

* ANALOG *



ISSUE 09

Editor's Note

To be honest, it still feels like March. You know the Thanos snap that happened in the Marvel saga? It feels like that, albeit for 6 weeks (and counting) as opposed to 5 years.. Anyway, the games industry has stepped up (or stepped inside) and made sure the world can overcome the boredom and stress with video games. Internally, the industry was quick to move everyone home, change physical events to digital ones and start rewarding key workers and medical staff with free games as a thank you.

As for Analog, we're doing ok. We had a brief foray into radio broadcasting, but nobody gave a shit, so we turned it off.

The Analog party will still happen during the Develop conference in Brighton, just bring your scarf instead of your shades!

Our partners Game Dev Heroes will return on November 2nd too.

We're always looking for articles, blogs, heart-open opinion pieces, guides for the 'zine. You can find us at Kofi-com/analogzine if you'd like to buy a copy or support us!

Many thanks to Sam Richwood for the awesome front cover.
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Tips on Working from Home

by Lily & Violet Adams

Let's talk about working from home.

As a freelance duo, we've worked from home since 2016. And we love it.

We're well-versed in the daily commute from bed-to-desk. We're masters of the conference call (spoiler alert: clients love it when you show them your dog). There are fewer distractions than in a bustling office. Costs are low. Productivity is high. We know how to manage digital communication with our clients. And we're always experimenting with different forms of pyjama-couture. It's flexible, fun, and cozy. And it works.

But, it's not all plain sailing. Working from home can be a little...weird. There are no clean divisions between 'life' and 'work'. It's easy to feel disconnected from the outside world. Your weekends bleed into your weekdays. Plus, you're completely in charge of your own work-culture, which is not always a good thing.

So. How can you make the most of working from home? What are the pitfalls? How do you avoid them?

Here are our top tips.

1. It's important to stay connected! Get to know other remote-workers on Twitter, Slack or Discord. So many professionals who WFH are active on online platforms, and many are happy to give you feedback, schedule in virtual coffee chats, and give you encouragement when you need it. Don't be shy! Women in Games (@wigj) has a particularly amazing online community who have brought so much joy & encouragement to our work-day.
2. Once in a while, replace an email catch-up with a Skype/FaceTime. It's important that you don't limit your communications to just typing! Plus, when you're dealing with multiple people, it's much faster than a long, rambling email chain
3. Take a moment to carve out your own workspace. We don't all have the time, space, or energy to set up the perfect home office. But a little bit of comfort goes a long way. At the very least get a chair that doesn't hurt your back, a table at a sensible height, and access to good light (natural light if you can get it). Working from a bed or sofa is fine for a while, but your body will eventually object to spending all its waking hours horizontal. A door you can shut to 'put work away' at the end of a long day is also a huge advantage. Work/life balance is much easier to maintain when it's not all bound up in the same physical space.
4. Stay active! It might be one of the most repeated phrases in the WFH-advice dictionary. But that doesn't mean it's not true. Staying active is essential to maintaining good mental and bodily health as a work from home professional. Many of us don't realise how much of our day-to-day exercise is tied to the commute; and we need to find ways to compensate. For us, that means Just Dance on the Switch. For others, that might mean a YouTube workout. Find a solution that works for you and your body. (Your knees will thank us later!)
5. Set some boundaries. This may not be relevant for all WFH folks, but for anyone who shares their space with roommates or family members, it can be very helpful to establish a few things upfront about how work life is going to fit into the home. It doesn't need to be complicated, but a quick chat about where you'll be working and how you can all help each other stay productive can save a lot of problems later. Set up a conference call protocol pronto. But also remember that no-one's perfect. You'll have your calls interrupted by the cat, like, all the time. And that's ok too.
6. This last one is the most important.... Ignore everyone else's advice. Ironic coming from us, we know. But it's true. The best thing about working from home is being able to do things *your* way. It's great to get helpful tips from other people. But, ultimately, it's important that you find a work-style and routine that suits you. Experiment. And if you want to work in your slippers, no one can stop you!

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Lily and Violet Adams / Co-Founders

Nerd Pirates

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Alex's interview with Mighty Bear

I've been in touch with Simon since we met in Hamburg, 2011 during a conference. It's been great to see his career evolve and I was keen to hear more about what Mighty Bear have been up to.

