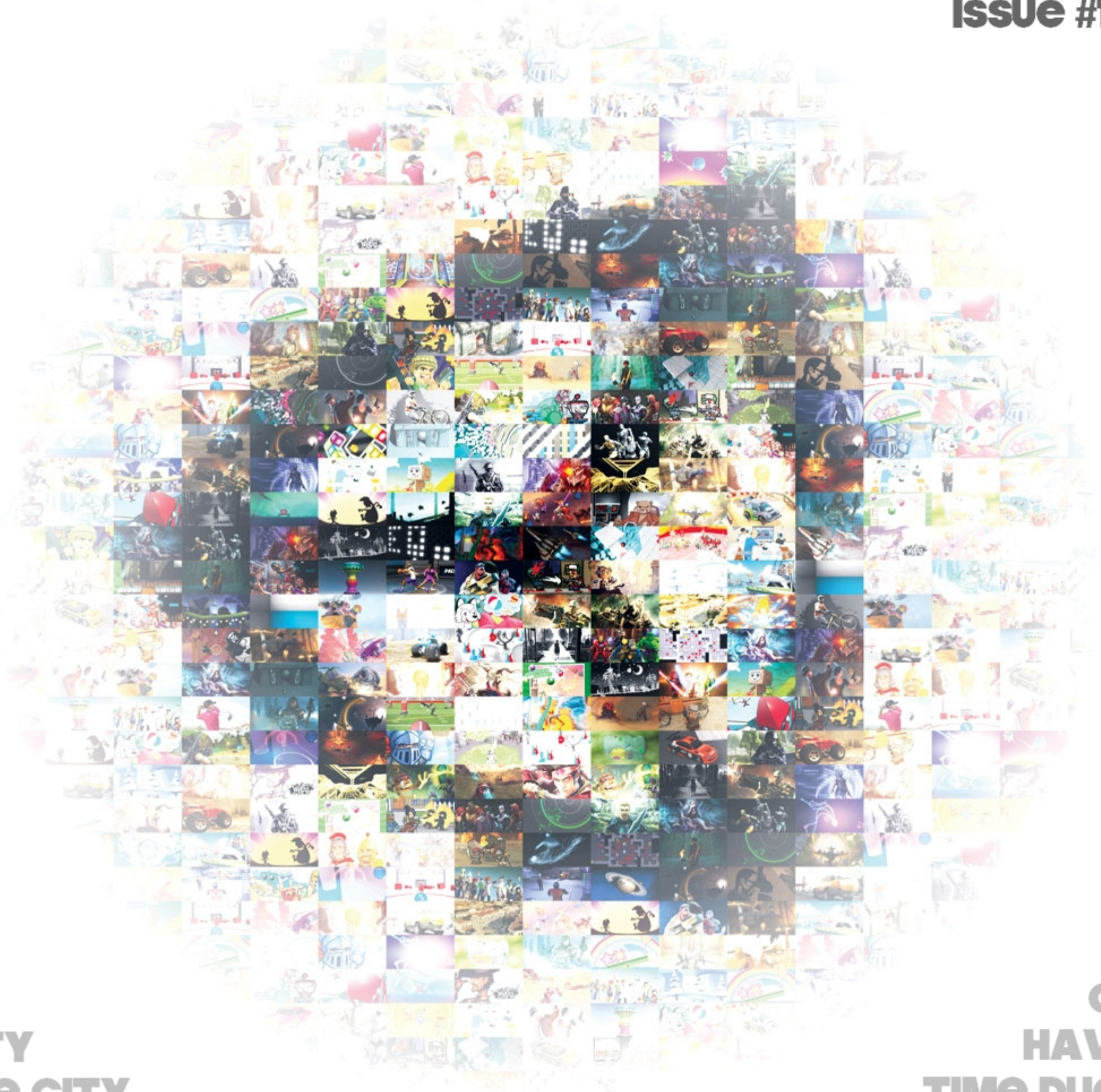


# **INDIE GAMES DEVELOPER**

**MAGAZINE**

**ISSUE #1**



**UNITY  
INDIE CITY  
MINER WARS  
SHADOWGUN  
BACON EXTRA CRISPY  
ATOMIC CITY ADVENTURES**

**GLID  
HAVOC  
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**ATOMIC CITY  
ADVENTURES**  
*The Case of the  
Black Dragon*



## WELCOME

Hello and welcome to the New Year 2012 edition of Indie Games Developer Magazine. This is the very first edition of what we hope will be a popular publication. Produced by just a two person team, the aim of IGDM is simple: to promote indie game developers, game engines and those who provide them with goods or services.

IGDM is free to read and therefore we anticipate a high readership. We will be focussing on games that are already complete or past the 60% development stage where we can do a showcase and then a follow-up article or further showcase at a later date.

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Regards

IGDM Team

PS. Hope you had a great Christmas and Happy New Year!

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***The Unity engine is considered by many to be the leading engine for iOS, Android and web, and the most used engine for PC, Mac, XBOX360, PS3 and Wii. At present Unity Technologies has a team of around 150 people, on three continents, in eight offices: USA, Denmark, Lithuania, UK, Sweden, Canada, South Korea and Japan.***

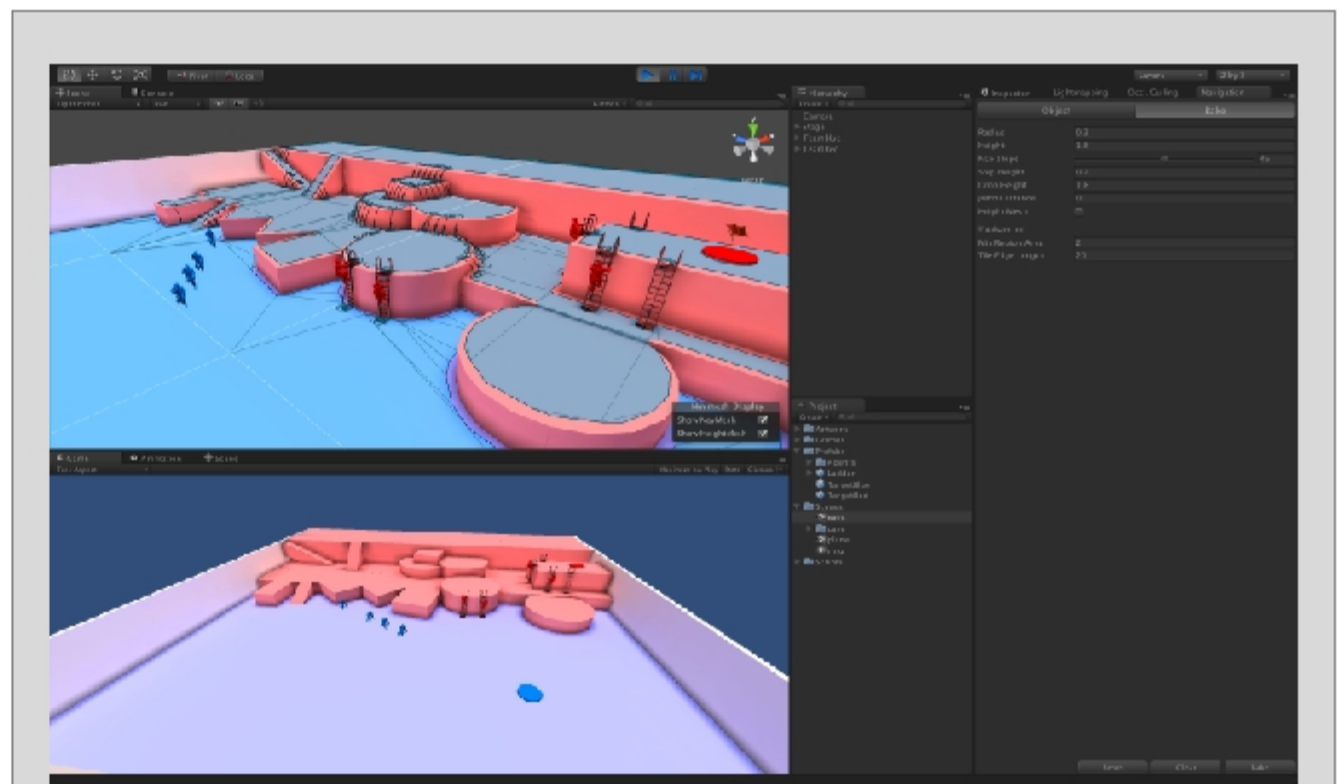
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*"To democratize game development by giving game developers the best and easiest to use software in the world."* This is the mission statement from Unity Technologies the masterminds behind the Unity game engine. While they have held this as their vision since the very inception of the idea of the Unity engine their CEO David Hegalson admits this hasn't always been easy to live up to.

A couple of years thought and application had gone into developing a game studio, when in 2003 in Copenhagen (Denmark) the Unity guys realised they had something unique. Their technology approached game development from a "work flow and enablement perspective". In 2004 they wrote a business plan which basically summed up "what we'd later do: democratize game development by creating highly professional development tools for web (and later mobile) game creation, selling them for extremely reasonable prices, and finally support it all in a really open and friendly community model" Hegalson told us.

Improvements to the engine needed to be made and as most of you will appreciate it was not a quick easy process, particularly as there were just three team members at that time. So it was not until June 2005 that Unity 1.0 was finally launched. Over the next two and a bit years the team grew to six people and Unity 2.0 was launched and Hegalson believes it was this step which proved to other game developers and other engine developers that the Unity team were in it for "the long haul".

For the first few years Unity grew, albeit slowly, without any significant outside investment but in more recent times Unity has more than doubled every year and Hegalson believes they can continue to do that for quite some time.

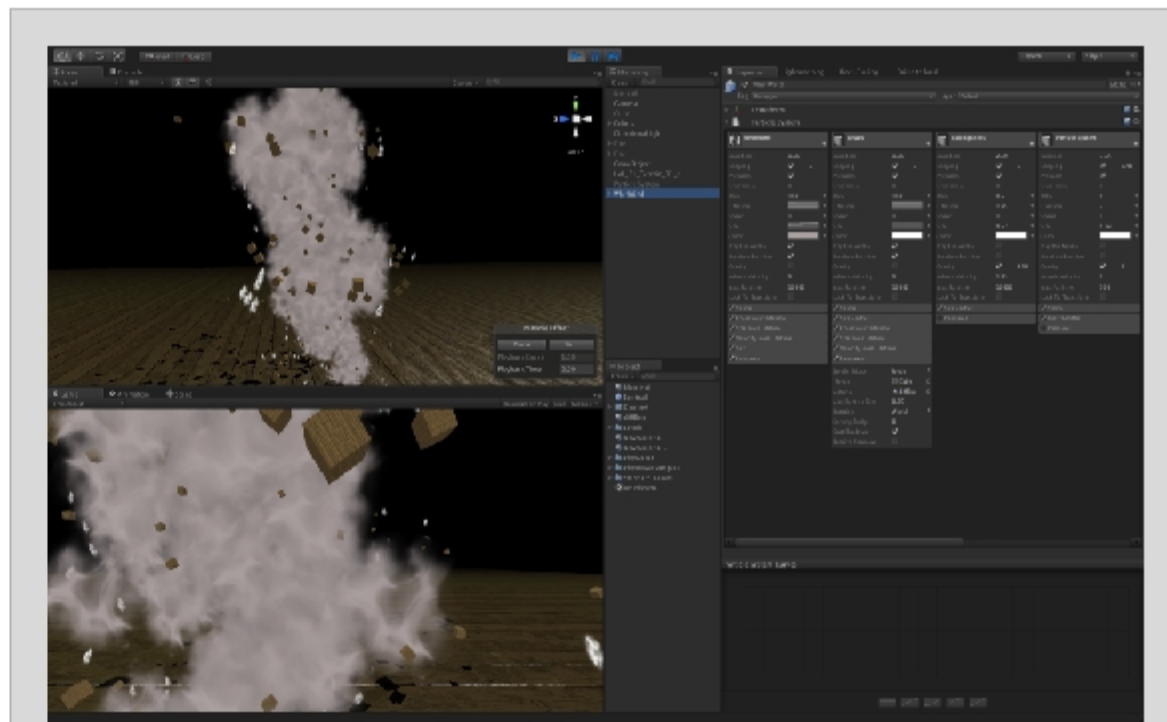


In Unity 3.5, Unity features an automated AI solution called Navigation Mesh. Simply bake your static geometry and assign a navigation agent component to your AI character

The mission statement is still a strong guiding principle and impacts on everything the Unity guys do, as David Hegalson stated to us: *“Everything we do, we ask ourselves: ‘How can we best democratize game development?’. This started guiding the pricing and usability of Unity; it guided us to open mass-market platforms like the web, PCs and Macs, and later iOS and Android; and it’s guiding the development of new services such as the Unity Asset Store and the Unity program which help small and medium teams really bloom.”*

The Unity engine is deceptively simple, at least on the surface, and this is where it is different to many of the other engines available. In fact it is so simple that it sometimes scares people off initially as they do not believe that something so easy to use can produce professional quality games and that there must be compromises to be made. On the contrary no compromise needs to be made as Hegalson says *“We find that many people start with Unity for simple prototyping, and months or years later happily ship Unity-based multi-platform titles”*.

You start with a desktop tool which resembles a combination between 3D Studio Max and flash. At its most basic placing objects and applying physics is achieved through drag 'n' drop and setting inspector values (something even a novice game developer can begin with). However, in actual fact there is incredible depth to the programming model which is based on .NET but actually uses an open-source implementation so that the engine can be ported to platforms that are not Microsoft supported. C#, JavaScript and Boo (the Python-dialect) are supported. Ultimately game developers can use Unity in a build-farm and everything down to level generation and character animation can be automated.



