

**Did you truly mean retrospective or did you mean impressions when you wrote the title?**

- I meant retrospective. Do you even know what the word “retrospective” means? I don't really care if a few thin-skinned, easily butthurt New Vegas fanboys want to create their own definition of the word “retrospective” and try to apply that definition to me.

**What is your experience with fallout games?**

- I started with Fallout 4 and then played Fallout New Vegas at the behest of one of my earlier fans. I've never played any of the other Fallout games, and what I know about them is entirely composed of what I have picked up through cultural osmosis.

**What did your friends say to hype this game up exactly?**

- I don't remember their exact words, but to paraphrase, they said this game was a masterpiece, bordering on perfection (I definitively remember the phrase “bordering on perfection” being handed down from time to time) that is divine in its quality, coming from the literal dick of God.

**how can you not experience it the same way?**

- Because if you call it perfect, I'm going to expect perfection.

**What were your expectations since I know you played Fallout 4 beforehand, but it was a later game so you didn't have those expectations from that game did you?**

- I expected it to live up to the hype. If you don't want me to hold this game up to the neig-impossible standards of literal perfection, don't use the word “perfect” to describe it.

**Are you coming in playing the game as it was a 2019 title, or as if it was a 2011 title?**

- First of all, this wasn't even a 2011 title; it was a 2010 title. Pedantic nit-picking aside, I did my level best to think of it like a 2010 title. That being said, Oblivion was a 2006 title and I still enjoy playing that game to this day.

**Context for character creation**

- FO4's character creation doesn't have your spouse comment on your changing appearance. She's just throwing out random compliments to your appearance. There is no indication that your character is literally shape-shifting in game, any more so than in Skyrim, there's any sort of in-universe implication that Hadvar is standing there, slack-jawed, watching you spend several minutes shape-shifting in front of him. In New Vegas, it's heavily implied that you going playing with that machine is what gives you the Special stats, or that you sitting on the doctor's couch and answering his questions is what gives you your traits.

**Goodsprings quest and “moral ambiguity”**

- “Why are you looking for in depth moral ambiguity or systems in the first town of the game when most of the games you bring up take time for mostly interesting or deep quotes to take place?”

Because that's what Fallout is about.

**Final character change popup**

- You completely misunderstood me. The point is that I can't figure out where or when exactly the character change popup comes in New Vegas. With Fallout 4, I know exactly when the

popup comes (when I step on the lift). In Oblivion, I know exactly when the popup comes (when I activate the sewer grating to leave the sewers). But where exactly is the popup in New Vegas? All I can deduce is that it's ... *somewhere* ... a certain distance away from goodsprings.

Hell, there's a pair of comments from a year ago from a guy named megamike15 who tries to defend the character change popup, but even then, all he says is that it's "a certain range" and "a little north." He never tells me *exactly* where it is.

### **I played a 2nd time**

- Honeslty, I don't remember 99% of what I did because I was so bored out of my skull, and since I didn't record any of this footage, I don't have a reference. But one thing I think I did differently in my second playthrough was joining the Powder Gangers.

### **"It needs to be interesting to look at, not pretty."**

- Do you acknowledge that that is just your opinion, or are you trying to pass this off as objective fact?

### **Its too brown**

- "What do you expect people to do in the wasteland anyway? Theyre focused on surviving and rebuilding the important things, not painting their houses or dying their clothes bright colors."

Well, if we're going on that logic, then lest we forget that there is ample scientific evidence that sprucing up your living quarters and your community has a noticeable effect on a person's psyche. That's why hospitals and asylums have brightly-painted walls with paintings hanging on them. Even prisons (where the boring, monotonous drudgery is specifically designed to slowly eat away at inmates' psyche) have discretion to allow inmates a limited amount of artwork on their walls to keep the inmates from going completely insane.

In the apocalypse, the need to keep your spirits up is amplified a thousand fold. So if you insist on there being an in-universe reason to make things look nice, there's one right there!

"Who is supposed to take care of these road and with what machinery or know how?"

HUH?!

### **Vault 22 didnt have interesting story, it was pretty**

- Like we discussed on Discord with the chip, optional content does not count as having a story. If you're going to make content optional, the main story has to be written on the assumption that the player didn't do the optional stuff.

If the story is only in terminals, or tucked away in obscure corners of the dungeon that I could easily avoid if all I was looking for was the plant-enhancing serum, then it's not optional, which means the story is quintessentially nonexistent.

### **Oblivions overworld is beautiful**

- "are not pretty to me" That's your opinion! ☐ ☐

### **Trying to get to Hoover dam from steep cliff**

- “There's a path to the dam that the game gives you around Boulder City which you should have marked since its part of the story.”

Well, I never got any marker to head to Boulder City (or at least, I don't *remember* any place called Boulder City; perhaps you could remind me what its significance is), so where the fuck was it?

And before you ask, no, I did not sequence break the main quest (at least not intentionally).

There may have been a few times when I took shortcuts that were apparent to me (because, by the time I decided to beeline the main quest, I was so sick of this damn game that I just wanted to get it overwith, so of course I followed the path of least resistance), but I only ever took shortcuts that were clearly presented to me in the game as viable means to completion. For example, when I was tasked with getting the Kings to support the NCR, I used the favor their leader owed me in order to get their support automatically. But the game never presented that shortcut as anything but a perfectly legitimate and perfectly viable means of completing that section of the main quest.

### 18:45-Map Markers are completely ineffective

- “Why is this a negative when all other Bethesda games since Oblivion has this problem too?”