Tell us a bit about Mighty Bear and how you got started

A: Mighty Bear started in January 2017, by myself and my co-founders Ben and Fadzuli. We had all been working together at King, and really loved working together and the awesome people we worked with. We found that we had the same values and principles when it came to making games and building teams, so when King closed their Asian studios and Nonstop, well... "stopped", we turned down the chance to relocate to Europe and decided to take the plunge into running our own studio together. It was the perfect opportunity to form the studio because everyone was looking for a job at the same time!

Why Singapore?

A: We had all been in Singapore for some time (I'd worked for King and Ubisoft here), and really love being here. Singapore also provides us great access to engineering talent, and players here are at the apex of East and Western influences -- on the train to work, I'll see someone playing Brawl Stars on their phone, another watching the latest Korean drama, someone else watching Netflix, and someone else playing a Chinese MMO. That makes it easy for us to build and test games that could have global appeal.

Not to mention, it has great food! This was definitely a big influence on 'Butter Royale'!

What methodologies did you adopt in order to develop the games in 6 months?

A: A lot of the work starts before we even build the game. For Butter Royale, we designed a 'Minimum Awesome Product' by stripping the whole battle royale genre to its absolute essentials (so we did away with the plane dropping you in, carrying multiple weapons, etc.) so that we could execute on something that still felt awesome but was achievable within 6 months without killing the team. In the end we managed to deliver a battle royale experience that works within 5 minute sessions.

Many of our team come from a AAA background so we know first-hand what happens scoping goes wrong, so we're pretty ruthless with scoping and prioritisation. We want to push ourselves, but not kill the team trying to do the impossible by crunching. It's our company principle that we don't do brutal crunch. If we do overtime, there's strict guidelines to protect our team — we don't do more than 11 hours of work in a day, and it's never for more than a couple of weeks at a time.

Was this quick turnaround always part of the plan?

A: Yes, it was. We had a clear goal to build the game in six months and designed accordingly. It's actually one of our principles - we aim to develop all our games in six months or less. We're glad that the players and community have enjoyed the game so much, cause we have a huge backlog of features that we wanted Butter Royale to have, and now we're really energised to ship them!

On reflection, is there anything you would have done differently?

A: Yes, definitely.

One of the things our players were quite vocal about were the XP and currency limits that we had with the first version of Butter Royale. We introduced the daily limits because we didn't want to create this undue pressure of players playing game after game to gain as much XP as possible. We were wrong and our players let us know that. We removed the daily limits with our first update a few weeks ago and overall players are much happier and playing more.

Is it something you will repeat for future projects?

A: We're considering a larger project right now (up to 12 months dev time), but we only take on larger projects under exceptional circumstances. You should expect that most of our next slate of games will land around the 6 month mark.

Can you tell us anything about your future projects?

A: Right now, we're focused on delivering updates for Butter Royale, so players should look out for that. We're also working out new game concepts, some that live in the Butter universe, and some that don't, but I can't share much more about it at this early stage.

What's the biggest challenge facing a studio of your size in the sector that you're in?

A: I always tell my team that we're a 20-person game studio in Singapore that has no business surviving and succeeding! That sounds harsh but it's a very Darwinian environment here: the games industry here is relatively younger so there isn't as mature of a network of investors and publishers in Southeast Asia like those that US and European studios can rely on. To have a shot at success we need to outperform everyone and get noticed by partners all over the world.

That's no mean feat, when it's much easier to work with a studio that's down the road vs. one that's a 17-hour flight away. That also means we're always trying to hire and fill skill gaps. For example, we're looking for top-class UA people right now, and great Product Leads are always on our mind

Sugar culture blog

by Matt Frenchman

Sugar was created in 2019 to provide finance to the games and app world - no small task. Knowing that we need to build a great team culture sits front and centre of our priorities. The management team has both big corporate and startup experience, so we have seen it all when it comes to company culture! We know that happy people do a far better job for the team and the customers and they enjoy it more too. As a result, we have three core values:

- Work smart
- Aim high
- Communicate openly and effectively

Work smart means that you should have the right work life balance, whilst producing your best work. Results count, facetime doesn't. Balance your work with your life and make sure you're productive. You don't need to be glued to your desk (office or home) from 9am until 6pm – we've been in jobs like that and they aren't fun! We trust you to do what you need to do in the agreed time.

Don't miss a deadline, but definitely don't miss your kid's nativity play or your new sofa delivery either. Just remember to send us some pictures! You don't need to tell us if you need to go to the pharmacy or the dentist. You have a life, we get that.

Back when I was in the corporate world, I was so compromised when my kids had awards days or a school play and I felt like I had to be at my desk. I put work first and missed some big moments. So at Sugar, you do what you want to do; run in the dads' race at sports day – but make sure you stretch off first! Finish early to have an anniversary – just make sure you take flowers and a card!