Unity 3.5's Particle System is a highly advanced curve editable system that supports mesh objects and shadows to create fantastic dynamic effects for your games

The Unity engine has come a long way since it's first incarnation and does everything you expect a modern engine to do. David Hegalson expands on this: *“rapid prototyping to full production work flows, real-time lighting which can be combined with light maps, full-screen effects and programmable shaders, large or infinite terrains, fancy audio filters, networking, and a whole bunch of other stuff. But more than half the magic happens in the editor, which can load files in lots of different formats, has really nice tools for managing your work and collaboration, line-by-line debugging your code, and helps you profiling your game, and but also can be extended in crazy ways. We see most teams using Unity doing all kinds of cool things with this, and even created a marketplace we call the Unity Asset Store to help people share their extensions (and make money from Unity-compatible art and code)”*.



Today Unity are at version 3.4.2 which has a feast of features and is awesomely extensive in comparison to Unity 2.0 or even 3.0. It is still backward compatible in almost all ways and is still the clean interface and flexible programming model despite a whole host of performance improvements and enhanced features. All of which will be added to in the near future by Unity 3.5 which is the next big thing in the Unity calendar. It is also their first release under their 'AAA initiative' following a decision a year ago to close the technical gap that remained between Unity and typical custom high-end engines. According to Hegalson "Unity 3.5 really delivers on that with multicore rendering, path-finding and crowd simulation, HDR and gamma-correct rendering, a modern particle system, light-probes for brilliant character lighting, an LOD system, support for FMOD Designer files, unlimited texture streaming, 1000x faster file import times in team settings, a social API for integrating with Game Center and similar, a brilliant new occlusion system, and finally (and to some, most importantly) the ability to run Unity games on top of the Flash plug-in!".

Crucially even this major milestone is not the end of the Unity road. The guys at Unity are already planning ahead for Unity 4.0, 5.0, 6.0 and lots of other initiatives in the future including cultivating ways of helping indie developers to move forwards with their projects. So lots for all of us to look forward too.

Website: [www.unity3d.com](http://www.unity3d.com)





Unity 3.5's Occlusion culling is better than ever before, offering performance boosts for everything from small environments to large cities

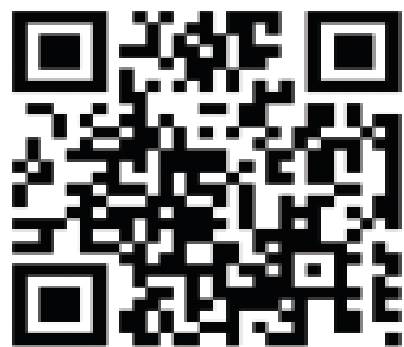
#### Latest news:

Unity have recently announced the release of their eagerly anticipated 3.5 open beta and a developer's preview of the Adobe® Flash® Player deployment add-on. This Flash deployment add-on will allow developers to release their content to the web through Adobe Flash Player, making Unity compatible with Adobe Stage3D web technology. Nicholas Francis, Chief Creative Officer at Unity Technologies says *"While we normally wait to ship our software until it's rock solid, the Flash publishing option is just so awesome that we had to do a developer preview. I can't wait to see where our new and existing users will now take Unity."*

The Unity 3.5 open beta is available for anyone to download now at <http://unity3d.com/preview>

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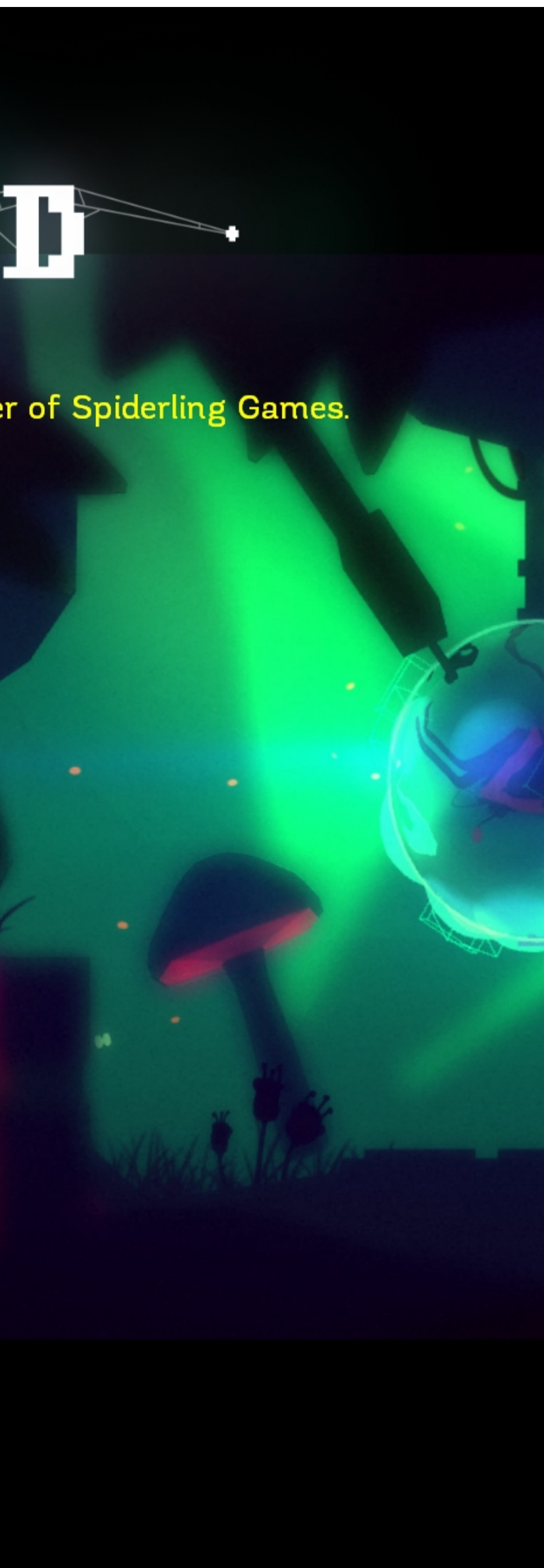


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SPIDERLING GAMES

# G L I D

Join us as we chat to Marco Marino co-founder of Spiderling Games.



### **Tell us a little about your game studio.**

We started making GLiD over the summer last year. We noticed there was a free version of Unity and gave it a download to see what it was like. We spent a week or two just messing around with it, making small things to familiarise ourselves with Unity. After that we met up and decided to take one of these little experiments and run with it, to see how far we could get, and that's what eventually turned into GLiD.

### **What challenges did you face when you first started?**

Problem wise we've actually been pretty lucky, the only real problem we faced was early on, deciding whether to drop out of University or not. We both spent a long time discussing the pros and cons and thinking about what we would do with our qualifications once we had them. The conclusion was that we both wanted to be game developers, and with Unity it seemed like that was possible now and we could bypass a couple more years at Uni. It took some convincing to get our families to agree though.

### **What would you do differently if you could go back and do it again?**

If we could start over with GLiD, I think we would do more in terms of planning and organisation. At the start, our nonchalant attitude towards all that stuff meant we could shoot out of the gate - we were just throwing ideas around and seeing what stuck, paying little attention to the general structure. However, although this method allowed us to shape the game quickly and come up with some cool ideas, it has sort of come back to bite us now. It's nothing serious, it can be fixed with a few weeks of neatening up, but to have been a little bit more professional from the beginning would have been a useful. We had no idea we were going to get this far with it though!

### **Tell us about your game.**

GLiD is a single-player side scrolling game where you scuttle around generally being spidery. There are lots of puzzles to solve using your arachnoid abilities and there's a small story to unravel if you want to. We haven't designed the game with a specific demographic in mind; we're just making the game how we want it to be. If it needs to have content that's not necessarily child friendly, then we'll put it in. Otherwise, anything's game.

With regards to pricing, we're thinking of going for a one off payment. We've seen it work with plenty of other indie games and it suits the style of our game well. That said, nothing's concrete at the moment.

GLiD will hopefully be ready for release sometime in the middle of next year, we're terrible at predicting deadlines though, so that's about as accurate as I can get. That's hopefully something a little more experience will teach us.

### **What platforms does your game support?**

Currently, because we're using Unity, GLiD will very likely be released on both PC and Mac. If that goes well, we would definitely consider bringing it to more platforms.

### **What are the recommended software/hardware requirements to play your game?**

As for technical requirements, we're not so sure. We don't want it to be the case that you need a beast of a machine to run it, we obviously want everyone to be able to enjoy it. That said, we've spent a lot of time trying to make it look pretty, perhaps more than most indie game developers, so it's going to be an interesting balancing act.

**We would like to thank Marco for taking time out to answer our questions and we look forward to seeing how GLiD develops.**

# SHADOWGUN<sup>®</sup>



Having very recently released their latest game Shadowgun the team at MADFINGER Games are now working towards a multiplayer version of this impressive looking game. The team comprises of twelve employees and the projection is that this will increase to a sixteen member team by the end of 2011. However, things started much more simply and on a much smaller scale.

The company started as a four member team. Each of the team members had more than ten years experience in the gaming industry and all had been working on AAA game for consoles and pc. The first project was a small puzzle game "15 block puzzle" for iOS, which was produced alongside their day jobs. Following this the team also worked part-time on *Samurai - Way of the Warrior* and after its release they felt confident enough to leave their jobs and the MADFINGER Games Company was born.

In the early days of MADFINGER the team worked on *Samurai II Vengeance* the sequel to *Samurai - Way of the Warrior* and it was during this period that the company began to expand in order to ensure optimum levels of gameplay and to produce better graphics. The team also grew in the administrative and PR sides.

As every Indie developer knows the biggest hurdle to overcome is how to finance a project and still pay the bills. The guys at MADFINGER were fortunate enough to secure an investor which allowed them to concentrate on their next challenge to make the best game on the iOS, with graphics and touch controls to simulate the gestures and movements of the *Samurai* movements and fighting style. Their determination paid off as *Samurai - Way of the Warrior* was named by Apple as one of the three best iPhone games of the year. Fantastic recognition for the team and the new company.

Initially the team were happy to concentrate on the Appstore and iOS devices but with the growth of the Android market they took the decision that they needed to produce Android versions of their games to capitalise on this new market. Over the next two years they are aiming to have two offices and a team of twenty working in two teams on games for iOS and Android devices.

The newly released Shadowgun sees you take on the persona of John Slade, a professional bounty hunter in the year 2350. Your mission is to hunt down Dr Edgar Simon a renowned geneticist and former employee of the trans-galactic corporation Toltech Enterprises. Players must lead "Shadowgun" John Slade as he infiltrates Dr Simon's mountain fortress and takes on his personal army of mutants, cyborgs and genetically-enhanced humanoids.

Although the team are working on a multiplayer version, at the moment it is only available as a single player, third-person shooter with advanced covering system. There is a choice of four weapons and you can face humanoid and robotic NPCs. There are also secret collectables to find throughout the game which give you additional graphical elements. Additionally there is the opportunity to use many interactive objects and solve puzzle mini games.

Shadowgun is available on iOS and Android. Older devices with less than 128 MB of free memory are not supported. Shadowgun works well on Nvidia Tegra 2 devices and the Tegra 3 version will arrive on the market soon with enhanced physics, clothing movement and ragdoll effects.

The game is rated 12+ .



