

Adventure Lantern



Reviews:

- Dead Mountaineer's Hotel
- The Journey Down: Chapter One (HD)
- The Sea Will Claim Everything
- Ben There, Dan That!

THE JOURNEY DOWN

Interviews:

- Gnome on Bundle in a Box
- Chris Jones on Project Fedora
- Steve Hoogendyk on Lilly Looking Through

Editorial

Ever since Jonathon shouldered the majority of the responsibility to edit and format our issues, my involvement with Adventure Lantern PDFs has been fairly minimal. Month in and month out, Jonathon tirelessly compiles the articles, designs the layout of the issue, and writes a significant chunk of the content himself. His lengthy news section is essentially my primary way of keeping up with the adventure gaming community. It has been a true pleasure to see the magazine remain active under his leadership. We would have likely endured another long period of silence if not for his willingness to work on the magazine. Instead, between Jonathon's guidance and regular contributions from Nick and Gnome, the magazine has settled into a regular publishing schedule.

However, on a personal level, I have been somewhat disappointed at not being able to make contributions beyond the editorial and a small amount of copy editing. While it is nice to see the magazine flourish thanks to Jonathon's efforts, I miss churning out several review and preview articles each month. Fortunately, this month I was able to take a slightly more active role in preparing our articles. While we still have all of the fine work you have come to expect from Jonathon, I had a chance to conduct a series of interviews and meet some excellent individuals in the process.

Early in May, I had a wonderful opportunity to meet Chris Jones on the phone and discuss the effort to develop a new Tex Murphy game. I had a great time reviewing the older Tex Murphy games *Under a Killing Moon*, *The Pandora Directive*, and *Overseer* in our May, June, and August 2006 issues. However, I had all but given up hope that I would get to play another Tex Murphy adventure. Fortunately, the two men primarily responsible for the series, Chris Jones and Aaron Conners stuck by Tex for all these years. They are now using a Kickstarter campaign called [Project Fedora](#) to raise funds to develop a new sequel. It was a great pleasure to talk about the upcoming game with Mr. Jones and gain some insight into the challenges they faced trying to develop a new Tex Murphy adventure since the release of *Overseer*. The [audio of the interview](#) is available through our Web site, but we also included the transcript in this issue.

Around the time I interviewed Mr. Jones, I also became aware of a brand new development company called [Geeta Games](#). The small company is operated by the husband and wife team of Steve and Jessica Hoogendyk. The couple are working on a very promising fantasy adventure called *Lilly Looking Through*. Highly impressed with their demo, I asked them for an interview. They kindly obliged, giving us great

insight into their game. As a father, it warmed my heart to hear how both the name of their company and their first adventure are inspired by their daughter. Scroll down a few pages to find out more about Geeta Games and *Lilly Looking Through*.

Toward the end of May, I also had occasion to celebrate a friend's success. Our own Gnome has gone beyond writing about adventure games. As part of Kytтаро Games, he is now involved with developing new adventure games. Kytтаро is also offering independent adventure games at deep discounts. On May 23rd, the company started its [Bundle in a Box](#) sale, offering seven adventure games with a pay-what-you-want model. Part of the proceeds will go to charity. The sale is also intended to generate funds for the development of new adventure games. While this initial sale ends on June 6th, additional bundles are already in the works. As the Bundle in a Box sale continues, Gnome answered my questions about his work at Kytтаро. I had a great sense of pride seeing my friend become even more involved with the adventure gaming community.

Besides my interview with Gnome, Nick brought us reviews of *Ben There, Dan That!* and *The Sea Will Claim Everything*, which are two of the games offered in the first bundle from Kytтаро. We are hoping these reviews will give you an idea about the kinds of games you can expect to find in the bundle.

For his part, Jonathon once again brought us a monster of a news section, spanning seven pages. As always, he has an excellent roundup of projects currently in development along with a list of the most recent AGS releases. Jonathon also follows up his preview article from our May issue with a review of *The Journey Down (HD)*. Finally, he brings us a review of *Dead Mountaineer's Hotel*.

Here's hoping you will find something to enjoy in our June 2012 PDF. After months of writing little more than an editorial, I greatly enjoyed taking a more active role in putting together content for this issue. Many thanks to Jonathon and Nick for their excellent contributions. This would have been a quiet summer at AL without their help.

Until next time,
Ugur Sener

For all your questions and comments about the magazine, send an e-mail to: ugur@adventurelantern.com

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There are numerous PWYW adventure game sales, the continued development of a few Daedalic titles, the sequels to both the Tex Murphy and Space Quest series get kickstarters. But probably the most exciting news this month is how much experimental work is being done in the adventure genre.

Interviews



- **Gnome on Bundle in a Box** page 11
A currently ongoing PWYW indie adventure bundle.
- **Chris Jones on Project Fedora** page 14
The upcoming sequel to the Tex Murphy series.
- **Steve Hoogendyk on Lilly Looking Through** page 20
An upcoming charming adventure for all ages.

Adventurer's Revine



- **Dead Mountaineer's Hotel** page 24
The story of Dead Mountaineer's Hotel is an adaptation of Arkady and Boris Strugatsky's 1970s science fiction detective novel. It is set in a hotel named after a local legend, a mountain climber who stayed at the hotel and died on an adjoining mountain when his equipment failed.

- **The Journey Down: Chapter One (HD)** page 27
The game starts out with Bwana, the game's protagonist, in obvious financial need. Fortunately, he soon gets a client, Lina, willing to pay him loads of cash. While Bwana, and his sidekick Kito, are working for Lina he learns that she is researching a evil plot by the power company which apparently involves the Edge, and the world past it, an interest of Bwana's long absent father.



- **The Sea Will Claim Everything** page 28
In TSWCE, you visit the Lands of Dream through a special window which allows you to see, travel, and interact with the various elements of the Fortunate Isles.

- **Ben There, Dan That!** page 31
After escaping from a Peruvian jungle the two pals start a new adventure of repairing their television so they can watch Magnum PI. Just as they finish this task, they're abducted by an alien spacecraft.

It has really been a great month for adventure games, with a lot of unique titles. There are numerous PWYW adventure game sales including one from our very own Gnome, Bundle in a Box; One from Just Adventure, containing Black Mirror, Darkfall: Lights Out, and Aura, with Dead Reefs as a unlockable bonus; and the latest Groupee offering, Build a Bundle. We also saw the announcement of a new Double Fine game, the continued development of a few Daedalic Entertainment titles, the sequels to both the Tex Murphy and Space Quest series get kickstarters, and the stylish Primordia. But probably the most exciting news this month is how much experimental work is being done in the adventure genre, how many genre redefining and boundary pushing titles are being worked on. We heard about a game adaptation of Thoreau's Warden. Gone Home, an interesting and experimental game about exploring a residential locale. And McPixel, a strange puzzle adventure set to be released soon. But this is no all, In the world of AGS we had the AGS Awards for 2011, a pre-order start for Resonance, and Ben304 announce his newest project. All in all an exciting month, and I have only told you the half of it; Read on for the details of all these amazing titles and many more.

- Jonathon Wisnoski



Bundle In A Box

Pay what you want and grab a box of excellent PC games

Bundle in a Box

Kyttaro Games and our very own Gnome, of Gnomes Lair, has launched their very own PWYW indie adventure game bundle, called Bundle in a Box. it contains The Sea Will Claim Everything; Gemini Rue; Ben There, Dan That! SE; Time Gentlemen, Please!; 1893: A World's Fair Mystery; with The Shivah and Metal Dead also available for those who pay above the average.

Bundle in a Box is debuting The Sea Will Claim Everything, which is a brand new beautifully illustrated point-and-click adventure by Jonas Kyratzes. It is the the first commercial offering from him and the latest title in his Land of Dream series. In addition to this, we have the commercial text adventure 1893, which is the first text adventure to ever make it into a PWYW indie bundle.

The Kyttaro bundle uses a pay-what-you-want pricing model, with a starting minimum of \$2.99 that drops \$.05 for every 500 purchases and a few titles that are only available for purchaser over the average amount. Additionally, new extras will unlock for every 10,000 sales; Including the Gemini Rue soundtrack, the Metal Dead making of PDF, and The Shivah soundtrack. All of the games in the bundle are available as DRM-free windows downloads and through Steam and Desura for the applicable titles.

The bundle is also supporting some charities. For every 15,000 bundles sold \$2,000 will be added to their very own Indie Dev Grant, which will go towards an indie developer selected by the purchasers. The bundle is also supporting a more typical charity, Perivolaki - The Hellenic Centre for Mental Health and Treatment of Child and Family. A non-profit NGO helping mentally ill children and their families in Greece.

IndieRoyale The GRADUATION BUNDLE

In addition to offering a bunch of other indie games for a PWYW price, this sale contains The Void. The void is a strange adventure-y, survival, resource RTS thingy. I won't pretend to understand it, other than to say it is considered at least part adventure.

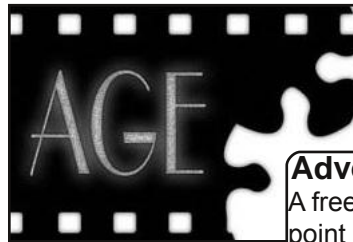
Build a Bundle

The indie bundle from Groupees, Build a Bundle, has a total of three adventure games. Build a Bundle lets you decide which games you want you pay for, and then offers you a PWYW price with a small minimum (a minimum which increases slowly as you add on games). The games most applicable to this audience are Nikopol: Secrets of the Immortals from White Birds Productions, Dark Fall: Lights Out Director's Cut, and its sequel Dark Fall: Lost Souls, but there are a total of eleven other non-adventures to choose from as well.



Just Adventure PWYW Sale

Pay what you want for Black Mirror, Darkfall 2: Lights Out DC, and Aura: Fate of the Ages, with Dead Reefs as a bonus that will be released if over 1,000 units are sold (no word on when it ends).



Adventure Game Engine

A freeware development tool for creating point and click adventures called Adventure Game Engine (AGE) is in development and an early version available.

Lone Survivor

Lone Survivor is now in the Humble Store, and as such is available for \$10 for both the DRM-free and Steam versions.



Ovosonico

The independent studio headed by Massimo Guarini, of Shadows of the Damned, has hinted that they are working a new video game that is "emotionally challenging", memorable, and original. It is too early to say if this will be an adventure game or something else, but it is likely to have strong story elements.



The Dream Machine

The clay and cardboard point and click adventure, The Dream Machine, has gotten a Steam release.

StoryNexus

Failbetter Games, of Fallen London, are getting ready to launch a set of interesting game development tools called StoryNexus. These tools are for creating card/text adventures and will be used in their next game that is described as a "kind of a musketeer noir thing".



New AdventureGamers.com

The Adventure Gamers site have gotten a new modified look and many new features. Included in these additions are user ratings and reviews for all games, improved game searching, browsing, and recommendation, and much more.