Aim high means setting high standards for your work. Do your absolute best for our clients, colleagues and suppliers. We're a small company, so we spend a lot of time together. Let's have each others' backs, do the best job we can and go the extra mile when needed. It won't always be easy, but hard work and a bit of sweat usually produce great results.

One thing I struggle with and am constantly working on is my tendency to question everything. How is our product? Is the website good enough? What about the onboarding process? Did we do right by customers? The sentiment is right, but it's unhealthy to obsess too much. I trust our Sugar team to do a great job, the best they can. My job is to take a deep breath, lead from the front and feel secure that the business is in our capable hands

Communication is a big one for us too. We like to talk. That doesn't mean we spend all day drinking herbal tea, eating cake and putting the world to rights. But it does mean that we discuss everything openly. Don't hide any issues and challenges; let's share them and hopefully find solutions.

More importantly, let's celebrate the good things we do. If you did a great job on a piece of marketing, a loan, helping a customer, then let's all hear about it. And I don't mean by email, or Slack – tell us face to face so we can celebrate it.

There are lots of other good things that we do that make for a friendly company culture. The easy wins are things such as take your birthdays off or work from home when you need to.

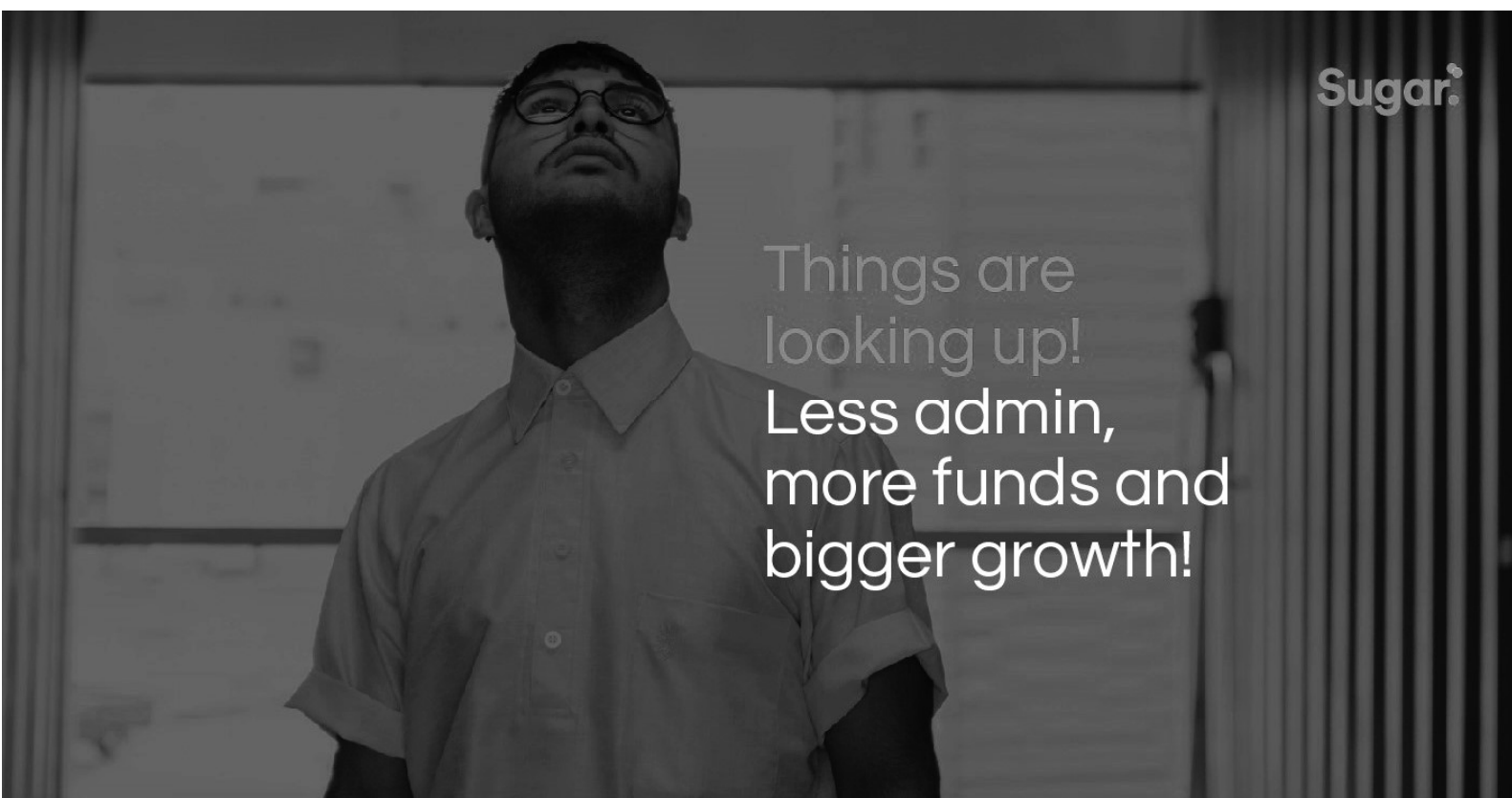
My favourite is “F*ck Up Friday” – where we all openly talk about our biggest mistake from the week and what we learnt. There's no shaming, it's about sharing and developing.