They *don't* have this problem. The map markers in Oblivion, Skyrim, and Fallout 4 all do a fine job of guiding me. I can't recall a single time I ever found myself navigating a labyrinth just because I tried to follow the map marker in those games.

### Chosen one/you're just a courier

- “why give us the urgency to find Shaun and then just let us build houses for 100s of days.”

The game doesn't “give you” the urgency to find Shaun ... not unless you actively take steps within the gameplay to suggest that you (the player) want that urgency. For example, the dialogue options “Come on! There has to be a release!” and “I'll find who did this, and I'll get Shaun back. I promise” are only spoken by your character if you (the player) activate your spouse's cryo pod. You don't *have* to activate that pod if you don't care about your spouse. But if you *do* activate it, the game takes that as an indication that you want your character to care about his wife (because your *actions* indicate as much). So it plays those lines of dialogue.

- “who says that even a character who is too afraid to confront Benny doesn't dream of going and getting revenge?”

Your brain doesn't say that you “dreamed of” getting revenge. The brain says that revenge was the primary reason you entered the New Vegas strip. Not to get rich at the casinos, but just to get revenge. That is the *canonical reason* you enter the Strip. That's a lot more intrusive to character backstory creation than just “dreaming” of revenge.

- “Ok, then just don't press the line that gets the reaction of “getting revenge” and then this point falls apart.”

How am I supposed to know in advance what that dialogue option is? When it comes to touching your spouse's cryo pod, what other reason could you possibly have to open that pod?

Now, I stuck to this philosophy when I reviewed Fallout 4. In that video, I admitted that

sometimes it was not obvious whether or not a dialogue option would mention Shaun until it was too late. Like the dialogue option “unsure.” Yes, I freely admitted in the video that this was a problem with the way the game handled ludonarrative dissonance. So I don't see where the hypocrisy on my end is.

### **Primm Sheriff**

- None of the justifications you offer in this section of your notes are apparent in the game. It really comes off like you're just trying to use your own head canon to provide a justification that doesn't exist in the source material.

### **Lucky 38 and the courier**

- “Why do you think the robot dug you out of the shallow grave?”

Frankly, prior to meeting House, I had assumed that the Goodsprings doctor was the one who saved my life! So I wasn't thinking why a robot would dig me out of the grave, because I never knew that was a question I was supposed to ask.

But even barring that, bear in mind that I played Fallout 4 before this game, so I was already in the groove of thinking that robots (e.g. synths, or perhaps even Codsworth) were capable of emotions and, therefore, empathy.

But even barring *that*, let's also not forget that, in many works of fiction involving robots and artificial intelligence, most robots are bound by “Asimov's Three Laws of Robotics” which govern their behavior. The first one on the list is “A robot may not harm a human or, though inaction, allow a human to come to harm.” Here's a video going into more detail:

<https://youtu.be/LT23zdgwNSk>

So even if I knew it was the robot who dug me out, and even if I were to ponder why he would do it without having played Fallout 4 first, I would most likely have assumed that it was just him following Asimov's first law!

- “Mr House does not feel like he owes you anything” Then why did he wait patiently for me to enter the Strip instead of giving the job to some other random-ass mercenary?
- “You didnt play the House side at all in 2 playthroughs? Not even independent vegas? Then of course you wouldn't know why the chip is so important to the story and that information is super important for context.”

Yeah ... and that's a failure of game design! If that information is super important for context (like you admit to), then there should not have been a branch in the game where you “of course ... wouldn't know why the chip is so important.”

Having a branch in the story where story-crucial information is not provided to the audience is a failure of storytelling. Period.

And you act like it's MY FAULT for not noticing the story that was clearly right on screen! Basically, what you're saying is that it's my fault for taking the NCR path, because apparently that path is “less valid” than the other paths, and I was somehow supposed to magically know in

advance that it was less valid.

### **NCR messenger**

- “Not because you're the player character, but because You're obviously useful and important enough to have Mr House's interest,”

Well, it's totally contrived and not the least bit organic that I would be important enough to have Mr. House's interest. What makes me more valuable to him than some random-ass merc, other than me being the player character? Yeah, I'm the courier who was originally contracted to deliver the chip, but I don't have the chip anymore! What makes me valuable to him *at the moment*?! It's no longer a delivery job. Now, it's a “go kick this guy's ass and steal back what was stolen” job. That calls for a merc, not a courier.

Well no. It doesn't call for a “merc,” per se. It calls for an RPG player character. And that's what the Courier is.

If everyone else's actions in the game are going to be based around the significance of this act, then that one act needs to actually be special. This is just sloppy storytelling.

### **OWB lobotomy**

- I'll freely admit that, because this DLC burned its bridges with me with its zig-zaggy, back-and-forth fetch quest format, I just wanted the DLC to end. So yes, I freely admit that I only did the bare minimum (without sequence-breaking or using cheats, mind you) to get through this DLC. At this point, the biggest sin the game commits is making me not give a shit about the story anymore.

The game needs to get me invested if it wants me to enjoy its story.

### **Lonesome Road courier talk “god like proportions”**

- “Did you pay attention during this DLC or treat it as a final barrier to get over before finishing the game?”

Oh, I did my best to pay attention to the dialogue that was clearly part of the game. But at the same time, I didn't actively go out of my way to explore every nook and cranny in the game. If story-crucial information is kept in some optional holotape, and that holotape is tucked away in an unassuming lunchbox hidden behind some burning trash can as I turn a corner, that doesn't count when it comes to giving me a story.