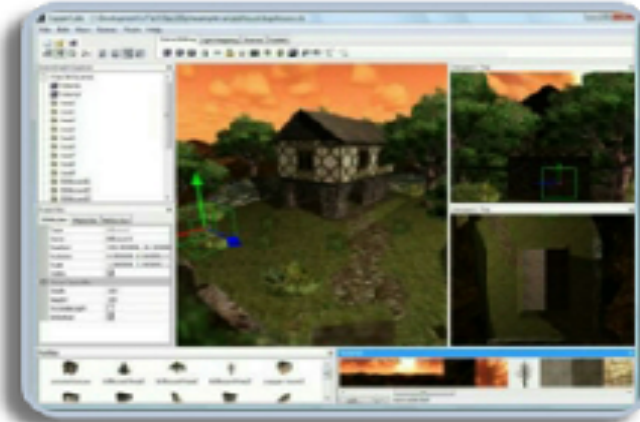


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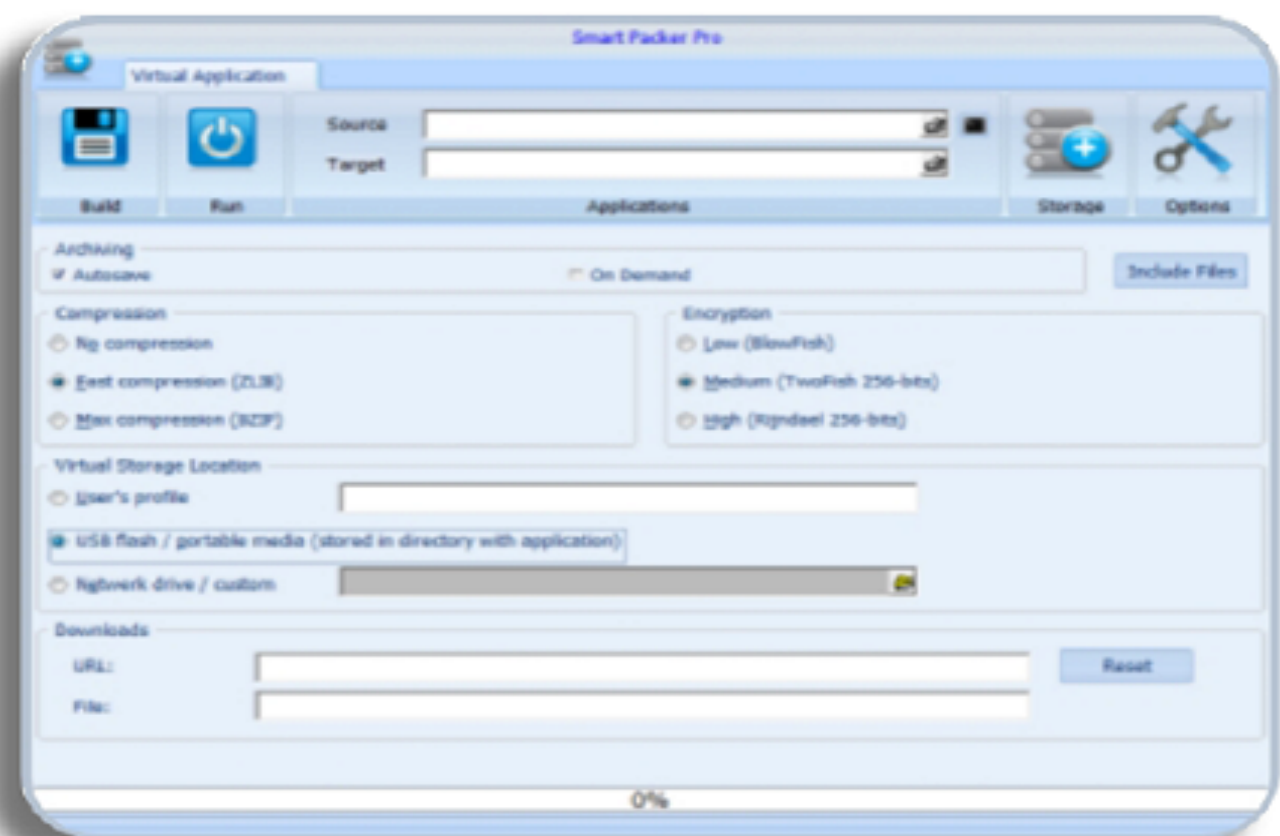
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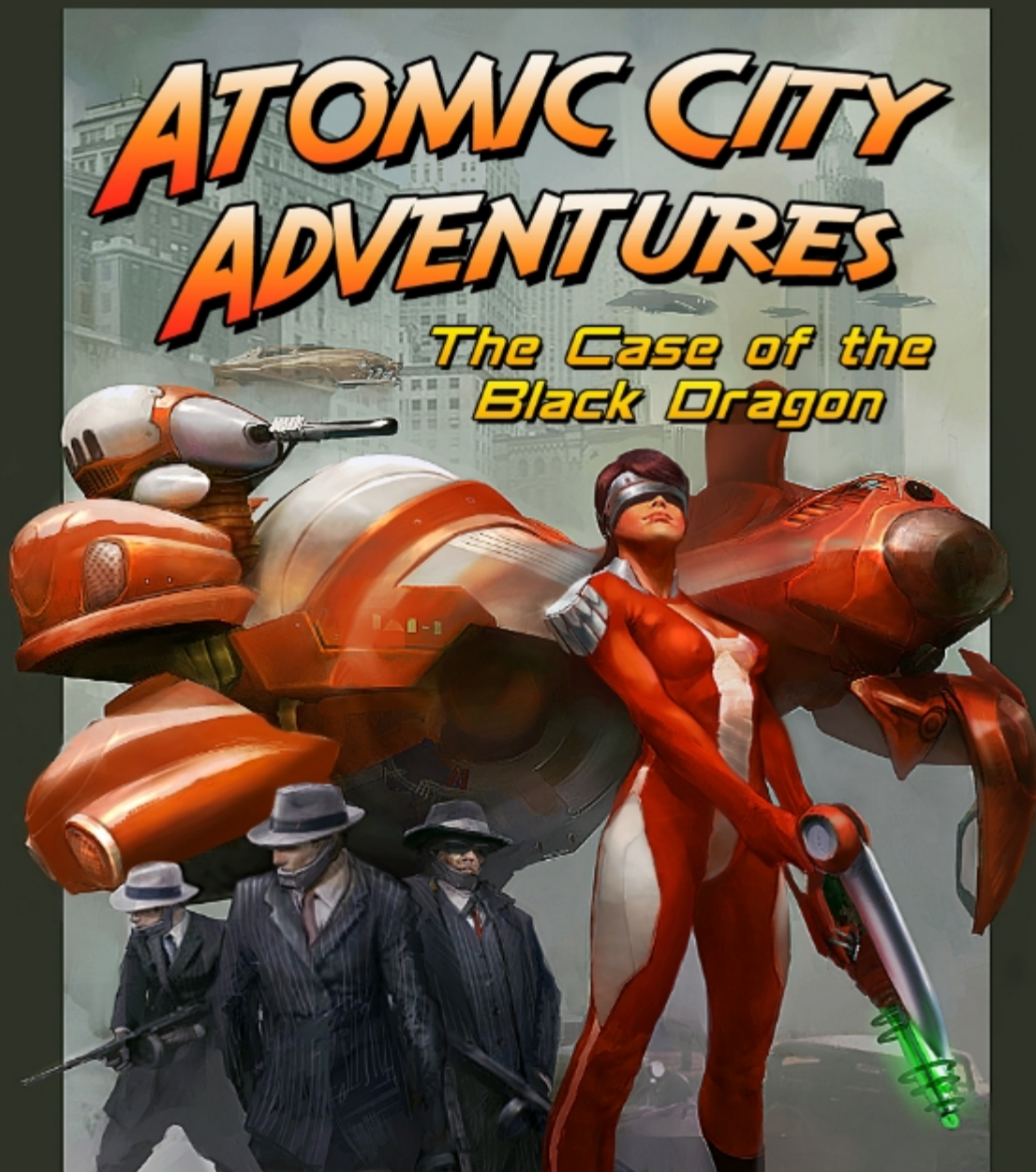
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**Dusty Monk, President of Windstorm Studios, LLC took some time out to talk to us about themselves and their game 'Atomic City Adventures – The Case of the Black Dragon'.**

### **The Team**

#### **How did you get started?**

In 2009, I was working for Ensemble Studios, and we were finishing up production of Halo Wars. (Following completion of the game the studio was closed down.) I had been wanting to do an MMO for some time, so I decided the time was right to see if I could put together a prototype for an MMO, and pitch it to a publisher. I had a little bit of severance money, and decided to use that to live on while I put together the prototype. Thus, Windstorm Studios was created.

#### **How Quickly Did you Expand?**

Heheh well not very quickly. I attempted to convince a few of my peers to go in with me on the project, but no one was really willing to take the kind of risk I was looking at. So out of my funds I contracted an art team from St. Petersburg, Russia, a voice cast to do the VO work, and an extremely talented music and sound effects composer out of LA. That was our team, and we began working on the prototype. There were no additional employees.

#### **What challenges did you face when you first started?**

Well the challenges are many and varied. First, there are just the technical challenges. There are very few programmers that are equally proficient in every aspect of game development. I was pretty knowledgeable in high-end game systems like AI, gameplay, and quest mechanics; but not super intensive on low-end systems like shaders, physics, and rendering. So I had to rely on the engine for those things, and when the engine didn't behave, had to figure out how to fix it. Of course money is always an issue, and everything is a trade off. Sure, you would probably love to use ScaleForm for your UI, SpeedTree for your trees, Granny for your animation, and Havok for your physics. However all those best of breed middleware solutions have licenses that are expensive. In 2009, when I first started all this, most middleware thinking was still targeting AAA 15 million dollar games, and the industry as a whole wasn't nearly as indie friendly as it is today. So you're constantly having to decide what's the best you can get for what you can afford, and is it going to be good enough for your vision?

Then of course, there are all the challenges of running a business and pitching a game that as a developer you quite likely have no experience with. How to woo a publisher, how much budget should you allocate for marketing, should you do marketing (yes you should!), etc.

I think the single biggest challenge any one-man or small group indie developer faces, is that simply, you have to *know everything*. From shader algorithms to getting an ESRB (Entertainment Software Rating Board) rating to DRM (Digital Rights Management) to pathing to installers – you have to know it all. And if you don't know it, you have exactly three choices: You either have to learn it to do it yourself, you have to pay someone (or someone's tech) to do it for you, or it simply doesn't get done. And deciding which path to take for each one of the myriad things you'll face getting a game to completion was my biggest day to day challenge.

#### **What platforms did you focus on first and why?**

So at the time of Ensemble's break-up, a number of my peers went off and formed their own startups. Some were larger than others. Some were better funded than others. But even in 2009 the mobile scene was really starting to heat up, as was the social (Facebook) gaming scene. So I certainly considered those markets. But at that time, (and even now), that really wasn't where my passion was. My passion was, and always has been, in PC gaming.



I didn't want to make a small mobile game and make millions of dollars! Who wants that? I wanted to make a game that I wanted to play. For me, that was a fast paced, PC game, with a bright colour palette, and that screamed fun to play – not dour and grim. Pretty much every design decision made was bent towards that end.

**How many staff and offices did you have when you first started? How many staff and offices did you have now? What would you do differently if you could go back and do it again?**

These are actually all related in the case of Windstorm Studios. Windstorm Studios started as a one man team, supplemented by an extraordinarily talented group of artists and composers that were all contractors. And it remains a one man team to date. That was not the goal, and still isn't, but that is just the realities of the situation. If I had to go back and do it all over again I would work much harder at trying to convince at least one, if not a few more people, to go in with me. There's two reasons for that. The first, is that building a large, open world style game the likes of which Atomic City is, is just simply too much work for one person. During the last months of production, I worked myself silly trying to get the thing out the door. Secondly, Atomic City Adventures is the single player game that I was able to afford to make, after I wasn't able to convince a publisher to buy off on the prototype. But I hold on to that vision still. I still very much want to see Atomic City made into a living, breathing world, populated by players, going about their daily pursuits. And I honestly think that if I'd had at least a few more partners, employees, or what not, my chances of convincing a publisher to go in on the deal would have been greatly expanded. You just can't overstate the difference, in a publisher's eyes, between a one-man shop, and a two-man partnership.

**The Game - Story, Objectives & Setting**

Atomic City Adventures – The Case of the Black Dragon, is a single player sci-fi Action-adventure game set in a retro-futuristic universe. It's a future full of hope - where everyone has a flying car, and friendly robots are the norm!

But of course there is a darker side to every bright future, and in Atomic City, the thriving metropolis in which the game takes place, the police have grown corrupt, and criminals have taken to arming their flying vehicles and are terrorizing the streets. A special agency has been formed to fight these vehicular crimes – The Vehicular Strike Force – and players will take on the role of Pam Rodgers, a brand new agent on this task force. This agency's job is to fight fire with fire, and players will find themselves fighting criminals on foot, as well as on hover-bikes and flying jet-bikes, using a wide array of weaponry.

As the game progresses, players find themselves embroiled in a dime-store detective style story of betrayal, greed, and corporate espionage that threatens the very city itself!

**Future Plans – Short & Long**

The current plan is to continue to support and expand upon the current game. I'd like to add some new levels, new content, new weapons, and new gameplay modes. A full blown sequel is being considered, but how much of what I want to do gets made available for the current game, and how much gets rolled into a sequel have yet to determine. I'd really love to do a multiplayer co-op version for the next release, if time and funding allow.

Windstorm Studios is definitely considering, and actively seeking, publisher funding for this franchise. Though the first game is small in scale, I firmly believe in the vision of the game. So, I'm definitely interested in talking with like-minded publishers who also believe in the game and the setting and would like to see even more improved versions to follow.

**Availability & Updates**

Atomic City Adventures is available now for digital download only at a variety of locations – Gamestop PC Download, Direct2Drive, & GamersGate right now. If you visit any of these digital distributors and search for Atomic City, you'll find it! The current price is \$14.99 (USD), though that is subject to change based on promotions and updates. Windstorm Studios is currently working on a fairly significant update, that is scheduled for release in December. This update will include, among other things, XP support, a variety of bug fixes, and most significantly, gamepad support.

**Technical & System**

Atomic City Adventures is currently only for Windows Vista and Windows 7 PC's. Additionally, you'll need a fairly competent graphics card with at least 256MB of memory and shader 2 (or better) compliant. The game itself requires 2 GB of RAM (4 GB recommended) and 1.5 GB of hard drive space.



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- An average of 5,000 meetings organized before each event
- A permanent networking area in the heart of the event venue
- Special rates on premium 4 star accommodation at the same location available

Everyone who has ever played a computer game of any description, even the most inexperienced, novice player will have heard of Runescape. The world's most popular, free-to-play MMO continues to go from strength to strength. Here we find out the story behind the success.

### **How did you get started?**

Jagex Games Studio was created as a bedroom developer in 2001 to support the development of the free-to-play MMORPG, RuneScape. The game was created by brothers Andrew and Paul Gower, who dreamed of creating a graphical MUD which could be played online. What started as a small hobby project to provide a game for their friends quickly grew into a hugely popular virtual world played by millions of gamers every day.

Despite the growth and success of the studio, Jagex remains fiercely independent and regardless of size or success we remain an indie studio at heart.

### **How quickly did you expand?**

The studio grew slowly at first bringing in extra support and specialists to develop the games audio, graphics, storylines and to provide support gradually as the game became more and more popular. Later, as the games popularity rocketed, the thirst for new content exceeded our capabilities so we began to increase the headcount at an aggressive rate in order to meet the hunger of the community.