Above all, as long as we get the work done, deliver what we say and keep doing best by our customers, then let's have a bit of fun and be humans along the way.

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Mental Health Games: Night In The Woods vs. Celeste

by Fiona Li

In this article, I will be comparing and contrasting between two mental health video games. What they have in common is they both contained female protagonists suffering from mental illness, both games included pixelated mini-games with an impossibly hard difficulty and things can become scary when the situation calls for it. May I present you: Night In The Woods and Celeste. But here's a twist, the outcome won't go the way you typically think. Read on and you'll soon find out. These two mental health video games will go head-to-head to see which one of them comes out on top.

Night In The Woods



In spite of the misleading title, the majority of the game is spent in Mae's rustic and rundown hometown, Possum Springs. It has seen better days during the modern times in comparison to the time when the town used to be bustling with miners.

Generally well-made Kickstarter games are so difficult to come by these days.

After hearing how good the game is on the internet and by the time I reached the end, I wasn't disappointed. I haven't enjoyed a game **THIS** much since *Iconoclasts*. Similar to *Iconoclasts*, *Night In The Woods* warranted multiple playthroughs, especially when you're given the choice to spend time with Gregg or Bea. The game encourages multiple playthroughs which means you can experience both Gregg and Bea's versions of the ending. Whichever character you spend time with will determine which character will sleep on the sofa with you in Gregg and Angus' home.

Night In The Woods is yet another indie game to contain profanity. It had swear words up the wazoo, even more so than *Iconoclasts*. I think I'm seeing a pattern: indie games (which include cuss words) tend to be very enjoyable games. *Spyro Reignited Trilogy*, *Yooka-Laylee*, *Sly Cooper: Thieves In Time* and *Celeste* should really take some notes.

While I'm still on the subject of Gregg and Angus, they are a canon gay couple. Not only that, but they are also an official interspecies couple. I haven't seen a canon interspecies gay couple since Private Romeo and Juliet from *Spyro 2: Gateway To Glimmer* (not the shitty *Spyro Reignited Trilogy* version, mind you). As you play through the game, they are revealed to live in the same apartment. The reason they are working at 9 to 5 retail jobs is they're trying to save up money to move to Bright Harbour which is famous for its beaches.

In contrast to *Celeste*, *Night In The Woods* tackles multiple and various real-life topics such as mental illness, anxiety, depression, religion, politics, nostalgia/clinging on to the past, unemployment, family issues, existential crisis and so on.

Where there's real-life subjects, there's people being pricks for no reason just like in the real world. Off-topic, I find it strange for anthropomorphic animals (living out their lives just like their human counterparts) and actual animals co-exist with each other. For example, you can see a domestic cat sleeping on top of a roof on one of the numerous houses scattered around Possum Springs.

In regards to the story, Mae (pronounced "May") one day drops out of college (or rather university in the United Kingdom's case) and returns to her hometown, Possum Springs. However when she came back, a lot of things have changed during her absence. Throughout the game, she spends time with her childhood friends, Bea (pronounced "Bee" or "Be") the Alligator, Gregg the Fox and Angus the Bear. Over the course of the aforementioned game, she struggles to be accustomed with the new changes as she and her town are stuck in the past and they yearn for the olden days when the town used to be prosperous. (yearning for the good old days is something some people such as myself can relate to).

This game is surprisingly relaxing. But it's hard to determine what kind of game it is. It's kind of a platformer but at the same time, it's not. Not only is it a mystery game, it's also a visual novel, seeing as you're going through dialogue after dialogue.

Unlike platformers, there are no bosses to fight against. However just like all or most games, there are villains.

Unlike *Celeste*, the characters are memorable when it comes to their appearances and their names. Not to mention, any of the main characters are relatable. Sadly, their second names are tough to remember.