Procedurally Generated Adventures

RPS uncovered a few procedurally generated adventure games last month. They look rather interesting, even if the generated content creates a few issues. Both games are rather experimental and explore the realm of procedural generation to create replayable adventures.

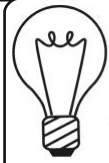
In **Symon** the game takes place mostly in Symon's dreams and uses dream logic for the puzzles. These dreams and puzzles use a type of sudo procedural design where every playthrough mixes up the puzzles and levels with a series of alternatives.

Stranded In Singapore takes place in a more realistic world, but uses a very similar system. You are set the quest of collecting a set of objects from the city. To get these objects you exchange and manipulate other objects.

Announcements

Gone Home

The team that worked on Minerva's Den, a Bioshock 2 DLC, have formed their own company and are releasing an adventure game about exploring a modern, residential locale, and discovering the story of what happened there by investigating a deeply interactive gameworld. The game looks very interesting and experimental, check out the gameplay video to learn out more.



THE
Fullbright
COMPANY

The Cave

A new adventure game from Double Fine and Ron Gilbert is coming to PC and consoles early 2013. The Cave promises to be a dark and slightly crazy puzzle platformer. Check out the trailer on the homepage for more details.

Walden, A Game

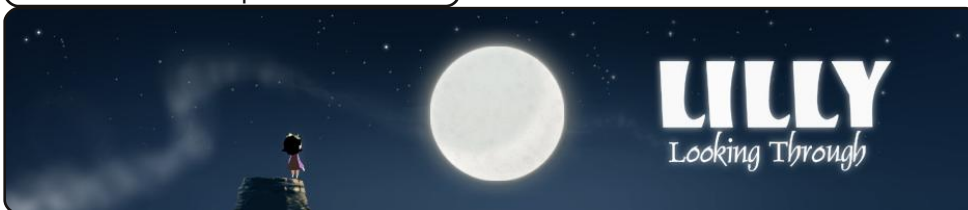
Walden, a game, simulates the experiment in living made by Thoreau at Walden Pond in 1845-47, allowing players to walk in his virtual footsteps, attend to the tasks of living a self-reliant existence, discover in the beauty of a virtual landscape the ideas and writings of this unique philosopher. The game takes place in a real-time 3D environment which will replicate the geography of Walden Pond and the woods in which Thoreau made his home. Basic personal needs and some of the more experiential concepts Thoreau described are also modeled. Check out some of this interesting concept in the trailer.



Upcoming Releases

Lilly Looking Through

An upcoming point and click adventure that has gotten quite a lot of attention lately. There is a demo and trailer available for those wanting to learn exactly what it is about. And a Kickstarter with a pre-order.



DEPONIA

Deponia

This upcoming point and click adventure from Daedalic Entertainment is due out on the 29th of June for Britain, with other regions to follow soon after. Set on a beautiful hand-drawn world with the surface entirely covered with garbage and with floating cities for the upper class; You play Rufus, an ill-tempered surface dweller who formulates a plan to get into one of these cities when a privileged girl falls from the sky.

**McPixel**

An old-school point and click puzzle game. It features 100 levels, bonuses, secrets, and pixel art with switchable filters. It has a planned release of the 6th of June. It is a unique game and really has to be experienced to be understood, luckily they have a trailer and a demo on McPixel's site.



Primordia

The upcoming grungy trash/cyber punk point and click adventure have teamed up with Wadjet Eye Games to publish their game in Q4 2012. Primordia looks absolutely terrific and sounds even better, the developers have even written an enjoyable poem and short story inspired by the game that I cannot recommend enough.

The story takes place long after Man as passed into legend and th planet is a desolate wasteland. A solitary robot named Horatio who must venture into these wastes. And features over 50 hand-drawn rooms, dozens of characters, and many logical puzzles and complex machines.

Tex Murphy: Project Fedora

The post-apocalyptic P.I. Detective is back in a new mystery, sci-fi, noir, adventure. It is being funded through Kickstarter and can be pre-ordered or otherwise supported though them until the 16th of June.

SpaceVenture

Scott Murphy and Mark Crowe as Two Guys from Andromeda are creating a spiritual sequel of sorts to their Space Quest series. The developers describe it as: "play, look, sound and feel every bit like it was cut from the same cloth as our previous creations, ONLY MUCH BETTER in [every] way". It has already gotten a Kickstarter, where you can pre-order the game until the 12th of June, and a playable prototype demo.



Prominence

A first person, point-and-click, science-fiction, adventure that offers players a chance to explore and discover the secrets behind a unique and mysterious high-tech facility. It has recently gotten a developer chat video and also has a trailer.



The Testament of Sherlock Holmes

Holmes' latest adventure has gotten a release date of September 2012. This adventure takes a dark twist when he is the main suspect in many crimes, with evidence to try even Watson's faith. Avoid Scotland Yard, convince Watson to help you, prove your innocence, and solve your case all in this latest sherlockian adventure.

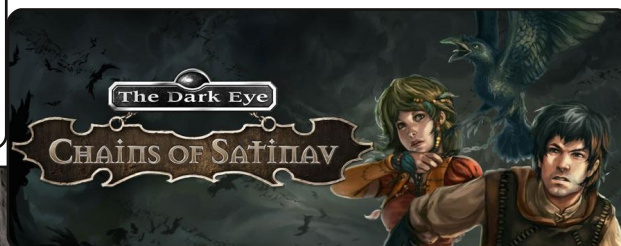


The Witness

The upcoming exploration puzzle game by the developer of Braid is not something I have mentioned before only because it has been in active development for a lot longer than I have been doing these segments. But it does regularly get development updates that give some insights into how it will play.

The Dark Eye: Chains of Satinav

This upcoming hand-drawn Daedalic Entertainment game has a release date of June 22. Set in the European pen and paper RPG world of Aventuria, you play Geron a young trapper who is prophesied to bring the end to Aventuria. So when a plague of crows start attacking he sets off on an adventure to clear his name and save the kingdom. It has recently gotten a teaser trailer, which shows off the beautiful hand-drawn environments.



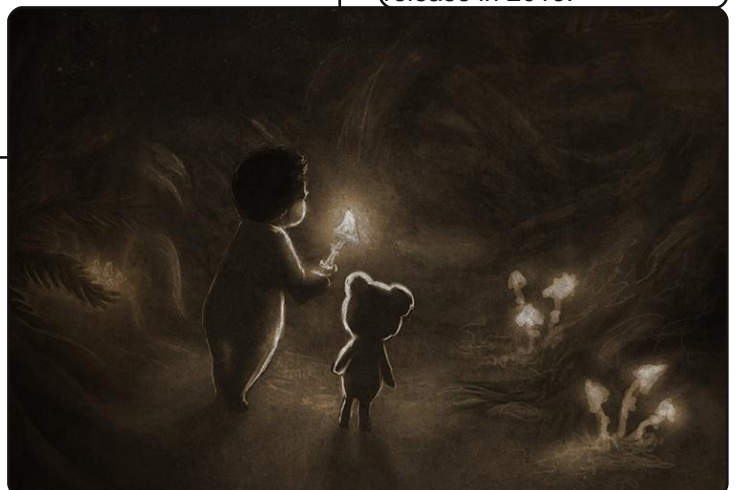
Among the Sleep

A horror game set in the mind of a two year old child. Being played in first person, Among the Sleep, immerses the player in a child's limitless imagination. In this land between dreams and reality, creatures and environments provide mental and physical obstacles. Among the Sleep is set for a PC and MAC release in 2013.



Anna

The imminently upcoming, free-roaming, psychological horror, adventure, with realistic physical interaction, just got a bunch of awesome looking screenshots on its dev blog. They are worth checking out, and by far the best posted so far.



New Releases

SOUVENIR

Reversion

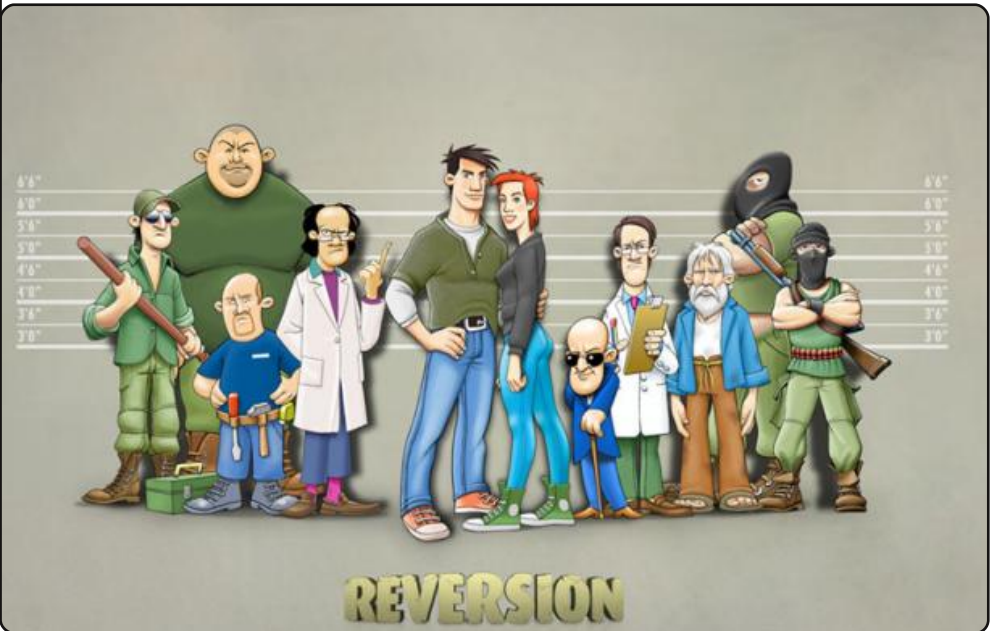
The Argentinian freeware adventure has gotten an English translation. In it you wake up in a hospital without any memories of who you are in the year 2035. You find out that the city of Buenos Aires has become isolated from the country (Argentina) and taken by a paramilitary force after a big explosion in the city.

Nancy Drew: Tomb Of The Lost Queen

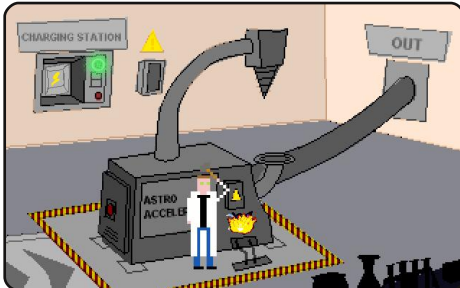
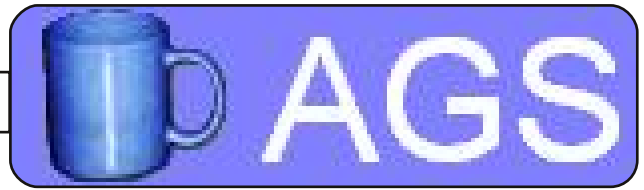
In the 26th episode from the Her Interactive Nancy Drew series, Nancy investigates an Egyptian dig site. A series of accidents has left a group of archaeologists stranded and leaderless; Is the site cursed, or is someone sabotaging their progress? Translate Hieroglyphs, uncover secret chambers, explore Egyptology and in a new interface, with enhanced graphics, and with two difficulty levels.