### **What platforms did you focus on first and why?**

Our focus has always been to create the best online gaming experiences and to cater for the mass market. With this in mind we have focused on internet enabled PC and Mac platforms as they have the highest level of penetration. Our low access requirements were also a key USP to ensure that RuneScape can be played by as many players as possible.

### **How many staff and offices did you have when you first started?**

No offices to speak of we worked out of the brothers' parents' house. It wasn't until later that the company rented their first offices in Cambridge, the city where the company has remained ever since.

### **How many staff and offices do you have now?**

We have just fewer than 500 staff working from our newly renovated headquarters in Cambridge.

### **Tell us a little bit about the story behind the game?**

RuneScape is the world's most popular free-to-play MMO (as recognised by Guinness World Records) and is set in a richly detailed, medieval fantasy world. RuneScape proudly draws its inspiration from classic role-playing games but delivers a contemporary, innovative and original experience for millions of players every day.

### **What is the objective of your game?**

There is no set objective as RuneScape's virtual world allows players to set their own objectives and aims. Some players love levelling and racing to compete for a place in the high scores table while others focus on particular activities or just for a social experience.

### **Is your game single / multi-player, or both?**

RuneScape is a multiplayer game but players are free to choose whether they want to play alone or join others and play as part of a formal or informal clan.



# RUINED

### **Is there an age restriction?**

RuneScape is open to anyone aged 13 or over.

### **Is your game free, a one off cost, monthly payments or micro transactions?**

There is a huge amount of free gaming but those wishing for additional benefits and content can subscribe from \$5.95 per month.

### **When did your game launch?**

The game first launched in 2001 and is updated approximately 40 times per year to offer players new content and gameplay. The game has also undergone substantial graphical reworks in 2004 and 2008.

**What platforms does your game support?**

RuneScape can be played on PC, Mac or Linux.

**Does your game require any web plug-in's to play it?**

You will need Java 1.6 or above to play RuneScape.

**Does your game require any additional hardware?**

No

**What are the minimum software/hardware requirements to play your game?**

We pride ourselves on the accessibility of our game and attempt to support the majority of home computers. The minimum specification you'll need is 512 MB RAM, 1Ghz CPU.



**What are the recommended software/hardware requirements to play your game?**

For DirectX or OpenGL graphics you'll need 128MB 3D Graphics Card (i.e. Nvidia® GeForce™ 4 or above, or ATI 9800 or above). Although the game can be played on low specification computers the graphics can be scaled so that players using newer or faster computers can experience an even more vivid world.

**Does your game require a download patch after the initial installation?**

No, the game has a very small "thin" client and this downloads seamlessly in the background so a new player can get into the game within seconds of creating an account.



Casual Brothers are a small studio who are completely dedicated to the development of their first game Orc Attack. The prototype was a hit on the main download channels and they hope it will be just as successful with the gaming public when it is released (hopefully in 2012). A very positive indication that this would be the case was the success of Orc Attack in the Indie Show Case at July's DEVELOP Conference in Brighton, UK. Casual Brothers left Brighton clutching the People's Choice Award.

So what was it about Orc Attack that so impressed the people who tried the level of the game taken to Brighton.



Well in the words of Gualbert Chateaubrian, Project Director: "Orc Attack, is a funny and exciting cooperative game for 1 to 4 players, in which a group of brave and some dirty Orc warriors face a powerful human army that have invaded their territories. In addition to using conventional weapons to crush the human invaders and destroy their noisy and smoky machines, our piggy Orc heroes also use their powerful gases to launch devastating farts and burps, that are their secret weapon". In short the Orc warriors of the O-Team create havoc with their bodily gases in order to defeat the humans and their powerful, polluting machines. Among the crème de la crème of the Orcs are the "noble and flatulent Lord Poop, the courageous and pestiferous Sir Niff, the fearsome and nasty Doc Turd and the venerable and stinky Friar Krap". What could possibly stop this flatulent, belching army? Well, quite simply water (bathing not drinking). Cleansing their bodies of all flatulence powers the water is also dangerous as the Orcs are prone to drowning! Eating on a gassy stomach could also prove costly to the Orcs assault as the excess of gas will launch the Orcs flying through the air.

# Orc Attack



The game is being developed for PC and a number of platforms and to date has been approved for PS3 and PS Vita. Approval is also being sought for XBOX360 and the studio are hoping to be on the forthcoming Wii-U. They plan to maximise the performance of the game for each platform taking advantage of platforms' qualities in order to benefit from their different possibilities.





The game is set in the four main areas of the Orc world: the swamp, home to the old shaman, an ally of the Orcs; the forest, headquarters to the human army; the desert and the icy mountains where the humans use their extraction machines to harvest and exploit the natural resources. There is also a secret area to be discovered by intrepid Orc warriors. In all of these landscapes you will be met by different situations and challenges such as: escaping from a desert sandstorm, launching nightly raids on human camps in the forest, sailing on ice floes among glaciers, or skating through the thick mud of the swamp. As you progress through the levels so the Orcs powers increase allowing them to discharge ever more disgusting and devastating "farts and burps"

*Not a game for the faint hearted, the original idea arose (according to Gaulbert) spontaneously one day at the Casual Brothers offices when somebody farted! Although the culprit of this inspiring gaseous explosion has yet to be identified, everyone in the Casual Brothers office is keen to take the credit for it "because, to be honest, we are all somewhat Orcs. Today, in Casual Brothers there is absolute freedom of farting and burping, mainly because, as there always somebody testing the game, you can really relax your sphincter at full discretion and feel like a real Orc".*

Although Casual Brothers do not have a concrete launch date they expect Orc Attack to be released sometime in 2012. Production currently stands at approximately 50% and they told us that they are open to any proposals and that investors and partners are always welcome.

The last word should go to Gaulbert "At the moment, we don't know what our PEGI rating [will be] (although we assume that will say something like: beware, nasty farts and burps of mass destruction)".

# MURDER





## BLOOD SPLATTERS



### CREATING REALISTIC BLOOD SPLATTER BRUSHES IN PHOTOSHOP

#### Tutorial Provided by Game Studio: Something2Play

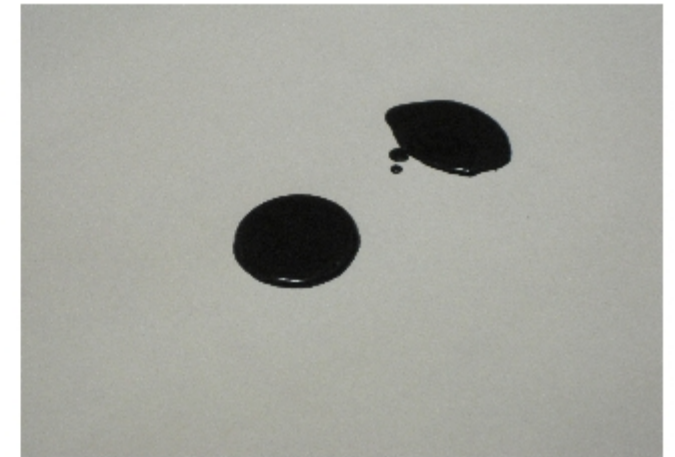
After working with a talented artist (Dominic Graul) on a software project to produce a series of realistic looking blood splatter brushes in Photoshop, we thought that it would be a great idea for Dominic to produce a tutorial at the same time for the Indie Games Developer Magazine where other developers who are new to art or brush effects can create their own with our help. The tutorial covers how the brushes were created from artwork materials, testing and the results. Using some paint, paper, and a few household items the following results were achieved. We were very impressed with the results. Trying it? **Safety first!** Wear gloves and protective glasses.



**1. Materials.** (Roll or sheets of paper). Paint or Ink (black acrylic non-toxic paint used) to provide the best contrast between the paper and paint. Newspaper. Measuring jug/ice cream tub to hold the paint. Water to dilute the paint if its too thick, and tools to distribute the paint (straws, brushes, syringe and a sieve)



**2. Work Area.** Due to using a roll of paper I also had to pin down the paper to stop it from curling, using sheets of paper might be easier, but you would then need to stick them together. It would be wise to lay down some newspaper around the surrounding area as it could get messy!



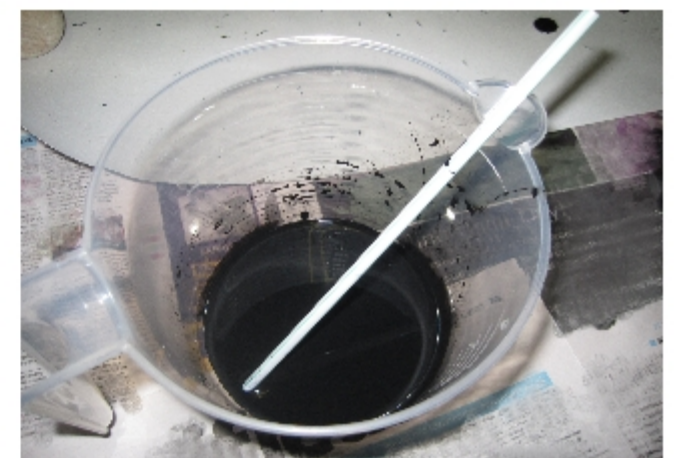
**3. Paint Tube Test & Result #1.** As I was learning how to produce the best blood like effects I dived straight in to see what would happen by dripping the paint straight out of the tube. I felt it was far too thick, and didn't spread out enough as I would have liked.



**4. Measuring Jug Effect Result.** I then watered down the Paint in a measuring jug to make it slightly runnier, then quite literally poured it from about two feet away onto the paper.



**5. Result Close-Up.** As you can see the watered down paint helps to add to the splatter effect – a much better result and the first effect completed.



**6. Straw effect.** My next effect idea was to use a straw to suck up the paint, then by holding the pressure at one end with your thumb, then releasing the paint onto the paper. Be extremely careful to stop the paint before it reaches your mouth. You could use the syringe at one end by securing and sealing it with tape as a vacuum.

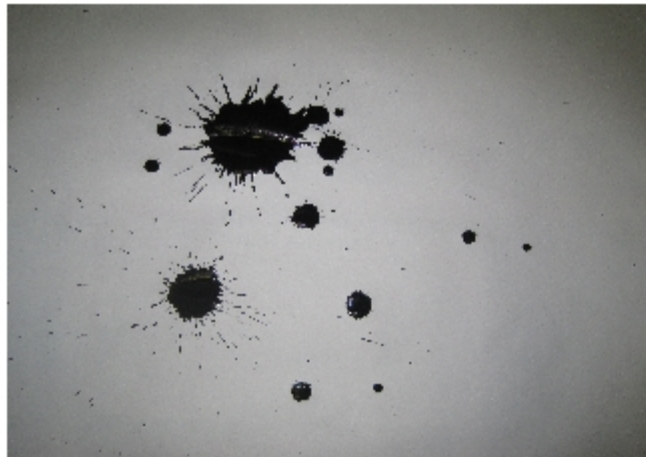
Dominic's portfolio: <http://dominicgraul.weebly.com>  
Something2Play: [www.indiegamedevopertools.com](http://www.indiegamedevopertools.com)



## BLOOD SPLATTERS



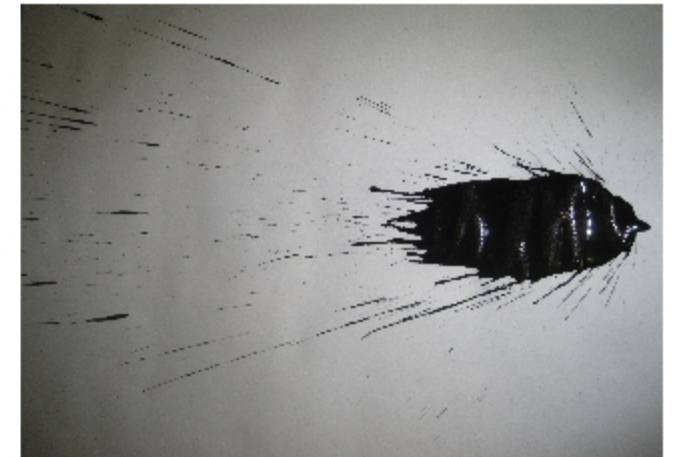
### CREATING REALISTIC BLOOD SPLATTER BRUSHES IN PHOTOSHOP



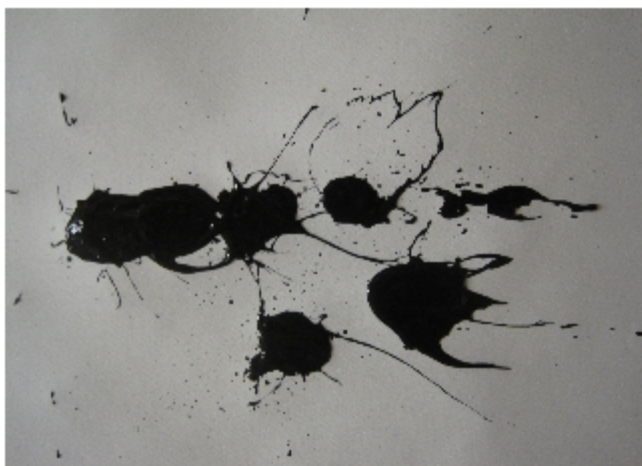
**7. Straw Effect Result.** The effect it produced was individual splatters with crisp edges to each of them.