As the adventure progressed and the story unfolds, Mae suffers from stress migraines. Some symptoms of a migraine are presented well and the developers have done their research. I appreciated the developers for spreading awareness about migraines and the fact they can lead to serious health conditions in the future. They started as headaches but as the story unfolds, they soon become so worse it got to the point they become migraines.

I highly recommend you **DON'T** play the mini-game, Demontower, since it's not for the faint hearted. It's unfairly hard and I can't pinpoint the reasons why. I've noticed the more you advance through each level, the more hearts you lose, which to me I find is strange and it's something I'm not accustomed to. There isn't much of a story to the mini-game (which can be found on Mae's laptop) other than you as the Palecat must scale up the aptly named Demontower, all the while defeating enemies and bosses that dare to stand in your way. The only thing you are armed with is your sword and your dash ability (which can get the Palecat out of sticky situations). Unlike the main game, it's pixelated in the style of a retro game from a bygone era, accompanied with a chiptune soundtrack.

As far as bosses go, they range from the most pathetically easiest boss ever (which can be killed in one hit) to some of the most challenging bosses I've encountered in my gaming life.

I've noticed every time I die, the layout of the level changes every time I respawn at the starting point. This can be annoying each time I get my ass handed to me on a silver platter due to absolutely no checkpoints. This is a stark contrast to one of the hardest games I've ever played, *Jak 2: Renegade*. At least, this game had (randomly placed and inconsistent) checkpoints. Apparently, there are two endings. If you kill the NPC (non-playable character), you'll obtain the bad ending. If you didn't murder the non-playable character, you will receive the true ending.

Back to the main game, Mae is the next relatable kitty (with a rude attitude) besides Ratchet from the *Ratchet & Clank* series. The reason these anthropomorphic felines are the way they are is due to their trials and tribulations as well as the hardships they endure. The fact they are mean might be related to the fact cats can be loveable assholes sometimes in real-life. Similar to Mae, I find it hard to grow up and I honestly don't want to grow up. For a 20-year-old, it's pretty clear she doesn't act like her age.

Despite my negative gripes with *Demontower*, I highly recommend you play *Night In The Woods* instead of *Celeste*, especially if you want a superior portrayal of mental illness.

Final verdict score: 3 stars out of 5 stars/7.7 out of 10

Celeste



Sly Cooper: Thieves In Time have recently been added to the list of frustrating games. *Sly Cooper: Thieves In Time* provided me with horrible flashbacks of my frustrating time with *Yooka-Laylee* but let's not go off topic. If you've paid attention to my recent tweets on Twitter and previous posts on Facebook, you know where this is going.

Okay, there's no beating around the bush. To sum up this game in a word: shite (it's a British way of saying "shit"). And *Spyro Reignited Trilogy*, *Yooka-Laylee* and *Sly Cooper: Thieves In Time*, to name a few, aren't any different too.

Concerning the story, Madeleine decides to climb up the mountain called Celeste either to prove herself or to see what is at the summit. Before she starts to scale up, an old lady warns her of the dangers ahead and she tells her Celeste is no ordinary mountain but Madeleine brushes her warnings off and sets out on her adventure. Along the way, she meets and encounters various allies, obstacles and enemies.

Gameplay wise, the gameplay doesn't bring anything new to the table. The only ability Madeleine has at her disposal is a dash attack which not only helps her to travel through each level but it also assists in delivering damage to her opponents.

On that note, the levels honestly overstayed their welcome due to their sheer size and how long the aforesaid levels are. It's pretty much Yooka-Laylee and Rad Rodgers all over again. Bigger doesn't always mean better. Due to the absence of a map/mini-map, navigating them is a complete chore. As I travelled through them, I had negative thoughts running through my mind such as, "*Where the hell am I supposed to go?*", "*Am I supposed to go this way or is it that way?*", "*When is this damn level going to end?*" and "*I'm so fucking bored out of my mind!*". This caused me wanting to get through the levels quickly so I can get them over and done with and I didn't care about collecting all of the collectibles such as the floating strawberries with feathery wings. Usually, I tend to care to gather everything and do everything but not giving two shits, this is a first for me. The levels are so overwhelmingly big, I was at a loss of what to do or where to go. If there is anything I hate in real-life and in video games is getting lost. It's a shame a lot of indie developers and triple A video game developing teams fall into this pitfall. They create the biggest worlds and levels just to boast how many assets they can include in them. Only to realise they've become too ambitious for their own good. Where there's ambition, it becomes messy.