Souvenir

A collaborative video game thesis from Robert Yang (of Radiator fame), Mohini Dutta, and Ben Norskov. Souvenir is still in an unpolished, buggy, and unfinished state, but I am not sure how polished they plan on ever taking it. It has been described as VVVVVV + Proteus + Dear Esther + a bit of Portal, with a M.C. Escher inspired game world. It is a first-person adventure about growing up and leaving home; And has the player delving into the fragmented and disorienting world of childhood, from which certain "souvenirs" can be taken into adulthood to form a coming of age narrative.



News from the Big Blue Cup



Pick of the Month - May: subAtomic

Created for Ludum Dare 23 in 72 hours, subAtomic is a short sci-fi comedy about a family who are shrunk.



Resonance

The upcoming AGS adventure being published by Wadjet Eye Games on June 19th will retail at \$9.99. However, you can pre-order it for \$8.99, right now. Along with it likely being available directly from the publisher, Resonance is also getting a Steam release.



The Oceanhumble Dennisbundle

A bundle of three Oceanspirit Dennis games have been released by Ghost, Ponch, and Ben304. The Shindig of Dennis, a peek into Dennis' childhood; A Taste of Man Cake; And Lol, Oceanspirit Dennis.



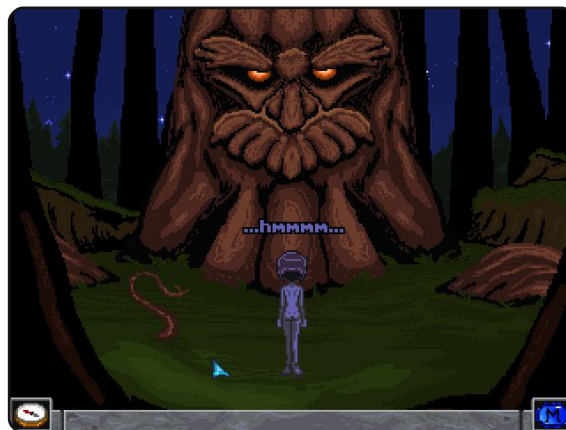
PISS

Ben304 and the rest of the Falling Skywards team are working on a new game, called PISS. PISS is a mature adventure set in a dark world, set to be released around Summerbatch (June 1st 2012).



AGS Awards 2011

The AGS awards for 2011 has concluded, with Gemini Rue taking Best Game and sweeping the show with six other awards. But a few other games did manage to get a reward or two, including: Blackwell Deception, I Fought the Law and the Law One, Cart Life, Adventure: All in the Game, Wretcher, as well as a few others.

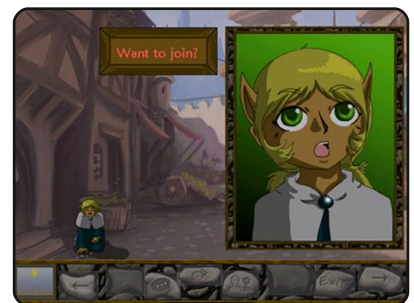


Mythaumatology an Interactive Portmanteau

Originally planned to be part of the AGS Bake Sale, Mythaumatology grew too big and has been on a back burner ever since. But it is back in active development and has grown bigger still, with a planned 2012 release date. Mythaumatology is a gaslight fantasy set in a world where humans have completely tamed magic; And you play a blue nude creature who wakes up deep in a magical forests with no memory.

New Releases:

- **Shifter** (Jennifer Klement) - Made as a graduation project, Shifter is a point and click adventure where your goal is to leave the town by impersonating various residences.
- **OSD vs Cloud Strife** (icey games) - Face off against Cloud strife in this epic battle to celebrate Dennis's birthday!
- **Coming Together** (RaGG) - A first effort by this developer and completely in the language of Czech.



Shifter

Interview with Gnome on Bundle in a Box

Conducted by Ugur Sener



In January 2006, a few days after publishing the first issue of Adventure Lantern, I received an e-mail from Gnome. He wanted to congratulate us on our launch. At the time, Gnome's blog was also brand new. Upon receiving the e-mail, I spent a few minutes poking around his blog. I was immediately impressed with his witty writing style and excellent sense of humor. He talked about games in very distinct voice. This was most certainly a person I wanted on the Adventure Lantern team. I asked if he would be willing to let us post some of his articles on our Web site. Gnome kindly agreed, starting a collaboration that has been going on for over six years.

During that time, the Adventure Lantern publishing schedule had many hiccups. However, Gnome's excellent blog kept going. Gnome did not confine his writings to his blog either. Every time we were able to resume production of our PDFs, he was right there to provide assistance. Through his reviews and efforts to spread awareness about AL, Gnome has made a tremendous contribution to our site. On a personal note, he is also an individual whose opinion I have come to respect and someone I am proud to call my friend.

Fast forward to 2012, and Gnome has moved far beyond his blog. While Gnome's Lair is still active, he is also involved with several other projects. One of those projects is Bundle in a Box, brought to us by Kyttaro Games. On the surface, Bundle in a Box is a sale for independent adventure games. However, the sale involves far more than offering adventure games at a deep discount. Part of the proceeds from Bundle in a Box are going to be donated to charity. Gnome and his colleagues at Kyttaro also intend to use the Bundle to provide a grant to independent developers. As the sale continues, Gnome kindly agreed to answer a few of my questions about his company Kyttaro Games and Bundle in a Box.

[Adventure Lantern]: First, can you tell us a little bit about yourself?

[Gnome]: Well, most people (online to be precise) know me as Gnome and I've been writing about indie, adventure, retro and most sorts of games since 2006. I'm still reviewing, studying and enjoying games, but have also started working on actually creating games both with the Kyttaro Games team and on my own.

[AL]: Bundle in a Box was brought to us by Kyttaro Games. Can you tell us a little bit about the company and your role in it?

[Gnome]: The company consists of me, Andreas and Fivos. We've started by working on a couple non-entertainment projects that helped us originally fund the company and are now solely focused on games. We are also being supported by a jolly network of artist, game designer, web developer and writer friends.

My role in Kyttaro Games is mainly that of a game and level designer, but, Kyttaro being a very small indie group, I do tend to wear all sorts of hats. Oh, and I do get to pick the games that make it into our Bundle In A Box bundles!

[AL]: How did you become involved with the adventure gaming scene and Bundle in a Box?

[Gnome]: The adventure gaming scene... well, I did grow up playing and loving adventure games and things progressed rather naturally from there. Ever since I started reviewing adventures and interviewing their developers, getting to know all those lovely people whose work I enjoyed was pretty easy; everyone seems so utterly open and kind, one can't help but grow fond of, well, everyone.

As for Bundle In A Box, though it definitely was not one of my ideas, I did threaten the rest of Kyttaro to let me decide upon the games and quite a few of the bundle's unique aspects.



[AL]: What exactly is Bundle in a Box?

[Gnome]: It's an indie gaming bundle using the pay-what-you-want model, albeit with the twist of a constantly dropping minimum price. Each bundle will be thematically strong and try to exclusively debut a brand new game.

[AL]: Which games are included in the Bundle?

[Gnome]: Adventure games! Our first bundle wasn't called the Adventure Bundle for naught.

We are launching the amazing and already enthusiastically received *The Sea Will Claim Everything* by Jonas Kyratzes and offering (for the first time ever as a digital download) *1893: A World's Fair Mystery*; a huge, detailed and lavishly illustrated text adventure.



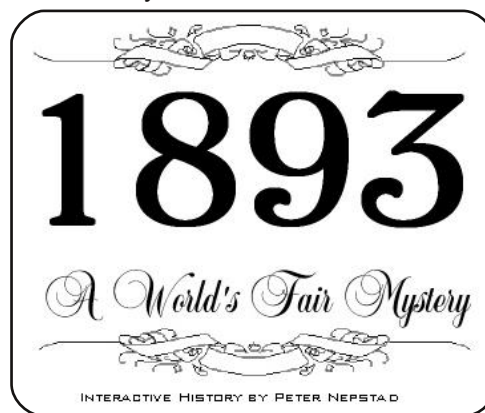
The bundle also includes award winning sci-fi noir adventure *Gemini Rue*, the freshly released *Metal Dead*, and such stalwarts as the two Ben & Dan offerings and *The Shivah*.

[AL]: How did you select the games that were included?

[Gnome]: Simple. They were all excellent games that I loved.

[AL]: You are using a pay-what-you-want model with the Bundle. Could you explain how that works?

[Gnome]: There is a minimum price that drops every few sales. Anything above this will get you five games of the bundle and paying above the average price will get you two more games.



After certain milestones are reached, bonuses will be unlocked for everyone.

[AL]: Some of the funds raised will be donated to charity. Can you elaborate on that?

[Gnome]: We are supporting the Hellenic Centre for Mental Health and Treatment of Child and Family, also known as To Perivolaki (The Little Garden). It is a non-profit and non-governmental organisation that was established in order to diagnose and treat children and adolescents with autism or psychosis, while simultaneously supporting their families.

Perivolaki is sadly facing severe financial problems (the crisis isn't doing anyone any favours, is it?) and we deemed it too important to ignore.



[AL]: You will also be making a contribution to the Indie Dev Grant. Can you explain what the grant is and how the Bundle is supporting it?

[Gnome]: Bundle In A Box actually set up the Indie Dev Grant in order to support indie game developers without attaching any strings whatsoever. We want to help creative people to go on and do their stuff.

For every 15000 sales (might be lower than that, but we'll see how things go) \$2000 will be added to the grant. One developer will get the whole amount after a vote held by BIAB fans.



[AL]: It has been a few days since the Bundle launched. What was the initial response?

[Gnome]: The adventure, interactive fiction and indie community has happily and kindly embraced us, but sadly most of the mainstream press hasn't really noticed what we're doing.

On the other hand, we have gotten dozens of emails (and replied to each and everyone) thanking us for the bundle and praising the quality of both the games offered and the service itself.

[AL]: How long will the Bundle be available? If the demand is high, would you consider extending the end date for the sale?

[Gnome]: Bundle In A Box - Adventure Bundle will be available for purchase until June 6. Sadly, we will not be able to extend the end date of the sale. That would be most unfair towards the developers that actually gave us their adventures to sell.

[AL]: Are you planning to offer similar sales in the future?