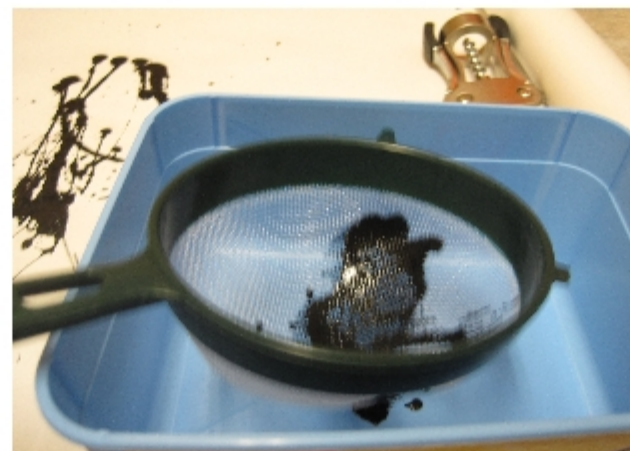
**8. Syringe Effect.** I used a standard syringe that you can purchase from an art shop or chemist to see what effects I could achieve from it.



**9. Syringe Effect Result.** The result was a very directional spray when fired out at about an angle of 15 degrees from the page.



**10. Syringe Squibs – Effect and Result.** Using the syringe to slowly squeeze blobs of paint out from about 2-3 feet directly above the paper, produced the following results.



**11. Sieve Effect.** I placed a concentrated amount of paint within one area of a sieve. Then applied a little force at again a 15 degree angle from about two feet away and shake the paint onto the paper.



**12. Sieve Effect Result #1.** The result from using a sieve produced a spray effect with blotches of paint at the ends where the applied force stops.



**13. Sieve Effect Result #2.** Using the same technique but adding a little water to the paint and more force behind it, giving a greater impact on the paper.



**14. Sieve Effect Result #3.** I also tried another effect technique using the sieve, on a new canvas I used a swaying motion to produce a spread effect as a test.



**15. Sieve Effect Result #4.** Using the same technique as 13. I applied this to 12, producing the layered effect.

## BLOOD SPLATTERS



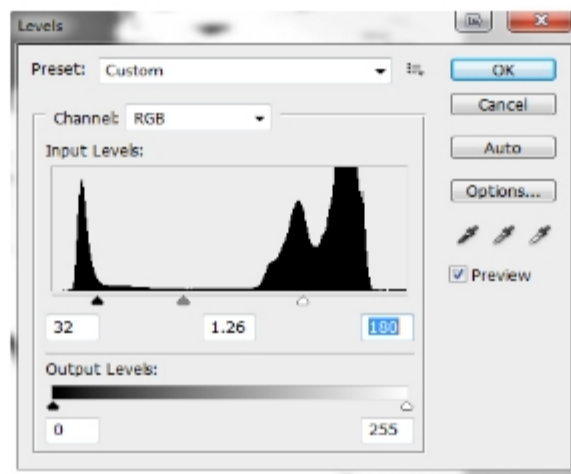
### CREATING REALISTIC BLOOD SPLATTER BRUSHES IN PHOTOSHOP

Now the hard part of the artwork has been completed. All we have to do now is create them into Photoshop brushes. Here's how:

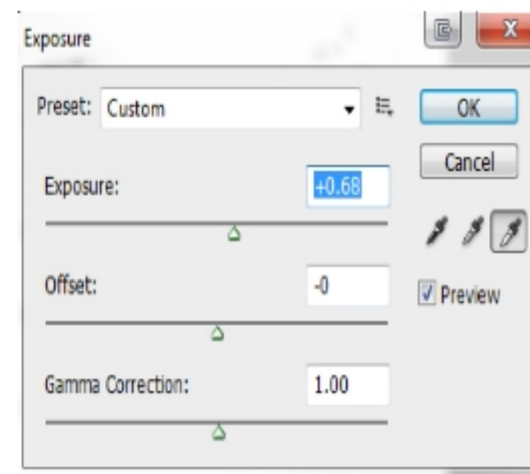
The most important thing to remember when creating brushes is that the maximum brush size is 2500px. If you're taking pictures as I have at 10 megapixels, you will need to scale them down before you start working on them.



**16. Open your image.** Start by opening your chosen splatter image into Photoshop. I then duplicate the image and hide the original so that I always have a backup to fall back on.



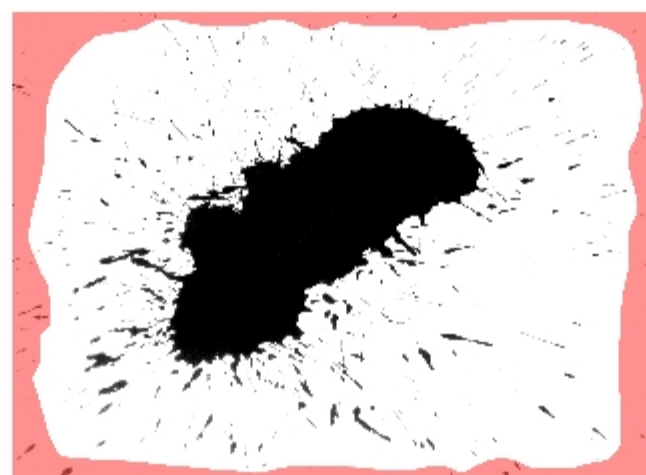
**17. Desaturate.** First desaturate, to remove any unwanted colour. Image->adjustments->desaturate. Then tweak the levels of the image to sharpen the black and white contrast between the paper and the paint. Image -> adjustments -> levels settings I have used: shadow input levels 32, midtone input levels 1.26, highlights input level 180.



**18. Exposure.** I then added +0.68 to the exposure level in order to clean up any faint shadow around the edges of the image. Image -> adjustments -> exposure.



**19. Result.** This example shows the effect from the last two stages.



**20. Clean-up.** I then removed some of the paint splatters using the eraser tool, that intersected with the edges of the image (shown in red). When applying the brush later on, this little edit prevents the brush from having cut off shapes or sharp edges.

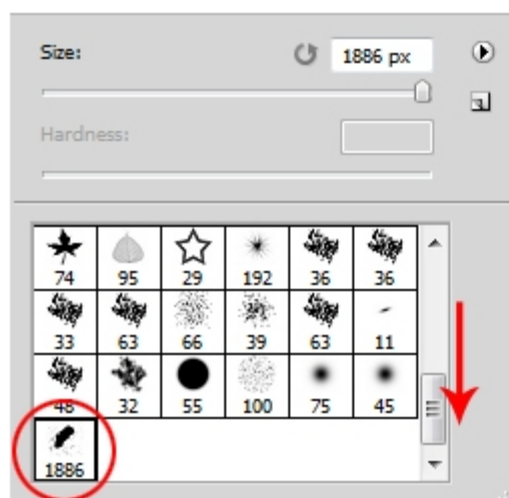
**21. Turning the images into brushes.** Make sure you have your active layer selected in the layers channel. Then select the whole image either by dragging the marquee tool around the confines of your work area. Or, by clicking Select -> ALL (CTRL+A). Then navigate to Edit -> Define Brush Preset - then give your selection a name. If you are doing a series of brushes - numerical tags would be beneficial. ie Bloodsplatter\_01. Thats pretty much it! To test your new brush, create a new layer, Layer -> New -> Layer or (Shift + Ctrl + N) select the Brush tool (B) right click anywhere on your workspace and a brush selection window will open.

## BLOOD SPLATTERS

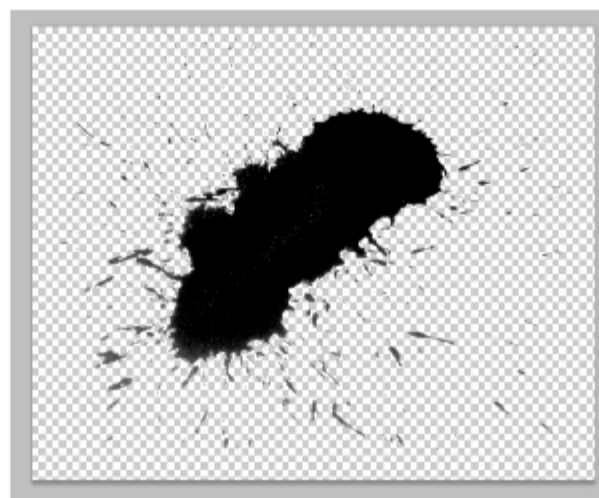


### CREATING REALISTIC BLOOD SPLATTER BRUSHES IN PHOTOSHOP

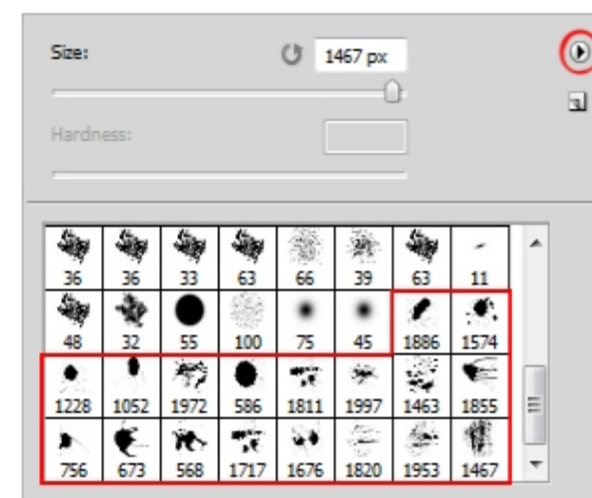
#### Last few stages



**22. Viewing your newly created brush.** Scroll down to the bottom and you should see your newly created brush, select it, then apply it to your new layer.



**23. Preview.** If you find that it's patchy or lighter in some places, click a few times to apply the brush on top of itself to build up the depth.



**24. Saving the Set.** Once you have made as many brushes as you like. It's time to save the brush set out of photoshop so it can be used every where you go. To do this right click again, with the brush tool enabled (B) to see the list of brushes you've made, then click the expand window arrow (red circled button). Then click Preset Manager. This will open up a new box with the current list of brushes available in your set. Select the ones you've just made (shift+click) then click save set, give it a name and a destination and you're done!

We hope you found this tutorial useful, if you did – let us know at [info@indiegamesdeveloper.com](mailto:info@indiegamesdeveloper.com) and with our developer partners we'll create some more.

Thanks go to Something2Play and Dominic Graul for creating and allowing us to use this tutorial. We hope that you will find a use for this great way of creating your own effects and brushes.

Indie developer? Got PC games and 30 mins? Upload now to join our Developer Challenge for **100% revenue!**  
[developers.indiecity.com/challenge](http://developers.indiecity.com/challenge)

**IndieCity**  
The one stop shop for indie games

# MINER WARS 2081



## Tell us a little about your game studio

*Marek Rosa:* Keen Software House started as a small company in 2007, founded by myself. At that time, I was the only "employee" working on Miner Wars. The game engine was in development from around 2001. I wanted to create a project I would be able to finish myself – in case I could not find any team members/volunteers or receive an investment.

I had another fulltime job at that time, so progress was quite slow. In 2009/2010, several volunteers joined my team – like Dan Wentz, our current Audio Director, previously working on titles like Descent, Red Faction etc. In 2011, I managed to get investors into the company and received a €1 million (Euro) investment, which lead to the second stage of team member recruitment. In the spring/summer of 2011, around twenty team members were hired, mostly veterans from other Czech game development companies. Currently, we run an office in Prague with sixteen full-time developers and three part-timers and another three developers situated in the USA.



## Tell us about your game

*Jan Jirkovsky:* Our flagship product is Miner Wars 2081 – a space shooter/simulation with RPG and strategy elements set in a fully destructible environment. If you know the old classics like Elite, Privateer or newer Freelancer, you can use it to get a better idea of Miner Wars. From those mentioned games, we take principles like open environment, possibility to trade, fulfill missions, upgrade your ship, make your career and visit cool places in our Solar System.

The other great inspiration is Descent (as to the indoor level design) and then many other titles come – in some way, you can imagine Miner Wars as something like "Morrowind" set in space. Open "sandbox" environment (partly hand-made by our level designers and community, partly procedurally generated), lots of possibilities, hundreds of items to discover, mine and trade. We even go a step further and allow players to construct their own space base – either from prefab modules (metallic chambers, generators) or directly carving into the asteroid. Building and construction is not only an aesthetic thing – a lot of modules have real effect, so if you construct the base or some outpost in a good manner, it can help you shoot at your enemies, recharge your energy, unload and process cargo.

*Marek Rosa:* All those features are to allow many ways of gameplay, but players should not get lost or overwhelmed by the open world's possibilities. Here is where story and campaign come together to show the way to go. The story tells of a huge apocalyptic-scale event in 2070, during which the Earth and other planets were destroyed. We had a reason for this – we can simulate up to 8 km long voxel objects (asteroids) but leaving real huge planets would lead to many complications with the engine and game mechanics, so we had to get rid of them.

*Jan Jirkovsky:* The story background is a kind of industrial post-apocalyptic. Humankind is split into tens of small factions and groups, from "official" ones to underground and criminal formations. Individuals either choose to join one of the factions or work on their own. Freelancers doing contract jobs are becoming the backbone of the society – be it mining tasks, business and transportation deals or some more "specific" missions like sabotage, industrial espionage, raids on pirate bases etc.



Keen Software House

## What is the Expected Release Date?

*Marek Rosa:* We are approaching the end of Pre-Alpha development stage, mostly focused on engine core. In January 2012, we will move onto a new stage, introducing a preview of all the gameplay features – inventory, mining, trade, construction, missions. The game is already available in discounted pre-sales and players can play updated versions every few weeks. Current price is \$19.99 (USD), a 50% discount from the final price.