On a related note, the levels are unmemorable due to their forgettable level designs. This is most likely due to the case of not playing this game for two years.

To make matters worse, if the accessibility options/settings aren't enabled, the difficulty is extremely difficult which makes for a downright frustrating time in an unfair manner and you're only limited to a small number of dashes. I know the game is supposed to give off the feeling that the mountain is no easy task to climb (and the difficulty might be referencing to mental illness is still a hard, ongoing battle with your inner demons) but this is no excuse not to make the game easy for inexperienced gamers and non-platformer veterans.

The characters are, to be frank, unmemorable in terms of their appearances and their names. Hell, I can't even remember their names to save my life. As a result, I can care less about the secondary characters. The only memorable characters are the main protagonist, Madeleine, and the main antagonist, "Badeleine" (which is a manifestation of Madeleine's anxiety). Speaking of the characters, I don't find them relatable in the slightest.

All I can remember the only bosses you must go up against is the owner of the hotel (I've still can't recall his name for the life of me) and the main antagonist, "Badeleine".

The only redeeming factor about this obviously overrated game is the accessibility options which is something Spyro Reignited Trilogy clearly lacked but that is another article for another time. The accessibility options allows people with disabilities (whether it is learning disabilities, visual impairment or deafness) to be invincible, have multiple dash attacks etc.

If there is a bright side, I can't deny some of the music tracks made me cry. In fact at one point, a few of the music tracks caused me to break down into tears for hours on end. I'm not sure why, it's either due to the music tracks themselves or I had to bring up my toxic family and suffer from the brunt of the ongoing verbal, mental and physical abuse from them which still goes on to this day for magazines and website articles. This is yet another story I had to tell at another time. Despite my negative opinions towards this game, I can't deny this soundtrack knows when to tug at my heartstrings, make me bawl my eyes out or be serious sometimes.

I reckon *Celeste* doesn't deserve the high verdict scores and the sheer amount of praise. It should've gone to a different game that's well deserved to be showered with praise and admiration, *Iconoclasts*. I'm not saying this out of jealousy, I believe *Celeste* is unfairly praised and unfairly scored well, given my experience with said dumpster fire of a game. I've already reached the end of the adventure but I don't plan on returning to the game ever again.

Within *Celeste* is a mini-game which can be played on a computer you can find in one of the levels. The difficulty is just as infuriatingly hard as the main game itself. The mini-game is basically a pixelated version of the main game. As someone who suffers from mental health issues and someone who is a long-time fan of platformers, you're better off with playing a much superior mental health game, *Night In The Woods*.

Final verdict score: 1 star out of 5 stars/2 out of 10

Conclusion

And the winner is... drum roll please... **pause for dramatic effect** as without a doubt, *Night In The Woods*!





Night In The Woods reigns supreme over *Celeste* due to unforgettable worlds, many backstories behind the main characters, it contains an intricate story as you progress through the game, it lowers your blood pressure, memorable main and secondary characters (in my opinion, anthropomorphic characters and cartoony mascot characters are more memorable than boring as hell, realistic humans which will be forgotten in ten plus years time), it includes one hell of a banger of a soundtrack which is orgasmic and ear-candy and the list goes on.

As for *Celeste*, you're best to avoid this one like the bubonic plague and you should focus your efforts on a different platformer or a different game. It's equivalent to watching paint dry.

Two years later, my negative opinions about *Celeste* hardly changed. Just because I love me some platformers doesn't mean I like every single one. In regards to 2018, *Celeste* and *Spyro Reignited Trilogy* are the exceptions to the rule. They're also the worst games of 2018 and the ones I critically panned at the time. This is coming from a long-time fan of platformers, mind you. Normally, I like any platforming game but this isn't the case here.

Were you expecting me to jump on the bandwagon to sing praises about *Celeste*? Well guess again! Just like the YouTuber, ChaosD1, I have a much different perspective on the game than most people but in a negative way. Everyone can't expect every person to like *Celeste*. There's always going to be people hating the things you like. Them's the breaks.

While *Night In The Woods* has room for improvement, the game is genuinely enjoyable and it's paced well, despite a lot of points being deducted from the final verdict score due to the hellishly, tough-as-nails mini-game, *Demontower*.

To be brutally honest, I'm never a fan of rage-inducing platformers or rage-inducing games. I just don't see the fun in the rinse and repeat sequence: die, try again, die, try again. Sure, *Crash Bandicoot* shares the same routine but at least it has a fair balance of fun and challenging. There is a saying, "All things in moderation". I can't say the same about Celeste.