[Gnome]: Oh, absolutely! And more new games will be launched. Mind you, we've already learned a lot and will be doing our best to improve the bundle.



[AL]: What is next in line for you and Kyttaro Games?

[Gnome]: More bundles and the release of some actual games. We've already announced Artfully Framed, are rapidly working on a still unannounced project that's progressing faster than expected (might even release it before next Christmas) and are even planning both a PC/Mac adventure and a RPG.

Adventure Lantern thanks Gnome for taking the time to answer our questions about Bundle in a Box. It is fascinating to see innovative efforts to distribute adventure games such as Kyttaro's Bundle. I am already curious to see which games will be offered during the next sale.

As of writing, the minimum price to purchase five of the games in the current Bundle is less than \$1.20. More importantly, part of the proceeds will be used to support an excellent cause. The Bundle could even spur the development of new and exciting independent games. To find out more about the games offered and to purchase the Bundle, please visit the official [Bundle in a Box Web site](#). Remember that the bundle will only be available through June 6th.



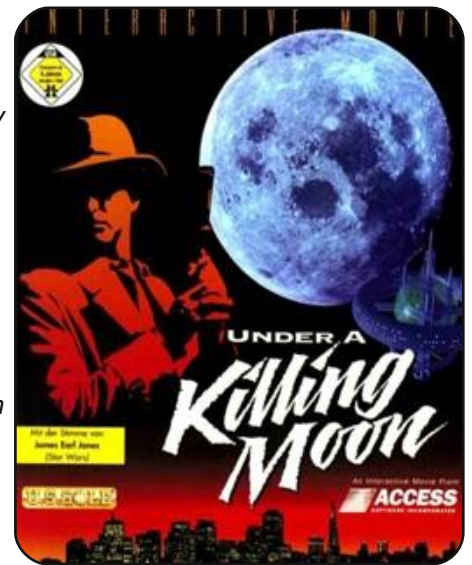
Chros Jones on Project Fedora

Conducted by Ugur Sener



The first time I heard about the Tex Murphy series was during a computer science class. Our instructor, no doubt a fan of the series, described [Under a Killing Moon](#) as an example of a game that was too large to ship on a single CD. The game offered so much full-motion video (FMV) and so many diverse locations to explore that it shipped on four CDs. At the time, FMV adventures were a new concept to me. I had never played a game where the characters were brought to life by real actors.

When I finally got a chance to play *Under a Killing Moon*, I knew that I was in for a real treat. There was far more to the game than using FMV. *Under a Killing Moon* had an incredibly strong atmosphere. The science fiction setting was realized remarkably well. The game was set in the San Francisco of 2042. It was a war-torn world where the skies had turned ruby red due to high levels of radiation. Many people had suffered horrible mutations. There was brewing conflict between the mutants and those that were naturally immune to the effects of radiation. Within minutes of starting the adventure, I felt as if I had really been transferred to a different world.



The game's main protagonist was similarly compelling. Players assumed the role of Tex Murphy, a down-on-his-luck detective that was desperate for a new client. There was something very charming about the struggling detective. He was deeply flawed, but he also had the determination and resourcefulness to get to the bottom of any case. Tex Murphy felt like a real person and not just a generic adventure-game hero.

By the time I finished *Under a Killing Moon*, I was thoroughly impressed with the depth of its story, the variety of its puzzles, and the complexity of its characters. [Pandora Directive](#) and [Overseer](#), the two sequels to *Under a Killing Moon*, offered similarly exceptional adventure-gaming experiences. These were games where the story truly mattered. The characters were fully-realized, the locations were detailed, and the overall experience was remarkably immersive. Years after playing them for the first time, *Under a Killing Moon*, *Pandora Directive*, and *Overseer* remain among my all-time favorite adventure games. I would readily recommend these three games to any adventure fan.

Overseer was never meant to be the last Tex Murphy game. Developers Chris Jones and Aaron Connors wanted to follow up *Overseer* with another sequel, resolving the cliffhanger from the *Overseer*'s ending. Unfortunately, previous attempts to develop the sequel failed. Access, the company under which Tex Murphy was originally developed, was sold to Microsoft and the series went into limbo. However, more than a decade after the release of *Overseer*, we might finally get a chance to play another Tex Murphy game. Chris Jones and Aaron Connors are back at the helm and they are using a Kickstarter project to raise funding for a new Tex Murphy game.

As the [Kickstarter project](#) launches, Chris Jones kindly agreed to answer our questions about the initiative to bring back Tex. As a special treat, Mr. Jones, who plays Tex Murphy in *Under a Killing Moon*, *Pandora Directive*, and *Overseer*, agreed to let us record the interview and make the audio file available on our Web site. You can listen to the original audio recording of the interview [here](#). You can also find a full text transcription of the interview below.

[Adventure Lantern]: It's been well over a decade since the release of Tex Murphy: Overseer. Can you tell us a little about the projects you worked on in the intervening time?

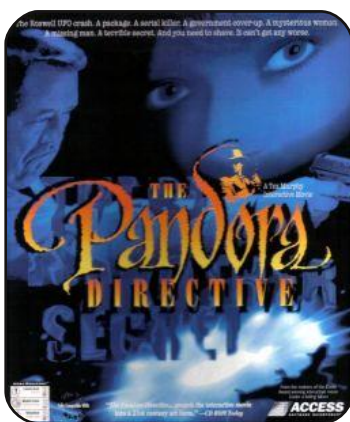
[Chris Jones]: Yeah. After we were sold to Microsoft, I worked there in the gaming department. We continued our work with Links. At that particular time I was product planner for Links. We also worked on a snowboarding game called Amp. There was also a project based on Steven Spielberg's AI. We spent a lot of time actually working on an Xbox product for that particular property. But, at a certain point, we felt like our time was very poor on that, because AI had already come out and it was going to be a year before we had a game done. So that project was cancelled. We also had a baseball product out. There were a number of projects that as a product planner I was involved with for the Xbox.

After Access had been sold to Microsoft, one part of the company that Microsoft did not pick up on was golfing software to big simulator companies where you played with actual clubs. The company was called TruGolf. I went to work with TruGolf because there were a lot of Access people in that company, building golf software for bigger simulators. From 2005 until now, that's been part of what I do. We build golfing software, but we also build golfing simulators you can actually play on and that's part of the business known as TruGolf.

[AL]: What can you tell us about some of the earlier efforts to bring back Tex Murphy? What were some of the challenges you faced trying to make the sequel?

[CJ]: When we were initially sold to Microsoft, there was some interest in continuing the Tex Murphy line. So we had discussions there in terms of how to tailor the product to the audience of the Microsoft PC line. But within 12 months, everything was switched to Xbox. The whole attention of Microsoft in terms of games really turned to Xbox production. It was felt that Tex Murphy was not a good fit for console games. There was also a casual gaming department inside Microsoft. The guy who ran that department was a big Tex Murphy fan. We had discussions probably a year to a year and a half later, probably around 2002-2003, to bring Tex Murphy back more on their PC casual game side. We looked at that for a long time, but because of the different departments involved and the scope of the game, it really would not fit inside the casual game arm of Microsoft either.

After I left, we looked at doing Tex Murphy again as a product that we would develop through the TruGolf arm. We spent a lot of time working on CG characters. We felt like we needed to go to the CG side of this and do Tex Murphy as a computer-generated character. We spent some time on this, but wondered how we could market this product. At the time, adventure games really had completely tanked. We talked to a number of publishers and even showed them some prototypes, but we just couldn't get enough traction to go after this at the level we needed to go. It was a debate of how big of a game to build. Tex Murphy always been a fairly a substantial game. And to take it down and make it CG... After a while we felt this really wasn't the core of what we want to accomplish with this property. We talked to another publisher about it. They were really interested, but it was kind of the same thing. There were certain roadblocks we just couldn't seem to get clear of.



Then we started Big Finish Games in 2006-2007. We wanted to do Tex Murphy, but we wondered: "How are we going to take this. There are all these casual games out there. They are not going to be interested in a full-blown adventure game. We can maybe do Tex Murphy as more of a casual game. But let's test the water by designing these other products. Because Tex Murphy is a big game. We are going to have to think about how to tailor it to that particular market." So we came out with the Three Cards to Midnight series. It was really a hybrid between an adventure game and a casual game. We had limited success with those. I think a lot of people who are in the casual market are not interested in adventure games. They seem similar, but there really are some subtle differences that can make all the difference to people. Some people really did like it, but from our experience, we really felt like it was going to be a very difficult task to bring Tex Murphy to the casual gaming world. There was also the problem of doing it CG vs. doing it FMV. At the time, again, it just kind of fell apart.

After four, five, six different run ins, you kind of begin to wonder if this will ever come to fruition.

[AL]: Sure. I understand that. In general what was it like to work on those casual games? How does it differ from making a game like Tex Murphy?

[CJ]: Well, it differs in that Tex Murphy is so story-driven. There are lots of characters and a story arc. You really do want to make sure that the experience is more than solving puzzles and reaching the end of the story. You want to make it feel like a more immersive experience. That's a lot more work and takes a lot more development in terms of bringing all the elements together.

The casual game experience is more driven by people who like certain game mechanics or people who like puzzles per se, but they really do not want to get bogged down with the story too much. You can build a very light story to go along with it to tie the elements together, but at its core, they really just want to focus on either the puzzle aspect or that central game mechanic. They want to play in short bursts. It just is a different mindset. They may look similar on the surface, but a true casual game player is not much interested in what would be considered to be a true adventure genre product.

[AL]: That makes sense. This is kind of off topic maybe, but I wanted to ask: what kinds of games do you like to play?

[CJ]: I spent a lot of time over the past couple of years evaluating other products in the casual game market. I kind of enjoyed the Mystery Case Files. They had a little more of a story and a semi-3D feel. That was a little closer to my heart in terms of the games that were out there. I enjoyed Alan Wake and really liked the atmosphere and feel of that product. I tried L.A. Noir and didn't quite get into that as much as I thought I would. Honestly, I still love a game with a good story that's told well and creates a certain atmosphere, whether it's funny, it's dark, or it's scary. To me it's how well they created the atmosphere that goes with the gameplay itself.



[AL]: Sure. And going along with that, what do you think about the current state of adventure gaming?

[CJ]: I am very encouraged by the success that the old adventure guys had bringing products like Leisure Suite Larry, Jane Jensen... The Double Fine experience of how much money they raised for their product... I am actually encouraged. I hope that we come back and offer people a very intelligent alternative to the games that are out there right now. It just feels very sterile. If they don't fit into a certain bracket, games basically can't get made. They spend so much money that they can't really take any kind of a risk or a chance. So it just gets into franchises and sports games. The choices have become extremely limited in terms of what people can experience out there. I am hoping that we come back and we are smarter and we are faster and we are more entertaining than we were the first time through just because of being proven in technology and all the experience we gained. So that when people play these games and give it a try they are going to go "Wow. This is something new and fresh even though it is based on an old genre. This has been freshened up and I am excited about the opportunity to play these types of games."