We maintain frequent communication with our community, people give us feedback from the early development phases and we use some of the ideas to adjust the game to the opinions our customers have. Some people even help us with game content etc. The point is – we are not making the game only for ourselves, but for other gamers as well! The value of this approach (a sort of indie AAA game development, where players can see the changes every few weeks and participate in it) is that we can change things which tend to make people upset etc. Good communication with the gamers is a great advantage we have over lots of other development teams.

A sort of a final release is planned for the first quarter of 2012 – however, we want to make constant updates and improvements to our Miner Wars universe. Once the Miner Wars 2081 is released, we will focus on Miner Wars MMO, which is to be launched in winter 2012. Note that the current version is already implemented with the server-client logic in mind, so the adjustments for MMO version would be mostly related to gameplay mechanics and balancing and not technical issues.

Marek Rosa – CEO & Founder

Jan Jirkovsky – Producer & PR Manager

## System requirements

CPU: 2.0 GHz

RAM: 1GB (1.5GB on Windows Vista)

Graphics Card: NVidia GeForce 6 series or better, ATI Radeon R520 (X1300 - X1950) or better, Intel GMA X3000 or better. Requires at least Pixel-Shader 3.0.

Video Memory: 128 MB

Hard Drive: 1 GB

Sound Card: DirectX 9.0c Compatible

Operating System: Microsoft Windows XP with Service Pack 2 or Microsoft Vista

DirectX: DX9.0c or DX10

## Miner Wars 2081 Features

Voxel asteroids – over 8 kilometres in size!

Fully destructible environments

Over 300 space ships on a screen

Build & Fight In Real-Time

Create sectors, fortresses and space stations –

Share your creations online

Best works will get into the official campaign!

Use Voxel hand to build and destroy voxel objects

First person and third person camera

Intuitive six degrees of freedom

State of the art rendering technology

Travel the whole Solar System

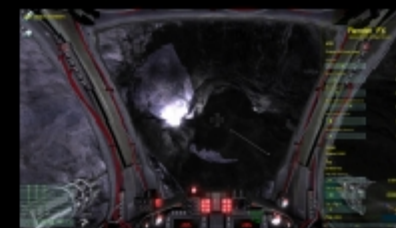
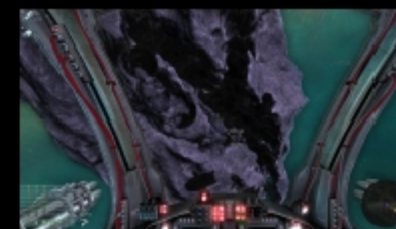
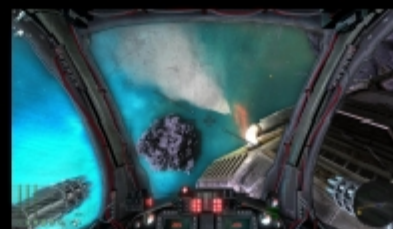
Fully persistent world

Harvest the Ore

Tens of minerals and surfaces to Discover, Mine and Trade

Epic story campaign in rich game universe

Fanatical community supported by developers





# IndieCity

PLAYING A DIFFERENT GAME

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There are some people you listen to or whose words you read that truly inspire you. For us at IGDM the uber-talented guys at IndieCity do just that. Fortunately for us they very generously gave up some of their time to tell us about themselves and their vision.

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IndieCity started from the realisation that although there are so many amazing indie games out there, they are often hard to find.

We started IndieCity in November 2011 with a team of 6, but it became clear fairly quickly that in order to fully realise our vision of IndieCity we would need to grow, and we now have a team of 9 people working full-time on it. Our vision of IndieCity is constantly being refined, taking input from within our team and a huge amount of valuable insight from our enthusiastic community.

Our primary aim with IndieCity is to create a one stop shop for indie games, so gamers will no longer be forced to spend hours scouring the internet for games, and can instead spend that time playing them! We really want to take the effort out of being an indie gamer, to make it more accessible, and encourage more people to dabble in the huge and varied world of indie games.

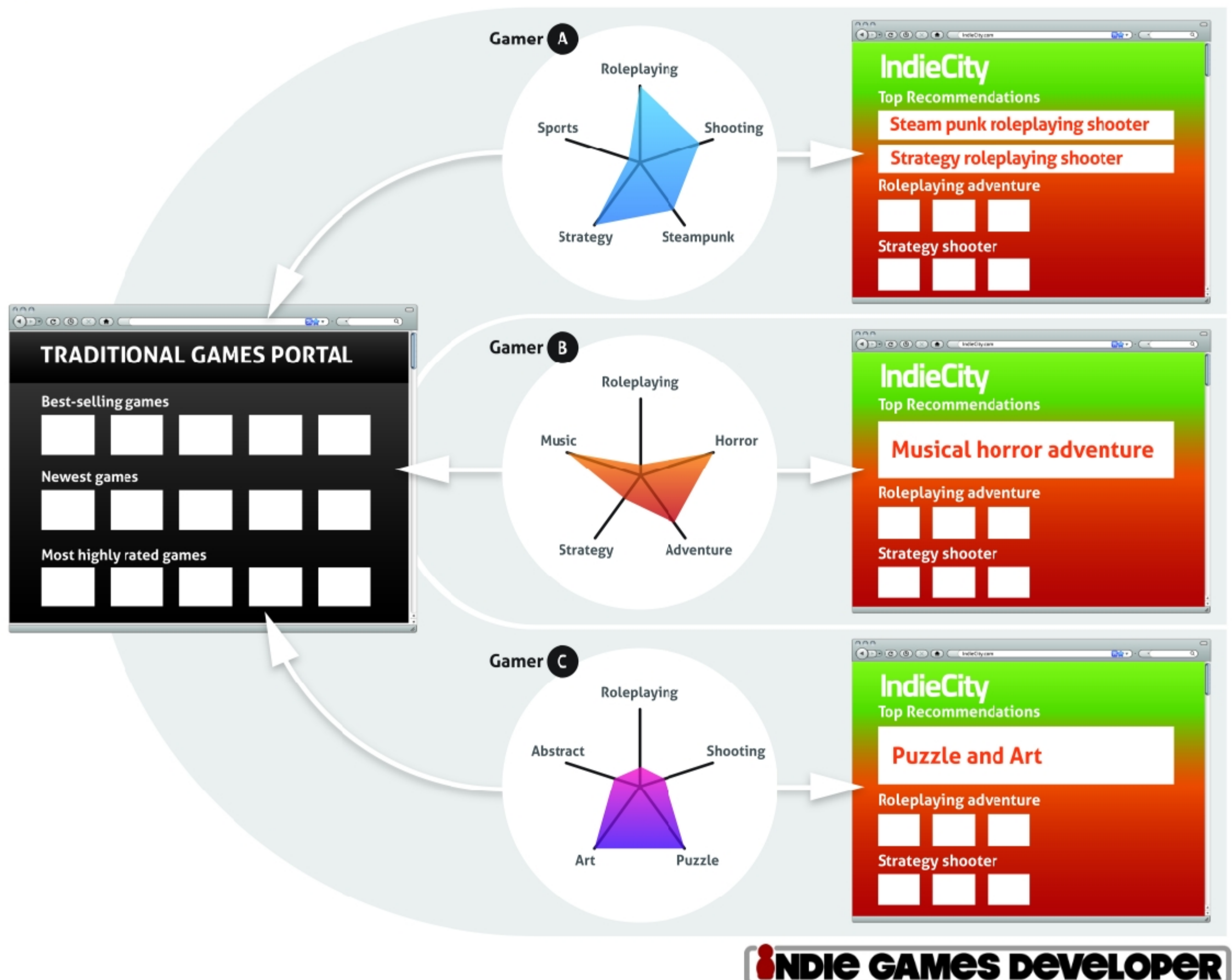
Our vision for IndieCity when we first came up with the idea was fairly narrow in focus, but as we have looked further into what we as gamers and developers (all of the IndieCity team fall into either of these categories, and quite a few of us are both) would want from the service we have come up with quite a few features that weren't initially planned. We've also encountered a few challenges which we have had to solve by changing our feature set. For example, we were undecided about how best to handle free games. Our ambition is to distribute all the indie games that are available, and it just requires a quick look around the Internet to discover that not allowing free games on IndieCity would really hinder this aim. The problem with free games was that they would not bring in any revenue to keep the site going, so after some brainstorming and discussion with our community we came up with the IndieCity download client, which uses peer-to-peer so that we are not providing all the bandwidth for games. This client not only solves this bandwidth problem, but also gives a better delivery service for gamers and allows us to do neat things like pushing demos to users who opt in. This really fits in with our goal of taking the effort out of participating in the indie scene, letting gamers spend their time playing rather than looking for the games they'll like!

We are very keen on pushing games towards those people who we think will be interested in them, as this solves some of the major problems we have encountered on other distribution platforms. On traditional distribution sites, all gamers are shown the same front page with the same games on it, regardless of their tastes. We are focusing heavily on personalised home pages, showing games we think you will like, and generating shelves of games based on your interests. For developers it means that their games are getting exposure to the right people, and for customers it means that they do not have to spend their time browsing different lists to find the games which appeal to them.



In terms of what we offer to developers, as well as our recommendations engine and generous revenue share, we also have our ICelib SDK which provides leader boards, achievements and a very lightweight authentication system for integration with games. We accept games of all formats as long as they are packaged as an executable, and our community has created several wrappers for our SDK to assist with integration in various languages and frameworks, including C++, XNA, and GameMaker. As well as these features, we give developers complete control over their game, including pricing and updates. One of the best features we are offering for indie developers is the ability to distribute (either sell or give away) their games while still in the progress of development, which means that they can use IndieCity to earn money from their games rather than having to develop around a full-time job, taking a lot of the stress of being an indie developer out of the equation.

It also means that they can get feedback from their customers to determine which direction to take their game and make sure it's the best game possible for their gamers, which benefits both the developer and their gaming community! As our goal is to eventually distribute all indie games available, we have tried to make the submission process as easy as possible for developers. Assuming that you already have your screen shots, executable and zip ready, it takes about five minutes to fill out the required information and upload your game. We're constantly taking input from our community about how to improve this even further, as we really want to take the time and effort out of distributing your games, leaving you with more time to develop!".  
[www.indiecity.com](http://www.indiecity.com)



TOUGH GUY STUDIOS



# Time Ducks

**Tough Guy Studios is a small indie games studio based in Copenhagen, Denmark.**

**Here we get an insight into their unique and compelling view of gaming.**

Tough Guy Studios started with our End Boss Morten (Sommer) having a very simple idea for a game that he toyed with while working full time elsewhere. There was a lot of spare-time tinkering and bedroom programming, until he decided to devote his full attention to his own projects and formed the company. A little while later he pulled Lasse (Sommer) and Christian (Lauth) on board, and we decided to use all our time finishing this first game, and start development on a second game.

We all grew up playing all kinds of games, and what we discovered we had in common was, that the games we remembered and cherished the most, were the games that had a life outside the screen; where our own imagination and feelings helped create the game. What really made games interesting, was not the jumping or the hurdling of objects towards enemies, the real experience, was the story you yourself would create around the game. And that is what we want to do in Tough Guy Studios, to create a game experience instead of a gaming experience, and to really get the player emotionally involved in the game's universe whether it is a small mobile game or a larger console game.

Our first game Time Duck is for iOS (and Android soon), and basically we made a game that we really enjoy playing ourselves. It started out really simple, with 5 different animals and 10 different cars, and the objective was to get the animals safely across the road. From there we went on adding features and content, and playing and experimenting with the design, the rules etc.



We have developed countless versions of the game, because it's the way we work best, but also due to our use of the Unity game-engine. The power of iterative development really shined through in the development of Time Ducks. The shape of the game has been constantly played forward, and the ability to very quickly make changes, tweaks or add content inside of Unity, and instantly play the changes, either in the editor or directly on the devices, is a feature so powerful that it cannot be mentioned enough.



When we finally did release Time Ducks it starred 19 different animals, 30-something cars, time controlling abilities, two bands, an instructor, a great combo system, 37 achievements and lots of other features.

So in this form of development we, of course, had to kill some of our darlings, but even more, we decided to nurture and nurse a lot of troublesome darlings that any sane project manager would have removed. Instead we tweaked and added and refined and polished, until it felt right to us. Time Ducks went from being conceived as a casual game, to becoming something completely different which we actually haven't found a word for yet.

The universe surrounding the game play is kind of crazy. Of course it makes a lot of sense to us, but that is because we've told each other a big story that encompasses all the madness. What became apparent in the testing phase, was that different people saw completely different games. All our testers connected the dots differently so to speak. All the features, content and references may appear chaotic, but somehow the player will always make his or her own sense of it. This is really a basic lesson from hermeneutics, that it is impossible to understand something as nothing, and that the understanding always is a product of your own knowledge, feelings, sensations etc. and the object you are trying to understand. But let's face it. We are all typical university educated "intellectuals" in the company, and therefore we all have 20-20 hindsight and can put a frame of understanding around the game afterwards. The truth is that we had no clue what we were creating and just went for our primal gut feeling all along.