In conclusion, thanks to video games like these two, they help to give non-mental health sufferers an insight of mental illness, anxiety and depression and to spread awareness. Not to mention, they make people understand what other people are going through on a daily basis, to help them understand, be less ignorant and be more considerate. I hope more video games centred around mental health will be released in the future.

Wing See Li

@Shoot_4_Stars

Interview with Joe Richardson

by Harry Cole

This week Joe Richardson, the man behind *The Procession To Cavalry*. He took time out from the release of the game to tell us more about his games making journey and his latest title. Joe's inspired games take a great deal of influence from some sources that may seem a little unusual at first glance but gathered into his games create something unique and wonderful. Enjoy our Indie Game Developer Interview with Joe Richardson and stay tuned for more indie game developer interviews.

PLEASE INTRODUCE YOURSELF, YOUR GAME AND YOUR STUDIO?

I'm Joe Richardson, a solo indie dev from Scotland, currently living and working in London. I've been making game for around 6 years now, and have completed 3 commercial titles, *The Preposterous Awesomeness of Everything*, *Four Last Things* and *The Procession to Calvary*. I started off working from a small desk in the corner of my bedroom, but I am now lucky enough to be able to make my games from a medium sized desk in the corner of the spare room!

CAN YOU TELL US ABOUT YOUR GAME, WHAT MAKES IT AWESOME?

The Procession to calvary is a point and click adventure game made from Renaissance art. All the games artwork is made by cutting up and collaging elements from hundreds of different Renaissance paintings. This give the game a unique style and sets the perfect backdrop of its anarchic, *Money Python* inspired humour. Also, you can murder most of the NPCs.

WHAT HAS THE JOURNEY BEEN LIKE MAKING THIS GAME?

Long. Slow. Tough. When I started this project I planned for it to be around the same size as my last game, *Four Last Things*. I did a Kickstarter project. That went well. But then things got a bit bumpy.

When I make these games I do all the artwork before I have any idea what the story will be – There's no point writing a part where a bear gets trapped in a waterwheel if I can't find a painting of a bear or a waterwheel – so I build all the artwork and hope to pick the story out from the scenes as I go. In *Four Last Things*, this worked out fine. But with *The Procession to Calvary* I got to a point where I was already programming puzzles before I knew what the game was about.

Well, this was stressful, and I find programming stressful anyway, so to calm myself down I would do the task I feel most comfortable with – making background art. But the more background art I made the more programming I gave myself and the more programming I gave myself the more stressed I got and the more stressed I got the more background art I made and there was never an end in sight because I still didn't know what the fucking story was!

Eventually it all clicked into place during a drunken conversation with Nathan Hamley (of *Guard Duty* fame), but there was a point where I thought I might be making this game forever.

HOW CAN YOU USE ALL THESE AMAZING PAINTINGS AND NOT GET INTO TROUBLE, IS THERE NOT IP INFRINGEMENT?

The paintings are all in the public domain because it is more than 100 years since the death of the artists. Photographs depicting 'faithful reproductions' of public domain works are also considered to be in the public domain in most countries.



WHAT GOT YOU INTO MAKING GAMES AND MAKING INDIE GAMES IN PARTICULAR?

Before I made games I was a general artsy fartsy layabout. I bounced from one artistic discipline to the next, teaching myself how to draw or write or animate or make music without ever really having a plan. When I eventually ended up at art school I realised I had inadvertently taught myself most of the skills necessary to make games. So I made games. I think I first played *The Sea Will Claim Everything* around that time too, that probably played some part in it.

WHAT HAVE YOU LEARNT FROM MAKING GAME?

I've learnt a lot of technical stuff. When I started I was pretty new to Photoshop and I had no idea about programming. I've also learnt a lot about Renaissance art. But I don't think I've really acquired any transferable wisdom.



IF YOU HAD ADVICE FOR INDIE GAMES MAKERS, WHAT WOULD IT BE?

Form meaningful connections with other humans? Get a proper job? I don't know, I don't think I am qualified to give anyone advice...

HOW CAN PEOPLE SUPPORT YOU AND YOUR GAME?

Buy my games on Steam, leave a friendly review and keep an eye out (or follow me on twitter) for my next project!

WHERE CAN PEOPLE BUY/PLAY THE GAME? AND LEARN MORE ABOUT THE STUDIO?