[AL]: Sure. Bringing it back to Tex Murphy, first I wanted to ask what Tex Murphy means to you personally.

[CJ]: Well, the thing about Tex Murphy to me is that it's kind of a compilation of lots of different experiences. Obviously, the guy is close to my heart. I love the fact that he isn't some super-spy or superhero type character. He's got his own vulnerabilities. He's not the brightest guy in the world, and yet he is clever in his own way. He may be saying the wrong things in a certain social atmosphere, but at the core of it, he has a good heart and he is motivated for the right reasons to do what he does. I think that type of character a lot of people can relate to, certainly I can. I think that's why he's become kind of endearing over the years to people. "Here's somebody that's not that much different than me. And wow, look at these experiences. That could be me on this adventure." I think they relate to it that way, the same way that I do.



[AL]: Absolutely. And how did Project Fedora come about?

[CJ]: Well, it's something Aaron and I have been kicking around for years. Obviously, we didn't feel like Overseer was going to be the end of what we did. We did the radio theater. We looked for opportunities over the last several years to bring this product back. Every time something came up, we worked on concepts and ideas in terms of how we wanted the story to end or how we take the story arc and apply it to the circumstances that we might find ourselves in to finish the story. In the case of Project Fedora, we have certain elements that will be a continuation of what would have happened to Tex at the end of Overseer. As it is, those will have to be adjusted because time has passed and certain elements have changed. But at the core, the story we want to tell is still there albeit some of the circumstances may change.

[AL]: Sure. What are your overall goals with the project?

[CJ]: I think the goal is to finish the Tex story arc and also to see if we can build a smarter, faster, more entertaining product than what we have in the past based on the fact that technology has changed. Can we take the adventure genre and get people to put it back on their shelf again and actually consider it as part of the gaming family. Have them say "This is a genre that needs to be there. This is entertaining. This is fun. This is something I want to play with my kids. It should be part of the gaming family."

[AL]: How much funding do you need to make the project successful?

[CJ]: We haven't decided on the final number yet, we are still about a week away. But probably around half a million dollars.

[Editorial Note]: This interview was conducted on May 8, several days before Mr. Jones finalized the Kickstarter campaign. The campaign went live as scheduled on May 15th and the target budget for the game is \$450,000.

[AL]: And assuming the fundraising is successful, what kind of timeframe do you have in mind to finish the game?

[CJ]: Well, the timeframe will be around 12 months, maybe a little bit longer. We prototyped, we looked at technology. We built 3D engines here. We have a golf 3D engine. There may be some off-the-shelf answers that could work with some of the technology we have developed. It'll take some time to get those elements incorporated, but we certainly know what we need to do. We certainly know there are several options in order to reach that goal. But all of the things we want to accomplish are doable. It's just going to be a matter of dealing with those things on the front end and getting into a normal development cycle of about a year. We are probably 12-14 months away.



[AL]: That sounds great. We already touched on this a little bit, but what's your overall vision for the new game? Is it going to be a direct sequel to Overseer?

[CJ]: Yeah. All of the experiences Tex has had up until that point will play into where this adventure takes off from. Again, it's the timing. Tex is obviously older than he was when he was doing it. So there will be a certain passage of time that's involved. It's always going to come back to what actually happened on that night and what happened to the character and how he is going to piece by piece put that picture together.

[AL]: Are there any more story details you can give us at this point?

[CJ]: I don't want to give away too much, but once we get the funding and we are on our way, we will give out bits and pieces to give people a taste of what they are about to experience?

[AL]: And we already hinted at this a little, but are you planning to maintain the interactive movie format with live actors?

[CJ]: Yeah. You know, after years and years of looking at it and going back, we really want to do the FMV for a number of reasons. One is we think we do it better than anybody else. We think a lot of people got into this and didn't understand it, and maybe even soiled it to a large extent. But we feel because of the new technology that is out there, because of our experience, we can bring back something people can't get in other games. CG has served its purpose, you can get some emotion out of it, but a real emotional response, a real gut reaction that people viscerally feel has to be done through FMV. We felt like that's a huge part of why people love the Tex Murphy series. As we discussed it over the years, we realized that it's got to be done this way or it can't really be done. We can't recreate that feel in a CG environment, so we have to go after it.

[AL]: What about overall gameplay experience? In the previous games we had the 3D movement where you picked up items, solved puzzles, and whatnot. Then you had the scenes where you talked to the other characters. Is it going to be similar to that?

[CJ]: Yeah. That is the quintessential detective engine. You are thrown into an environment. You have to put things together. You have to be able to move around and look under desks, look in drawers, move mattresses. You have to be able to do things a detective would be doing. That's absolutely necessary to give them the feeling that they are in a detective novel or movie.



[AL]: Along similar lines, what kind of puzzles do you have in mind?

[CJ]: We'll have a lot of logic puzzles, lateral thinking puzzles. A lot of them are based on situational aspects. For instance, if you have to get inside a locked building, how are you going to deal with that? How are you going to put the elements together? How are you going to gather things and put them together in order to use them in certain situations?

Really, the puzzle style we established before, we think, works very well. The key to me is that the game has to keep moving. We want to have easily accessible hints so people do not get stopped and waste too much time on a particular puzzle and keep moving through the game.

[AL]: What can the fans do to support the project at this point?

[CJ]: I am hoping that they will see us up on Kickstarter and support the project to help raise the money we need. We think at the very least they are pre-ordering the game. Or they can take it to the next step and actually feel like they are participating in building this product by making sure we have the resources we need. We'll have opportunities to chat with the fans and have ways to find out certain moods and nuances they would like to see in the game and make sure we are taking this character in a direction they would like to see.

[AL]: What are some of the incentives you are planning to offer through Kickstarter?

[CJ]: We have games that Big Finish studios have done. We've got the older games: Overseer, Under a Killing Moon, Pandora Directive will be available as incentives. We got t-shirts. For a little higher level, we got producer credits, assistant-producer credits, novelty items from the games. I think if you are a Tex fan you'll find something to there you are really going to enjoy and give you a good reason to send us some money because that's what we are trying to do!

[AL]: Ok. Well, that all sounds excellent. Thank you so much for taking the time to answer our questions.

[CJ]: Thank you for giving me the opportunity. I appreciate it.



Once again, Adventure Lantern thanks Mr. Jones for answering our questions. I for one am tremendously excited at the prospect of playing another Tex Murphy adventure. It would be exciting to see where Chris Jones and Aaron Conners take the story and finally get some resolution to Overseer's cliffhanger ending.

If you enjoyed any of the previous Tex Murphy games, please consider contributing to the Kickstarter project. To find more about Project Fedora and make a contribution, please click [here](#).

Disclaimer: While I personally chose to make a donation to the project, Adventure Lantern has no financial interest in the Tex Murphy series. This interview was conducted for the sole purpose of increasing awareness about the fund raising effort.

Steve Hoogendyk on Lilly Looking Through

Conducted by Ugur Sener



At the beginning of May, I received an e-mail from Steve and Jessica Hoogendyk, the husband and wife team behind [Geeta Games](#). They were working on an all-ages adventure game called Lilly Looking Through. A playable demo was already available through the game's official site. Intrigued, I decided to try playing the demo with my daughter.

The game opened in a beautifully-painted village with the main character, Lilly, playing with a frog. A magical scarf drifted in and landed on a nearby house. Just as Lilly reached up to grab it, the scarf flew farther away. Our mission was clear: We needed to get that scarf. But first, we had to figure out how to get to the other side of the village. My daughter and I had a great time as we worked our way through the puzzles and chased after the enchanted scarf. There was something immediately compelling about Lilly's world. It felt mysterious and ancient. There was also a touch of sorrow. This was an old world that had seen better days.

Playing as Lilly was similarly compelling. She seemed keen on understanding the world around her. She was not afraid to explore. Yet as a small child, she occasionally needed a helping hand. The puzzles were built around helping Lilly overcome various obstacles. Rather than coming across as arbitrary challenges, the puzzles felt like a natural extension of the game's setting and story. The game also held true to its all-ages promise. While the puzzles were certainly complex enough to keep me occupied, the excellent animations and the magical setting were entertaining for my daughter. By the end of the demo, we were very impressed with what Steve and Jessica had put together. My daughter and I are looking forward to playing the finished game when it is available.

As the Hoogendyks continue development on Lilly Looking Through, Steve and Jessica kindly agreed to answer our questions about their upcoming adventure game.

[Adventure Lantern]: Can you tell us a little about Geeta Games? When did you start the company?

[Steve Hoogendyk]: We officially became a game studio on January of 2012. We are a husband and wife team who have a passion for creating story driven entertainment. Chris Beazer is also a part of Geeta Games, and responsible for writing the musical score. The name Geeta actually came from our youngest daughter. She was just starting to babble and speak, and for a week or so she crawled around the house saying "geeta geeta". How she said it reminded us of something an ewok from Star Wars would say. It stuck, and we became Geeta Games.



[AL]: Can you tell us about your experiences in gaming and animation prior to Geeta Games?

[SH]: I worked 6 years in film on such movies as Harry Potter, Alice in Wonderland, and The Chronicles of Narnia, as well as Animated features including Cloudy with a Chance of Meatballs and Walt Disney's Bolt. Before film, I worked over 8 years in Video Games and worked as a production designer, game designer, and artist on many adventure games including Myst 3: Exile™, RealMyst™, and Uru™: Ages Beyond Myst. On Myst 3: Exile, I was the designer responsible for creating the layout and all the puzzles for the Amateria age. I also created some of the puzzles on J'nainin the "Hub" age. When I was working at Cyan on Uru, I worked on the design team creating puzzles, environments, and ages with some of the original creators of Myst, Rand and Ryan Miller.

Jessica also has a background in animation. She worked on a Sci-Fi channel miniseries called The Triangle, The Chronicles of Narnia, Barnyard: The Movie, 10,000 BC, and a 3D artist for Moving Picture Company's commercial division.

[AL]: What got you interested in developing adventure games?

[SH]: As soon as I played the game Myst with my dad I was hooked. Growing up my dad and I really connected when we played adventure games together. Even when we weren't playing them, we were talking about the next thing we could try to solve a particular puzzle we were working on.

For a really long time we didn't think it was possible for us to create a game on our own. Fairly recently it seems like an incredible market has opened up, for smaller indie studios to create an original gaming experience.

[AL]: What are some of the elements you consider important for an adventure game?

[SH]: It always depends on the adventure taking place, but for "Lilly Looking Through" its important that everything in Lilly's world to be filled with magic, mystery, and marvelous machines that celebrate a sense of wonder. That being said, Lilly's world is not void of real turmoil and challenges placed along her path.