Being a small studio, we are all empowered to take part in every aspect of development, from idea to development and testing to the publishing phase. Naturally we also have different main responsibilities like programming or making sound, but this is, for us, the most ideal and creative way of working: always being able to give or receive new input at any point, and immediately act upon it when we feel that magical pull. The goal of Tough Guy Studios is never to grow really, really big, but to grow more and more intimate with the place in the video game space where we turn out to belong, and on the way there, discover new territories we can take games to. There are so many fantastic games being created, that all follow more or less similar formulas, but what we are starting to see now, is that there is a lot of room for new ideas and concepts, driven forward by all the different small indie developers. This is really, really amazing, and it's a major opportunity and challenge to be a part of this movement.

We're working on several new games already, that we can't talk too much about. One of them is a big, emotional, much more serious and magical experience, that will take a bigger budget and more time to complete. We're scouting out the future, seeing how much Time Ducks will sell and if we should potentially look for investors, and in parallel we're working on smaller projects that can be completed in less time and give us more experience and inspiration, propelling us further down the spiral journey we've started on.





## COMPETITIONS

# Pimp Your Mouse

Pimp your mouse and win a Team Scorpion USB Gaming Mouse Adjustable 600-800-1200-2400 DPI . What could your mouse be? Let your imagination run wild. In the office we were joined recently by Father Christmouse, but we are sure that all you creative types can come up with far better.

Team Scorpion USB Gaming Mouse Adjustable  
600-800-1200-2400 DPI

### Features

- 2400 DPI Optical Sensor
- 3200 Frames per second
- 5 Programmable buttons
- Metallic scroll wheel
- Realtime DPI Switch
- 600-2400 DPI
- LED lit rubber grip

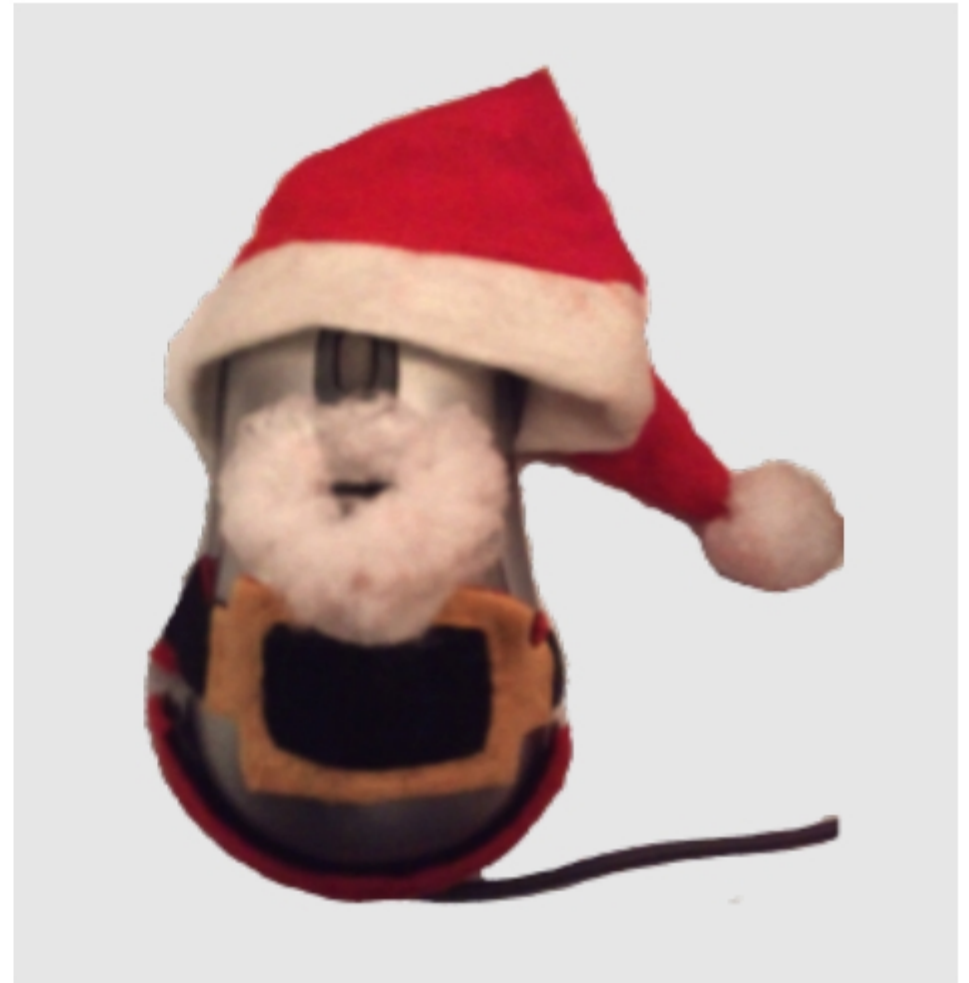
### Specifications

- Dimensions of mouse: 128 x 73 x 38mm
- Length of cable: 1.8m
- Weight: 140g
- Amount of keys: 6 keys
- Working mode: optical
- Resolution: 2400 DPI
- Interface type: USB
- Button life: 3,000,000 times
- Rated voltage: 3V

### Compatibility

- Supports Windows  
2000/ME/NT/XP/Vista/Win7/Mac OS X 10.2 or later  
versions

**While every attempt is made to ensure the information provided is accurate, we are not responsible for any product image and information errors and omissions.**



### Terms:

- 1.1 All entries must be in before 18<sup>th</sup> February 2012.
- 1.2 There is no cash alternative.
- 1.3 Only one winner can be chosen randomly.
- 1.4 The creative outcome of your mouse must be your own with no visible brand markings allowed.
- 1.5 By entering this competition and/or accepting a prize, each entrant grants us permission to use his/her name, town, country, email address and picture without compensation, notification or approval for the purpose of advertising, promotion and to announce the winner. Your email address will be used for our purposes only, by signing you up to our optional opt-out newsletter. We will not pass your email address onto a 3<sup>rd</sup> party, or show it publicly in our magazine or website.
- 1.6 We reserve the right to shorten, defer, alter or cancel this competition (including without limitation the prize(s) offered) at our sole discretion in the event that our circumstances demand it, we cannot be held liable for this on any grounds whatsoever, nor can our employees or partners.

**Email us with your name, town, country and picture to: [info@indiegamesdeveloper.com](mailto:info@indiegamesdeveloper.com)**





# COMPETITIONS



**We've teamed up with Unity to provide our readers with a great competition. Unity have kindly thrown in a Unity Pro Licence (worth \$1500).**

To enter, simply answer one multiple choice question on our website at:

<http://www.indiegamesdeveloper.com/unity-competition>

**Terms:**

- 1.1 All entries must be in before 24th February 2012.
- 1.1 There can only be one winner, chosen randomly.
- 1.2 No Indie Games Developer (IGD Group) or Unity employee can enter.
- 1.3 No cash alternative.
- 1.4 You can only enter the competition once.
- 1.5 By entering this competition and/or accepting a prize, each entrant grants Unity permission to use his/her name, town, country and email address without compensation, notification or approval for the purpose of advertising, promotion and to announce the winner. Your email address will be used for Unity marketing purposes only, by signing you up to their opt-out newsletter. If you are already subscribed, select YES to the already subscribed field on submitting your entry and you will not be added twice.
- 1.6 By entering this competition and/or accepting a prize, each entrant grants Indie Games Developer Magazine (IGD Group) permission to use his/her name, town, and country without compensation, notification or approval for the purpose of advertising, promotion and to announce the winner on our website and in the next available magazine issue.
- 1.7 Indie Games Developer Magazine (IGD Group) reserves the right to shorten, defer, alter, or cancel this competition (including without limitation the prize(s) offered) at our sole discretion in the event that our circumstances demand it, we cannot be held liable for this on any grounds whatsoever, nor can our employees or partners.

## INDIE GAMES DEVELOPER

**You could win one of our Limited Edition mugs!**

Yes. That's right! These exclusive mugs are normally reserved for team members and we have 5 of them to give away.



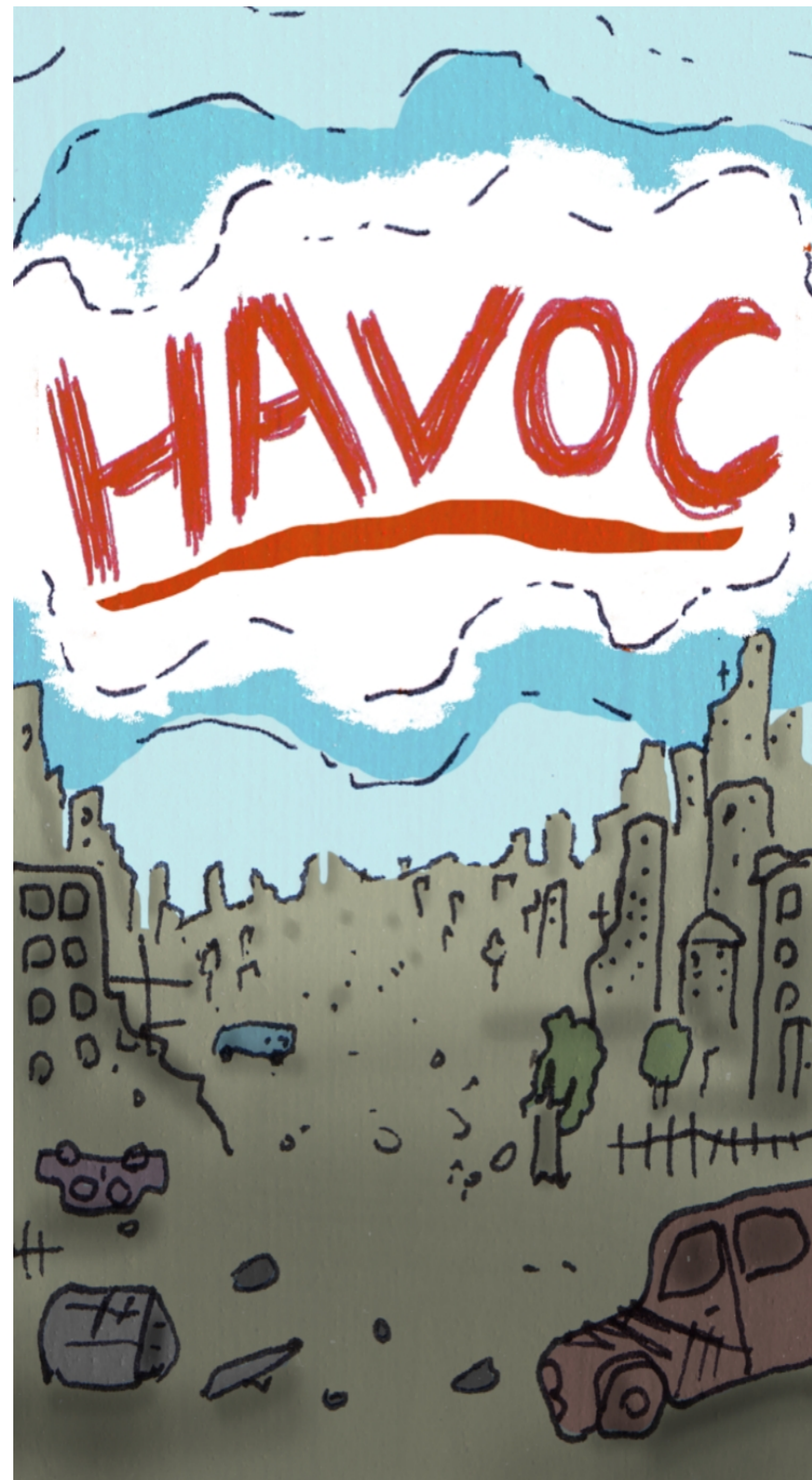
All you have to do is sign up to our very own Newsletter and we'll pick 5 email addresses randomly on the 24<sup>th</sup> of February 2012 and you could be the proud owner of an Indie Games Developer mug!

To sign up to our newsletter, visit the following:  
<http://www.indiegamesdeveloper.com/newsletter>

Would you like to win or purchase merchandise like this? We'd like to know. Drop us an email at the following address: [info@indiegamesdeveloper.com](mailto:info@indiegamesdeveloper.com)

**Terms:**

- 1.1 All sign-ups to our Newsletter must be in before the 24<sup>th</sup> of February 2012.
- 1.2 There can only be 5 winners, chosen randomly.
- 1.3 No cash alternative.
- 1.4 You can only enter the competition once.
- 1.5 No tea, coffee, hot chocolate, sugar or milk is supplied.
- 1.6 You need to buy your own biscuits.
- 1.7 By entering this competition and/or accepting a prize, each entrant grants Indie Games Developer Magazine (IGD Group) permission to use his/her name, town and country without compensation, notification or approval for the purpose of advertising, promotion and to announce the winner on our website and in the next available issue.
- 1.8 Indie Games Developer Magazine (IGD Group) reserves the right to shorten, defer, alter, or cancel this competition (including without limitation the prize(s) offered) at our sole discretion in the event that our circumstances demand it, we cannot be held liable for this on any grounds whatsoever, nor can our employees or partners.



Join us for a chat with **Aileen Bautista** the **Managing Director and CEO of Dinoroar Interactive**, an indie games studio based in **Sydney, Australia**.