You can download and buy *The Procession To Cavalry* and check out more about my games through my website

www.joerichardson.games
[@JoeMcRichardson](https://twitter.com/JoeMcRichardson)

[@IND13Games](https://twitter.com/IND13Games)

Top 6 Cat Video Games

by Fiona Li

Ratchet & Clank

The franchise itself needs no introduction. The series has been around since 2002. This is why it deserves to be at the number one/top spot. The franchise as a whole centres around a space cat alien (technically a Lombax) called Ratchet and a robot named Clank. Together they embark on countless space adventures across the universe, kicking intergalactic butt and taking names while leaving explosions in their wake.



Skylar & Plux: Adventure On Clover Island

Developed by Right Nice Games and published by Grip Digital, this is a labour of love inspired by the old 3D platformers of yore. It stars a female space feline, Skylar Lynxe, and her owl sidekick, Plux Owlsly. Together they set off on a quest to defeat an evil robot, CRT. This game is like as if Ratchet & Clank and Jak and Daxter had a baby.



Night In The Woods

In my opinion, this mental health video game is more superior than Celeste in more ways than one. Due to its gameplay, the game is hard to tell whether if it's a platformer or a mystery game. There is a mini-game called Demontower which isn't for the faint hearted. The main game is a stark contrast to said mini-game because it's surprisingly relaxing. The aforementioned main game stars a dark blue female cat called Mae (pronounced "May") who hangs around with her friends: Bea the Alligator, Greg the Fox and Angus the Bear.



Space Cats In Space

This game is a twin-stick shooter which originated on Kickstarter. Unfortunately, due to the fact it didn't reach its funding goal, this game never came to fruition. According to the official Kickstarter page, the story goes like this: the Grolich Empire invaded the Cougar Squadron's home planet. However, Princess Angelina Contessa III isn't having any of it so she takes matters into her own paws and engages the villainous canines in space dogfights.



Aqua Kitty XD: Milk Mine Defender

Due to the lack of content, there isn't much of a story behind this game. The objective is to eliminate all of the underwater enemies as you try to protect the milk miner kitties from being abducted. If all of the kitties are kidnapped or you lose all of your hearts, it's game over.

Expect to hear a lot of meows every time the cats find themselves in trouble. During the game, you can collect health and power-up pickups.



Interpose

This is an obscure side-scrolling shooting PC game released in 1996. The peaceful Overlynxes live on an island called Atlantis. After evolving from lynxes, they enjoyed their peaceful lives and some became scientists, concocting experiments and constructing weapons. However, an enemy force from a faraway planet took advantage of the Overlynxes' pacifist way of life to create a new species to take over the Earth called humans. However, one Overlynx, "Hotshot", took it upon himself to take on the humans. Throughout each level, there are obstacles obstructing the way. Luckily, there are shops which allow you to buy weapons or upgrades.



IND13 AND ANALOG HAVE FORGED AN ALLIANCE.

Analog is incredibly proud to be working with the amazing Ind13 guys, we've joined forces to bring a collaboration of content, events and much more!

IND13 is a site dedicated to the indie games scene which runs news, reviews, features and previews on indie games. Analog is a bi-monthly print publication that concentrates on news and articles from the games industry featuring current trends and topical news.

www.ind13.com

Harry Cole, Editor of IND13, said: *'Analog is a great publication that carries just the sort of content we want on IND13. Like us they are passionate about the games industry and giving a voice to those that may not always get a chance to speak out. We look forward to starting the collaboration and seeing where it takes us'.*

Alex Boucher, Editor of Analog, said: *'We're thrilled to be working with the team at IND13, and hoping to come up with some great partnerships for the future! We hope our scrappy little fanzine gets picked up by devs that could really benefit from the issues we cover; and in turn we look forward to giving IND13 a regular space in our zine too.'*

Steven H - Co-Editor note

Odd times, or not so odd, regardless of your position things have certainly been a little different recently. Working from home for many of us hasn't changed much, having the kids and family with you or stuck forcefully distanced apart has definitely altered the "norm".

I'm sure, like many, most of your predictions, guesses even, for this year have largely fucked off out the window and off to live safely on a deserted island. And even with all that's going on it's bloody brilliant to be putting together another edition of Analog, it's been a while!

We really do rely on the kind nature and the willingness to give up precious time to make this all happen and can't thank those who contribute enough. If you have an idea, a story, some silly anecdotes, a joke or a in-depth life experience lesson, send them in, that's the stuff that makes Analog so amazing.

So, if you would like to write for us or have any ideas, thoughts or comments send Alex an email on info@analogzine.co.uk or tweet either of us (@thatwouldbealex @sharkcustard).

Oh and don't forget to spread the word about how awesome Analog is!!

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