As parents we have been given the gift of reliving childhood through our kids, that fuels our inspiration for creating an adventure game. Much of our effort goes into trying to help us all remember the world as magical, seen from a child's perspective.

[AL]: What are some of your favorite adventures?

[SH]: If we are talking about games I've enjoyed adventuring in they would be: Myst, Ico, Beyond Good & Evil

If its movies that have taken us on an adventure they would be: Spirited Away, My Neighbor Totoro, and Indiana Jones: Raiders of the Lost Ark

[AL]: What was the inspiration behind Lilly Looking Through?

[SH]: It started with a picture Jessica took. Our oldest daughter used to love to wear hats, glasses, scarves, bowls, anything and everything on her head. One particular week she was wearing swimming goggles on top of her head everyday. When I saw the picture Jessica took, I knew right then we had an appealing character and the seed for a videogame.



[AL]: What can you tell us about the game's story?

[SH]: The game opens with Lilly and her brother Row playing in their little forest village. Without giving too much away, an enchanted red scarf flies into their village and pretty drastically changes both of their lives. Whatever the scarf touches it seems to enchant. One of the things it enchants is a pair of old goggles hanging on one of the huts in the village. This all sets the stage for a whirlwind adventure revealing the ultimate mystery.

[AL]: How would you describe Lilly?

[SH]: Lilly is an 8 year old who has a fascination with how things work. Quite often this is to the dismay of living things, like frogs. She likes to explore on her own rather than have her brother Row (6 years old) tag along. That being said, she loves her brother more than anything.

She is pretty athletic and isn't afraid to get messy. As well, she has no apparent fear of heights. If she sees a lever she is going to pull it. However, she is a child and can't do everything, so she needs you, the player, to help. Hopefully, you will feel compelled to help Lilly. That's sort of the way we set the puzzles up. You are helping her do what she must do, as she goes on her great adventure.

[AL]: Can you describe the overall setting and atmosphere?

[SH]: The world that Lilly lives in is very old. She's presently living in a time after a great golden age has passed. Everything from technology to architecture has seemed to regress to a more primitive and simpler way. Along her journey she will come across remnants of that golden age.

The unique atmosphere is largely created by the hand-painted backgrounds. There is just something magical about a painted environment that resonates with us, and makes us happy. We work hard at creating an atmosphere where the player feels like they are living in the painting with Lilly.

[AL]: What can you tell us about the game's interface? How will players interact with the environment?

[SH]: The general rule is that if Lilly is close enough to an interactive object, then the player can click on it, or pick it up and drag it around. We have 2 main interactive icons. A hand icon that tells the player they can interact with that object, and an animated running icon that tells the player they can run to a new location.

Your cursor will also turn into a movie icon when an animated scene is playing. This is a hint, that what is happening might be important. So watch closely; it may help you solve a puzzle later on.

We also have a hint button. Pressing this button will cause something in the environment to glow. This gives you a clue as what to do next.

Lastly, we give you a very special button at the end of the Demo. This button becomes a huge part of the rest of the game. To see this button in action, play our demo!

[AL]: What are some of the areas players will get to explore?

[SH]: I would love to tell you, but at the same time I feel like we would be giving too much away at this point. I will say that Lilly journeys through a full spectrum of environments on her adventure.

[AL]: What kinds of puzzles can we expect to encounter?

[SH]: There are a variety of puzzles, and many of the puzzles build on themselves. Quite a few of the puzzles will challenge the player to think about things in new and different ways. Many of the puzzles require the player to really observe and think about what they are seeing. Some of the puzzles are humorous (at least to us), or slightly outlandish, but always rooted in some kind of logic. We find many of our puzzles are solved best by playing with someone else or as a family.

[AL]: At the end of the demo, Lilly finds a rather intriguing pair of goggles. Could you elaborate on what that item represents?

[SH]: The only thing I feel comfortable saying about the goggles at this point (as we hate to spoil surprises) is they allow Lilly to see something she wouldn't normally be able to see. As well they are a huge part of the rest of the game. I realize that the demo has a bit of a cliffhanger, but like any good movie trailer it will hopefully entice you want to play the full game.

[AL]: What is the target audience for Lilly Looking Through? What kinds of gamers would you expect to enjoy the game?

[SH]: At the start of Geeta Games we wanted to create an adventure game that my wife and I would like to play if someone else made it. As well, we wanted to create an entertaining animated adventure experience that could be enjoyed by people watching you play.

If you are looking for a game you could play with your family that would challenge all of you on different levels, then I believe Lilly Looking Through fits the bill.

So the short answer is any adventure gamer from 5 to 99 could enjoy Lilly Looking Through.

[AL]: What were some of the challenges you encountered during the development process?

[SH]: I am sure we aren't alone on this, but money is one challenge. Deciding to make our own game instead of getting another job in the film industry was a hard decision. It's a huge risk to try and do something on your own and many will think you are crazy. Luckily Jessica and I have a loving supportive family who understand us and our passion to create adventure games. We are also encouraged when we see the latest level completed, and watch someone play and enjoy our game.

[AL]: What platforms will the game be available on?

[SH]: Initially we will be releasing on PC, Mac, and Linux. Depending how the game does would could add more platforms in the future. As a small developer we have to be super focused on what we can do with the funds we have.

[AL]: When can we expect the game to be released?

[SH]: We are looking at releasing Lilly Looking Through sometime in 2013.

Adventure Lantern thanks Steve and Jessica Hoogendyk for providing us with information about Lilly Looking Through. Based on the interview and the demo available through the [Geeta Games Web site](#), Lilly Looking Through is shaping up to be a very unique and compelling adventure game. If the completed game carries the same kind of atmosphere and puzzle variety as we saw in the demo, adventurers could be in for a real treat.

Since we originally conducted the interview, Steve and Jessica also started a small [Kickstarter campaign](#) to help with their development expenses. They are hoping to raise a humble \$18,000 to hire additional developers to complete the game in a shorter amount of time. If the campaign raises \$36,000, they are also planning to release Lilly on iPad and other tablet devices. Here's hoping the fundraising effort is successful and we'll get to play the completed game as soon as possible.

To find out more about Lilly Looking Through and to play the demo, visit the [Geeta Games Web site](#). If you enjoy fantasy adventures, Lilly Looking Through is most certainly worth putting on your radar.



Dead Mountaineer's Hotel

Review by Jonathon Wisnoski

Dead Mountaineer's Hotel is very complicated, and I believe an underrated, title. It has an atrocious story that is not only bad in and of itself but is told poorly with some of the worst voice acting I have ever heard, and even has poor dialogue at times. But it does have many partially redeeming qualities, including its graphics, many optional puzzles and minigames, multiple endings, a real time NPC interaction system, and not quite divergent paths but a variety of ways to play through sections of the game.

The story of Dead Mountaineer's Hotel is an adaptation of Arkady and Boris Strugatsky's 1970s science fiction detective novel. It, and this game, is basically a whodunit with a twist, which I will leave to you to find. The story starts with Peter Glebsky, the story's protagonist and a vacationing police officer, arriving at Dead Mountaineer's Hotel, a small resort in a secluded mountainous valley. The hotel is named after a local legend, a mountain climber who stayed at the hotel and died on an adjoining mountain when his equipment failed; Now, the hotel is set up partially as a museum for him. This mountaineer (or at least the idea of him) plays a prominent role in the game as he has become kind-of a local mythical gremlin or ghost, blamed for all the strange and unexplained happenings.



"It was there... on that summit, where the carabiner failed him. The rock is smooth there. He shot straight down, a tenth of a mile, with not so much as a handhold. Perhaps he screamed. If he did, no one heard. Perhaps he prayed. If he did, only God could know. At last he landed... and that, we all heard. The avalanche roared like a half-starved beast, stirred from a fitful sleep. When he struck, the very earth shook with the fury of forty-six thousand tons of snow and ice..." - (Alec Snevar, hotel owner and operator)

Unfortunately, this story is very poorly told. Its gets off to a fine start with 5-8+ hours of setting the scene and getting to know the characters and yourself without any major distractions. You are on a vacation, so talk, play, flirt; Sometimes your only goal is to pass the time. In this regard the game offers a variety of common activities like blackjack, skiing, or simple conversation, and in many situations you get to pick between them. It could be called slow and mostly irrelevant but I have played games where a slow (boring) start acted as a great juxtaposition to the rest of the game and in this case I believe it sets the vacationing scene uniquely well. The problem with the story is that it ends abruptly; The game plays like it was half finished when they just had to release it immediately, so they added a two paragraph conversation which solved a mystery that had not yet even been hinted at and concluded the story. It is truly jarring, shocking, and most of all comically horrible.

The specifics of the story also have an unpolished feel to them. It is immediately obvious just how horrible the voice acting is. Not only does the tone of many of the voices leave much to be desired but there are major issues with the every aspect of them. Some words sound misspoken, there are strange pauses where there should be none, and the script suffers from some prominent translation inaccuracies. The protagonist suffers from all of these issues, and has a tone of voice that constantly comes off as strongly sarcastic with undertones of anger. Also, for a detective/whodunit novel, the detective work is surprisingly rudimentary and unconvincing. In fact the game does not have you engage in any detective work above and beyond very limited suspect questioning even when it is obvious that more is needed, but perhaps this can be accredited to the general haste which appears to have been used in finishing up construction of the latter chapters of the game.

To offset some of this bad story telling we have the setting, which is actually quite good. The setting of Dead Mountaineer's Hotel is an isolated mountain resort, a local legend about a dead mountaineer, and a rather entertaining and inventive hotel owner/operator who has filled his resort with some unique equipment. But more basic then this the hotel is simply fantastic, with somewhat fantastic architecture and furnishings. It is reminiscent of Syberia and has very similarly styled graphics and enjoyable and well suited music. These graphics are quite good, with a few exceptions, and if I was to offer any misgivings it would be that there was not more locations. Your entire world is the innards of the hotel, but you seem to only graze the surface as external scenes show the presence of many interesting locations that you never get to see up-close. So, while your world it not that small, you do end up seeing each room many times each and a few more rooms or useful outdoor locations, particularly fantastical and unique locations, would of improved the experience.

