeon and more of a place to walk through, and in the future I hope to make more engaging environments?

I have no regrets about the art style. I know that some people will be turned off, especially with how messy some of the CGs are, but I personally like it that way. I feel that it adds to the game's character. That said, I'm absolutely one of those people that need to learn how to draw backgrounds if I'm going to make more stuff in the future.

I'm also happy about the music choices in the game, so let me gush about Monplaisir yet again. Monplaisir's a composer that primarily makes free public domain music and they're a really good source of music for games. They dabble in a lot of genres under different names; in particular, their line of work under the name "Komiku" is music specifically made for JRPGs, which is how I learned about them. If you're looking for music for a project, hit up their work, support them on Patreon, and consider commissioning them if you have a specific taste in mind that they don't have.

When I first started making *Slimes*, I was unsure of my central message on the validity of anger and hatred. However, in the year and a half it took for this game to come out, I've gone all in on the message. I believe that people have a lot of reasons to be angry, with how the world is. Like, if anything, my only regret is not putting in a character whose whole thing is "uwu don't be mad, don't yell, that's rude and disrespectful."

We live in a world with cruel people in charge while the opposing party is too obsessed with politeness and owning the left to properly address that. Between the pandemic and climate change, there's so much bleak stuff on the horizon, so much to be angry about.

But you can't be mad online all the time. Find people that you care about in all this mess and stand together to create a bright spot in this increasingly dark world. It's right to be angry, but that doesn't mean you shouldn't try to find joy.

- Dari

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