Over and above the dialogue, inventory puzzles, and logic puzzles are the many minigames. Many of these minigames are optional and most don't require you to win, but the outcome can effect the game down the line. Overall, these minigames are well made and enjoyable, and include such classics as billiards, darts, and blackjack which you will get to play multiple times if you so desire and a few one offs such as skiing, a drinking minigame, and a buffet simulation. I am not saying that any of these are unique or particularly noteworthy, but decent; In particular, 21 and billiards

are enjoyable games and I have never played them inside of an adventure game before, well Dead Mountaineer's Hotel lets you play these games and offers a decent implementation. There are a few bad minigames; The buffet one is simply annoying; Skiing is misleading and uninteresting, no matter how well you do you still randomly fall down and there is no win condition; And finally one of the first challenges seemed to be glitched in my game, a glitch that made it unwinnable and the game non-continuable. This minigame, the mirror shining one, had you competing against a random offset to keep your mouse in the center of three circles in a row, but the randomness was so high that often you would instantly lose and even if you got lucky you still could not keep in control of the cursor for long enough to ever hope to win this required challenge. I do not know where this bug came from, it is possibly just how the game reacts to a dual monitor setup, but eventually, I had to admit that it was not just me, the challenge was unbeatable and the only solution would be one that circumvented or modified the bugged code. Fortunately, the game uses a fully readable and modifiable scripting language that controls all in-game scenes; Modifying this I was able to make the game playable and winnable, by editing "dead mountaineer's hotel\Data\Locations\Simone_room\Scenes\Simone_room_bed\Simone_room_bed_chapter_1.script"s "TM_mouse_move_OnTick()" function and increasing the "2000" divisor to be higher (8000 or less). Additionally, I encountered the No Cursor problem, which is solvable by in/reinstalling the divX player/plugin from (<http://www.divx.com/>).



Now behind all of this controversial, unpolished, and not particularly evocative gameplay is some rather interesting, unique, and innovative mechanics that are rather hidden. These mechanics are very enjoyable and great for the game, pushing it above being completely dismissible, for being unpolished and ultimately forgettable. There is a real time NPC system that has the characters moving around the hotel and events happening in semi-realttime. This realtime system intertwines with the multiple paths and choices that are available throughout the game. Many events or story opportunities only come at a particular time and to pass the time you often get to choose what you want to do in the interim, which can influence the story down the road in some situations. In particular, there is one big optional section of the game, a whole series of connected puzzles with some very interesting story reveals along the way and bonus material as a prize

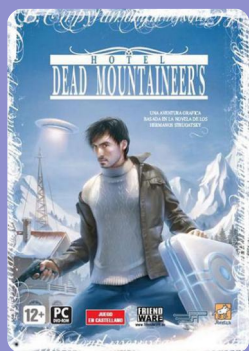
for completion. Dead Mountaineer's Hotel also features multiple endings, with four in total; Most of these endings are decided at the very end of game, but there is a sequence of objectives throughout the game that you have to get done if you want to get the absolute best ending possible.

Dead Mountaineer's Hotel is an interesting game, and in particular was very enjoyable to review. It has many problems, but also some enjoyable aspects; Many hackneyed unpolished mechanics, but also some very unique and well done ones. I cannot say that it is a great game or even a good game; But it is interesting to be sure, and certainly could of been an epic, well polished, great adventure, if a lot more time had been put into the development and it had a endinf and a longer more involved middle.



Dead Mountaineer's Hotel

PC Adventure



Bright moments:

The atmosphere and the amount of choice in the game.

Fumbles in the dark:

The story. It is just horribly told and ends abruptly.

Verdict:

An interesting game, that ultimately fails due to lack of polish.



Developer: Electronic Paradise

Publisher: Akella

Release Date: Q4 2007

System Requirements:

- OS: Windows XP or newer
- CPU: 2.7 GHz
- RAM: 1 GB
- HD: 2.3 GB
- Video Card: 256 MB, DX 9

The Journey Down: Chapter One (HD)

Review by Jonathon Wisnoski

The Journey Down: Chapter One - HD is the HD remake of the 2010 critically acclaimed The Journey Down: Over the Edge AGS freeware adventure. Over the Edge is 2010's AGS game of the year, it swept the awards that year and is one of the best general adventure AGS games ever made.

The HD remake is this original game with improved graphics, a fully voiced cast, even more puzzles and locations, and in general greater production values. It is moderately well polished and is a significant improvement on the original while maintaining the same delightful style.

The game starts out with Bwana, the game's protagonist, in obvious financial need. Fortunately, he soon gets a client, Lina, willing to pay him loads of cash. While Bwana, and his sidekick Kito, are working for Lina he learns that she is researching a evil plot by the power company which apparently involves the Edge, and the world past it, an interest of Bwana's long absent father.

The biggest improvement in the remake is its graphics, and I normally am not a fan of HD remakes. These include, very nice, high resolution backgrounds; Grim Fandango reminiscent 3D character models; And simply superb cutscenes. The backgrounds are great but it is the cutscenes and character models that are of such a surprisingly high quality. The character models are so stylish and unique, and seem to be the best possible way to show off the rather brilliant African tribal masks. And then you have the cutscenes, they obviously took their time with these; They look beautiful, they match the style of the in-game art while extending it, the animation is fluid and realistic, and they add to the overall experience by excellently conveying the emotions of the scene. The last, ending, cinematic is really the exception to this; It is not horrible, but it is very rough in comparison to the others.

The second biggest thing added to the game is the voice cast, and similarly to the higher resolution graphics these can really go wrong if not done well. The remake is 100% completely voiced and while there is still a little polishing needed, it is fantastic. I like the character's voices, I thought every line was expertly delivered, and ultimately that these voices only added to the character of the NPCs, the protagonist, and the game. And just to make it even better, all the dialogue is easily skippable, which can be great in certain circumstances (particularly if you are plaything through the game multiple times).

One thing I normally don't talk about much is game soundtracks, and that is because normally unless they are doing a bad job they is not all that noticeable. The Journey Down is an exception; The first thing I did when I starting up the game to the title screen was to sit back and listen to the terrific jazz. It is a great addition to the game, and enjoyable to listen to in game or out.

The gameplay and world is the only area that has not been completely overhauled. It is, basically, the exact same game with a few small puzzles and areas added. This additional content fits almost completely in the original story with only a few really small changes being added to the story and a few very minor story additions. Like the original, both of these are fantastically crafted; But a few issues have crept into the mold in this remake. There is now some choppiness and slowdown, particularly when entering scenes; This is noticeable but not really all that inconvenient. The interface has also obviously been designed for use in touch screens, and some of controls are somewhat counterintuitive to use with a mouse.

All in all, I think you should be excited about The Journey Down: Chapter One. It is a fantastic and polished adventure and they have done a great job of melding the AGS award winning original title with superb production values.

The Journey Down: Chapter One (HD)

PC, Mac, Linux Adventure



Bright moments:

The delightful and unique world.

Fumbles in the dark:

Some of the voices are off and the final cutscene was lacking in polish.

Verdict:

A great adventure, now with great production values.



Developer: SkyGoblin

Publisher: SkyGoblin

Release Date: May 18, 2012

System Requirements:

- OS Windows, Mac, Linux
- CPU: 1.8 GHz
- Video: DX 9c OR OpenGL 1.4+

The Sea Will Claim Everything

Review by Nick Burgener

The Sea Will Claim Everything is the latest point and click adventure game from Jonas Kyratzes, a man who has built up a reputation for creating charming and thought-provoking games. In TSWCE, you visit the Lands of Dream through a special window which allows you to see, travel, and interact with the various elements of the Fortunate Isles. Your window initially connects you to the Underhome -- a living, biotechnological house that's been damaged by goons threatening to foreclose on it. As you help The Mysterious-Druid get Underhome back in shape, you find yourself on a much larger quest to free the citizens of the Fortunate Isles from the political and economic oppression of Lord Urizen.

If I had to describe my experience with TSWCE as simply as possible, it would have to be "a clever, quirky, emotionally-engaging experience in a whimsical realm of fantasy and reality." The gameplay elements are ultimately nothing to write home about, but this game drips with charm and made me connect to its world in a way that I don't often experience. From the wonderfully vibrant hand-drawn visuals, to the offbeat descriptions of nearly everything on every screen, to the brilliant soundtrack, to the elegantly poignant characters, to the game's clever handling of the fourth wall, I found myself deeply engrossed and sad to see it all eventually come to an end.

The first thing you need to know is that you don't play just any character -- you play as yourself, sitting at your computer, looking into the Lands of Dream through a portal. Characters are likewise able to see and interact with you through the portal. When you start playing, The Mysterious-Druid explains the nature of the "window" to you and helps you configure it to work properly (basically, explaining the gameplay interface). Other characters greet you as a visitor and comment on the window and your own world. When a character talks to you, they are speaking directly to you, not as a gamer or a character, but as a person in reality.

This lends the experience a lot of personality, because it connects you personally to the setting. It also provides a plausible framework for you to fantasize that these places and characters are actually real, and that your "computer game" is actually a highly sophisticated piece of technology letting you visit their world from the comfort of your own home. As long as you can buy into or play along with this idea, the game

can immerse in its setting and scenarios in a pretty magical way that you don't often find in even the biggest, most-successful games.

Your immersion is also aided by the unique visual and audio artistry. Every screen is hand-drawn with oil pastels and permanent markers, making it look much like a child's coloring book, evoking nostalgic feelings of childlike whimsy. It's just very soothing to look at, and the amount of detail makes everything rather stimulating. The soundtrack uses a variety of instruments to create different tones that perfectly set the mood for different locations and situations, and they're all just fantastic to listen to. I can't really describe it much better than that, but it's worth sampling some selections from the [soundtrack on bandcamp.com](http://soundtrack.bandcamp.com), like Home, Underhome, Baharat, Plingpling Fairy dust, and Habanera of the Sun.

Gameplay functions like any typical point and click adventure game; the window in the center shows you the graphical display of each screen, and the interface surrounds it. You click on characters to talk with them, and you click on items to pick them or to read their description. You use the green arrows in the upper right corner to move from screen to screen. The other icons let you save your game, fast-travel with your map, consult your quest log, and look at or use items from your inventory, with various buttons on the left providing customizable settings.



Almost every object on every screen can be clicked for some kind of amusing description. As part of the magical, fantastical nature of the Lands of Dream, all flowers and mushrooms (which grow seemingly everywhere) are somewhat sentient. Clicking on a red mushroom might say "This is a communist mushroom." Clicking on a mushroom dangling from the ceiling might say "This mushroom wonders why you're upside-down." Likewise, you also find a lot of bookshelves with dozens of books on them, and each one can be clicked to read its title and author, many of which spoof or give reference to popular and obscure cultural icons all across the spectrum.



The bulk of your gameplay is spent collecting items which will be traded with some character for another item, or combined with others to create a new item that will let you proceed down a locked path. At first things are relatively simple, and you just have to look around the various rooms of Underhome to find what you need, but as you unlock new locations and the map opens up to several different islands, it becomes a far more complicated issue. Quests start to overlap a lot, where one person asks for an item, and you have to help two or three different people before you can get it, each of them requiring their own sub-quests as you journey great distances in all directions of the map.

It's ultimately kind of disappointing when you stop and realize that the entire game is essentially just a bunch of fetch-quests. It can also be really frustrating when you have five or six entries in your questlog that you can't complete because you're missing one critical item meant to start a series of events. There was one major instance when I was completely unable to move forward in the game because I'd apparently overlooked

one early item in a densely-packed screen. It was then incredibly tedious and mind-numbing to backtrack through every single screen clicking on every single item trying to figure out what I could possibly have missed, talking to every single character seeking a non-existent clue as to its whereabouts.

Considering that some screens have as many as 50 different things for you to click on (95% of which are just there for flavor text), it might have been nice for crucial items to be a little more obvious, like if the item would highlight when you hover the mouse over it.

As crude as it sounds, though, it can actually be fairly satisfying to follow leads across the map, tracking things down on your own. A lot of objectives start out rather vague, like "Fix the neural network of Underhome," and as you explore the Fortunate Isles, you start meeting people who know more or less about Underhome and can give you further suggestions. Occasional instances of frustration mire the gameplay a little bit when some objectives offer zero hints, and you're just expected to stumble upon them as a result of some other questline, but these moments are offset by a genuinely rewarding feeling of discovery -- the simple pleasures of exploring the islands, meeting new people, and figuring things out as you go along.

On a few occasions, the game plays around with the fourth wall in some pretty clever ways. There's the tutorial introduction, where The Mysterious-Druid explains how the portal interface works to you (it's a bit of biotechnology grown by Underhome), and at other times you have to solve puzzles by fiddling with the interface settings of your portal. It's actually a little devious when you consider that 90% of the "puzzles" just require you to fetch some item; I found myself stumped at one critical area simply because I wasn't thinking outside the box. There's also at least one moment when the portal glitches out on you and plays a pretty interesting role in the story.

The story itself is a little more philosophical and political than your average video game premise. Your initial goal is to help the denizens of Underhome heal and repair their biotechnological dwelling. While seeking the aid of various citizens all across the Fortunate Isles, you learn that each of the three islands is experiencing their own political conflicts. All of the islands are in an economic crisis, but their corrupt leaders are making the situation worse with their own greedy aspirations. As you work to heal Underhome, you discover the truth behind the three mayors' schemes, thus rallying each of the Fortunate Isles to overthrow their leaders and reclaim their cities in the name of the people.

The political undertones can be a little heavy-handed at times, especially at the end when the story-telling loses most of its subtlety in favor of a grand, dramatic demonstration. It's a story about freedom from oppression, helping a democratic society fix the problems caused by their own elected officials, and fighting to maintain their freedom even in the face of possible total destruction. Barring a few isolated instances, the execution of this story offers a simple elegance which might have brought me to tears were I any less of a man. I found myself really attached to this world because of how personal all of your interactions are, and I felt a heart-warming sadness when I was given a free rein to travel the islands, saying goodbye to characters before closing the portal for good.

Plenty of other elements lend a lot of quirky style and personality to *The Sea Will Claim Everything*; it had me smiling often at its amusing wit and sense of humor. It's a whimsical sort of fantasy setting that brings you personally into its charming locales and just lets you enjoy the adventure, the exploration, the characters, and the discovery. Minor issues with the gameplay can make it a little tedious or even frustrating at times, when you're missing an important item and the game offers no clues to help you find it. But besides those kinds of issues (which can be solved easily with a walkthrough), *The Sea Will Claim Everything* is a wonderfully magical experience.



The Sea Will Claim Everything

PC Adventure



Bright moments:

Its great atmosphere makes it easy to believe that you're actually in the Lands of Dream.

Fumbles in the dark:

Too much of the game relies on potentially tedious item-fetching.

Verdict:

The gameplay could be a little better, but the overall experience is very unique and memorable.



Developer: Jonas Kyratzes

Publisher: Jonas Kyratzes

Release Date: May 23, 2012

System Requirements:

- OS: Windows 2000 or newer
- CPU: Pentium IV or higher
- RAM: 512 MB
- HDD: 1 GB
- Video: DirectDraw compatible
- Sound: All Windows-compatible soundcard

Ben There, Dan That!

Review by Nick Burgener

Ben There, Dan That! is an indie point and click adventure game that tells the story of a typical day in the lives of Dan Marshall and Ben Ward. After escaping from a Peruvian jungle in a prologue sequence (in which Ben uses an absurd, jury-rigged assortment of inventory items to revive Dan's lifeless corpse), the two pals start a new adventure of repairing their television so they can watch Magnum PI. Just as they finish this task, they're abducted by an alien spacecraft and have to solve a series of inventory-based puzzles to escape in time to catch the end of the episode.

Created by Dan Marshall and Ben Ward, you play as their in-game personas in an adventure that spoofs, references, and pokes fun at the tropes and conventions of classic adventure games. It's a very intelligent, self-aware game that breaks the fourth wall in both subtle and ludicrously obvious ways. It's a game that had me laughing at the written dialogue and interacting with everything, trying all possible combinations of actions to find more bits of hidden lines and easter eggs.

Plenty of games try to parody their own genres and source material, but it's pretty rare that they ever come off as clever or as effective as in BTDT. Ben and Dan are written like a pair of adventure-savvy simpletons who seem vaguely aware that they're in an adventure game. Every so often one of them will realize the absurdity of their actions ("What use could you possibly have for a severed zombie hand?" ~ "Hey, you never know when it might come in useful. I might need to grip something"), and they have to justify it to themselves with some kind of astute explanation.

You control Ben as the primary character, with Dan following you around offering commentary and dialogue. Using the mouse, you point and click on the screen to interact with things. Right-clicking cycles between your actions: Look, Use, Talk, Walk, Item, and Dan. Using Dan on something will try to get him to use it, or allow Ben to consult Dan's opinion on things. For the most part, each action triggers its own unique set of lines for each and every hotspot, meaning that it's often very rewarding to try nonsensical things just to see how Ben and Dan will react to your commands.



Gameplay basically consists of a series of room escapes with inventory-puzzles. Once on-board the alien spacecraft, you gain access to doorways leading to alternate dimensions of London; one version of London that's become a zombie graveyard, a London that's been annexed as the 51st state of America, a London where everyone has lame and underwhelming superpowers, and so on. In each of these dimensions you find objects and use them in creative ways to solve different puzzles, which grant you keys to unlock new dimensions as you progress towards acquiring the two halves of the yin-yang.

Although several items get used in non-standard ways, BTDT doesn't stray into the realm of absurd adventure game logic. Each item should have a pretty obvious use once you've encountered a hurdle and know what needs to be done. At one point you need to cross a molten river of lava; later on, you find a crowbar, which you can use to pry wooden slats off a Fish n Fries cafe, and then you can use the planks to cross the lava. Pretty straightforward and logical. Perhaps the most obscure puzzle requires you to use a can opener to cut down a lightpost, but by that point you're near the end of the game and have already used most of your other items, anyway.

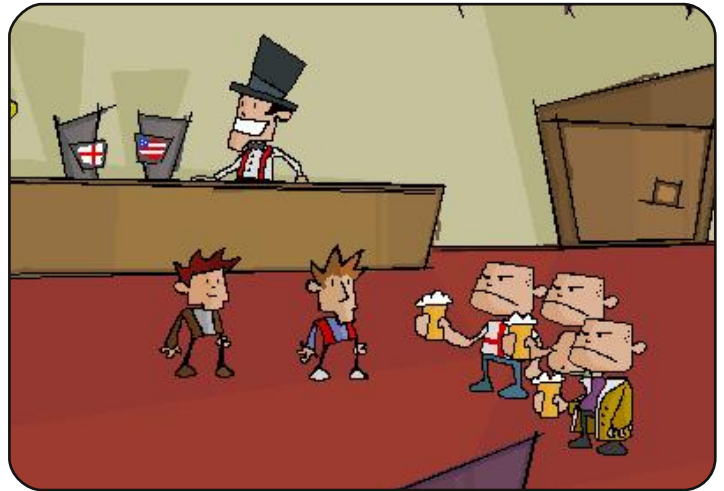
Along the way you end up in increasingly wacky, bizarre scenarios. Meeting a trio of video game journalist moonshiners plotting to destroy the earth because they've run out of good games to play; discovering that dinosaurs of the future are writing a sequel to one of Dan's first indie games, Gibbage; entering a doorway shaped like an over-sized cow head and coming out from an ordinary cow's rear end; murdering a priest with a bible to steal a doll from his zombified child.

You inevitably end up murdering a number of innocent people with improbable inventory items. As grave as that sounds, they're actually about as light-hearted as murder can be. When you need to get past the priest, for example, you consult your inventory looking for something to persuade him to stand down. Using a bible on the priest, Ben walks up to him, declares "Hey bible-basher, bash this!" and smacks him over the head with it, killing him instantly. The two chums squabble with each other over whether it was necessary to off a priest, ultimately coming to terms with the fact that the priest was in the way of their objective and that, if nothing else, at least they can continue their adventure. It's cartoon violence at its best.

The game ultimately takes an adult approach with its premise, as evident by some of the sexual humor you can encounter. Using Dan on himself causes Ben to say "I'm not using Dan on himself. Who knows where that'll lead," and Dan promptly responds "Wanking." It's the kind of joke that makes you grin at its subtle commentary on the game mechanics (acknowledging that it's even possible to use Dan with himself), and then it makes you laugh out loud when Dan crushes the subtlety of the initial punchline. It's crude adult humor, and it's executed well. Using a can opener on an attractive woman yields equally explicit, amusing dialogue.

Everything they say and do is with a tone of dry sincerity. These two are used to going on such bizarre adventures and so they feel completely natural and comfortable wherever they are. As startled and perplexed as they often are at their discoveries, they take it all in stride and just roll with the punches as they would with any adventure. This carefree, nonchalant attitude towards their absurd surroundings and actions, while also being deathly serious about

getting home in time to catch the end of Magnum PI makes everything amusing and endearing.



It's also great when they manage to break the fourth wall, either subtly criticizing your actions while remaining in character, or sometimes turning to the screen and speaking to you directly. At a few points in the game, the voices of the creators manifest themselves in their characters, as Ben asks Dan about his level design (among other things). There's one major easter egg with the museum gift shop, where you can reach an unfinished portion of the game, which you don't want to miss.

The entire experience lasts about three hours and ends with a bit of a surprising reveal, which leads directly into its sequel, *Time Gentlemen, Please!* If you're someone who really appreciates good humor, then *Ben There, Dan That!* will be well worth your time.

Ben There, Dan That!

PC Adventure



Bright moments:

Great humor with lots of witty dialogue, in-jokes, and references.

Fumbles in the dark:

Not a major issue, but the gameplay is a little simplistic and straightforward.

Verdict:

A competently-designed adventure game that's incredibly entertaining to play.



Developer: Size Five Games

Publisher: Size Five Games

Release Date: June 22, 2009

System Requirements:

- OS: Windows 2000 or newer
- CPU: Anything post-millennial
- RAM: 256MB
- HDD: 150MB
- Video: DX9.0c compatible