[Tell us a little about your game studio.](#)

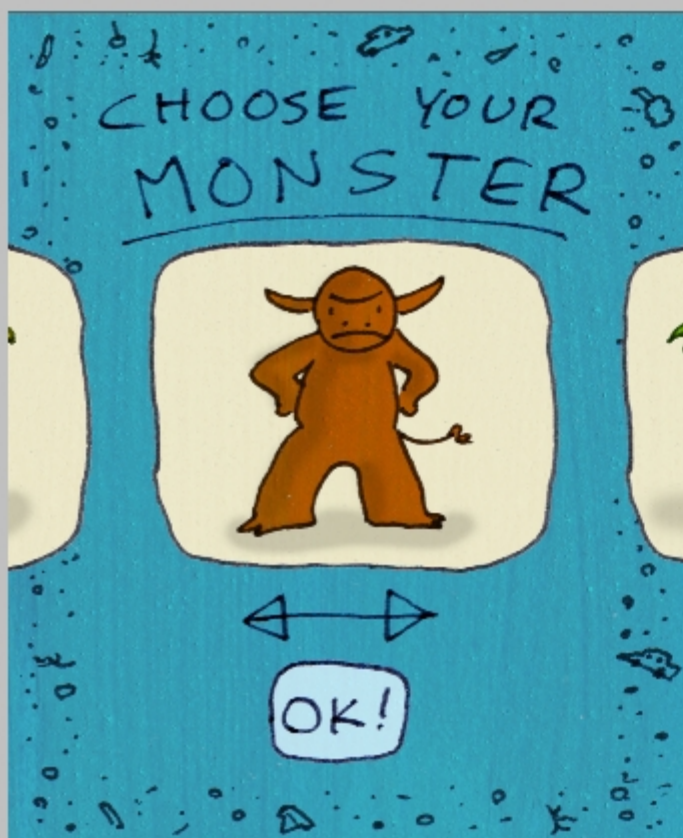
I started Dinoroar in 2010 because I wanted to create games that I wanted to play. By becoming a developer I realized that I could also share my joy with others as well. Dinoroar is only one year old but it didn't deter me from expanding the team quickly. To date, there are approximately between fifteen to twenty people working on any given campaign throughout the year.

[What challenges did you face when you first started?](#)

I think the main challenge I faced was connecting the right people and teams together. For example: one team would be technical heavy but missing an artist; or another team would be graphical heavy but missing a programmer. I had to scout or acquire talent that was suitable to enable my vision of Dinoroar's growth.

[How many staff and offices did you have when you first started?](#)

The venture started off with just myself and two other core members and then we grew as the months went by. Our model is focused on the idea that each team is in itself its own independent hub which has its own technical, graphical and marketing connection within the game that that particular team is creating.



Hazards vary from level to level, but generally there are five different types per level. They range from cars, to ghosts, to outhouses, to beach balls. Some require more hits than others to destroy them. Allow too many hazards to pass you by and its game over.

Making it to the end of the level is one thing, but racking up a nice high score is another. In order to unlock levels, the player will need to aim for a bronze, silver, or gold medal, depending on the level requirements.

In order to earn a medal you'll have to destroy most of the hazards and pick up some score multipliers along the way.

Flying rockets contain score multipliers and bonus points. Special rockets contain Minions that will fly alongside you and boost your ammo's power, meaning hazards take less hits, and you'll have more ammo to try and score a few multipliers.

The difficulty ramps up quickly in Havoc, which means you'll be proud



**What platforms did you focus on first and why?**

Our games are on 3 main platforms- iOS, Android and Facebook. I chose those three as the main platforms as I felt they had the easiest reach with the market and age group we were targeting.

**What would you do differently if you could go back and do it again?**

If I could go back in time and re-do things again, I would definitely take my time and really plan out the KPIs (key performance indicators).

**Tell us about your game.**

Our latest game "Havoc" begins with the story of a baby monster who is abducted by a mysterious flying creature. Three adult monsters are enraged by the abduction and go on a rampage that will hopefully lead to their beloved baby.

The objective of the game is to destroy all the hazards in your path and make it to the end of the level without dying. Hazards are destroyed by carefully aiming and throwing your ammo (rocks). Ammo is limited so it is essential to pick up any stray rocks littering the path.



when your score is flying up the leader boards on Open Feint!

**Tell us some "techie" stuff!**

Havoc is created for iOS and Android mobile devices. The technical features of the game are quite simple: tap and slide

We wanted to keep this to a minimum and found out through our beta testing that the less technical features the game had the better the player actually focused on the story and surroundings of the game itself which was what we needed.

We are in the midst of updating the game for better functionality, updated features etc. As yet, the expected date of the updated release is uncertain.

The game is catered for the tweens but we have found that any aged player finds the game suitable and addictive.

Havoc officially launched in October 2011 and it's still at its introductory price of 99 cents, so make sure to get it quick!





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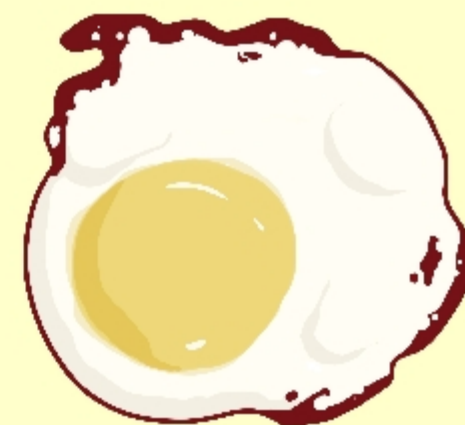
**Dave Calabrese, CEO of Cerulean Games in Colorado USA, gives us an insight into the studio and their latest developments.**

Cerulean Games started out as little more than an idea, and the desire to run a business. We had worked for other companies, but it just never felt right – we wanted to be our own bosses. I can now safely say it has been the single most difficult undertaking that any of us have ever attempted. I'm pretty sure scaling a sheer-cliff of obsidian with nothing more than our bare hands and a hyperactive yet helpful kitten would have been many, many times easier. Funding is practically non-existent right now, and unless you have already published a high-grossing title, clients won't want to hire your studio. But that wasn't enough to stop us. We are very, very determined (plus we all have a little German in us, so, also very stubborn). We opted to put ourselves out there as an iOS development studio, as it is the least expensive to develop games on that platform. In a little under a year we had both iOS and PC/Mac development contracts, and went on to produce Power Rangers Samurai SMASH! For the iPhone, Big Bible Town for PC / Mac, along with a handful of other projects. The team started out with just one person [Dave Calabrese] and then expanded to 7 individuals, all working hard from their individual home-offices.

Tic-Tac-Bacon originated as an experiment in what it takes to publish iOS games. We actually did produce and distribute a game called Tic-Tac-Bacon on the iPhone a few years back. Only took about 45 minutes to develop the game, start to finish, using the iTorque2D game engine. What we did not anticipate, was people actually played it! The game has extremely simple AI, no glamour, and is as basic as you can get – but people played it, and even said what they would like to see in the game. Years later, in 2011, the time came for us to figure out a new IP project to help develop our company. We decided to go back to Tic-Tac-Bacon – only no longer would it be this very basic game.

Instead, we wanted an online social multiplayer game. Being fans of Words with Friends, we decided to go with a game that could be played on nearly any mobile platform, including Facebook, could be spread across the internet to many different social networks, would include multiple game modes and game pieces, and would truly become *the* next social game.

What we have today is more than we could have dreamed of for this game. Tic-Tac-Bacon ships with a number of game modes, powerups and game pieces, and allows more to be purchased from the Bacon Shop. Take on your friends in Multigrid – a 3x3 grid where each space is a tic-tac-toe game. Show them whose boss in Tic-Tac-Toe Xtreme – a 9x9 grid where players match rows of three. Baconator has rules similar to the classic Ataxx, and of course there is the classic game itself, Tic-Tac-Toe. Want something a bit more extreme? Try Bacon Domination (like Risk), Bac-Go, Baconship, or many more. Show your uniqueness by using one of the over 20 different game pieces in the game, and give yourself the advantage by playing a powerup such as the Teleporting Spatula, Maple Syrup or Toast of Time. But Tic-Tac-Bacon is not just Tic-Tac-Bacon. To support the online play, we needed to develop a new system. I would like to introduce everyone to Nimbus, our cloud gaming platform. Nimbus is not another online service. While we knew we needed a server system to manage the game, we had a number of stipulations that we were adhering to. For one, it should be something that is generally invisible to players – they shouldn't have to sign up for it, and manage their account, or anything of the sort. Everyone already has GameCenter accounts, Facebook accounts, OpenFeint accounts, Google+ accounts and so-forth. Another account will just be annoying. Our next stipulation is it should be something we can continue to use for multiple games. If it only works for Tic-Tac-Bacon, it would not be worth the development effort. And finally, it should be something that we can expand and even bring into the real world.



With Nimbus in its final development phase, I am pleased to say we have met those goals. Firstly, you do not create a Nimbus account. Instead, you sync your existing networks. Like in any game that supports Facebook or GameCenter or other services, the dialogue opens and you can sign in – only with Tic-Tac-Bacon and other Nimbus supported games, you access the login dialogues through the Nimbus Sync Page. As you login to each account, the Nimbus server will automatically set up a secure Nimbus account for you, and it will use your secure and approved access IDs from the different networks to identify you. Because Nimbus requires you to have connected with the services, another user cannot use your login and steal your data. Infact, Nimbus doesn't even store your data – all it knows is your user ID for each service, which is public information. This keeps the server secure, locked to you as a user, and in the small chance data does leak – all anybody will learn about you is what achievements you have earned and your gameplay progress in Nimbus titles. The concept of syncing your existing accounts with Nimbus also goes one step further – when you earn Achievements or score on Leaderboards, that data is propagated between all services. Meaning, when you earn that awesome achievement while playing a Nimbus title on your iPhone, you will earn that achievement in GameCenter, and Facebook, and Google+, and any other service you have synched with. If you start playing a game on one platform, you can continue it on any other, as the save games are stored on the Nimbus servers. Players are no longer tied-down to just one device, and no longer need to have the fear of losing their progress, and no longer need to have the annoyance of earning an achievement, but only having that achievement on one service.

Next, is our capability to use the service for multiple games. We support this through your unique Nimbus account, which again, you don't have to do anything to create – the server handles all of that for you when you sync your data. So once you sync with Facebook in Tic-Tac-Bacon, when you play Fullboogie Spacewar and sync with Facebook, Nimbus will recognize you and your account details. We take this beyond just an account recognition however. Our games talk to each other – so if you earn an achievement in Tic-Tac-Bacon, that might reward you with a hidden weapon in Fullboogie Spacewar. This also gives us a huge marketing potential in offering Nimbus integration into games that we develop for our clients. Want to have your game on a network of multi-platform, multi-service games, which already has an established userbase, who will want to play your game because they will get bonuses in the current Nimbus supported titles they play? We can do that.

Finally, we have real-world integration. This comes in the form of Badges. Badges are somewhat similar to Stickers that you earn in GetGlue, or the long-gone rewards you used to be able to earn through Gowalla. Badges are like Achievements that exist beyond the game.

You can earn a special Badge for being in the beta-testing group for Tic-Tac-Bacon, and all other players can then see the Badge you have earned. But that's not the only place you can earn badges – if you attend the sci-fi convention GalaxyFest in Colorado Springs in 2012, you will have the opportunity to earn Nimbus Badges by attending panels, visiting booths, and completing certain tasks at the convention. We award these with QR Codes. And these badges aren't just for show – when you earn the Zombie Badge at GalaxyFest, you will unlock the Zombie Fingers or Zombie Eyeball gamepiece in Tic-Tac-Bacon.

What we have created is an original approach to online gaming that works hard to offer numerous potentials to our games, to our client's games, to new partners such as convention hosts, and does all this while keeping the player comfortable.

Look forward to playing the first Nimbus powered games in February, 2012. And if you have a game in production that you feel would be benefitted by Nimbus, contact us! We are looking for early-adopters who want to expand the Nimbus platform to new titles, even if your title is on networks that Nimbus does not currently support. We intend to expand Nimbus to support as much as possible.

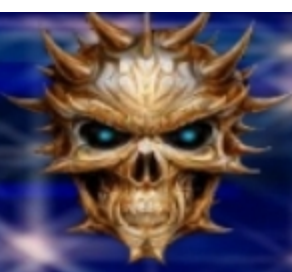
I believe this all is a testament to the power of the Cerulean Games team. We have been financing ourselves with the pennies in our back-pockets and income from client projects, however we have worked with multiple highly recognized brands, and have been able to produce an exciting and original solution for games - Nimbus. If you want to be an investor and are as excited as we are about the future of Cerulean Games, give us a buzz – we're looking for corporate funding, and have an amazing business plan with lots of shiny numbers to back up our plans. You might just be what helps to get us out of our homes and into a real office.

Tic-Tac-Bacon is being developed in the Unity game engine, and is targeted to release on a series of platforms. We will be initially releasing on iOS, Android and Facebook. Following these we will be expanding to Google+, and will also release standalone Windows and OSX builds. From there we plan to expand the game's exposure on social networks and want to launch on IMVU and more. All of these platforms will support Nimbus, so players will never be left in the cold.





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# EVENTS DIARY

## January 2012

17th - 18th January - Cloud Gaming Europe - Hilton London, Paddington, London, UK

21st - 22nd January - Game Design Expo - Vancouver International Film Centre, Vancouver, Canada

26th - 28th January - Macworld Conference and Expo - Moscone Convention Center, San Francisco, CA, USA

27th - 29th January - Global Game Jam - various locations - *check the website for details*

## February 2012

2nd - 6th February - Taipei Game Show - Taipei World Trade Center, Taipei, Taiwan

4th February - Carolina Games Summit - Wayne Community College in Goldsboro, N.C. USA

7th - 9th February - Casual Connect Europe - Congress Center Hamburg, Hamburg, Germany

8th - 10th February - D.I.C.E. Summit 2012 - Red Rock Resort, Las Vegas, USA

9th February - Virtual Community Summit - Royal Institution of GB, London, UK

15th - 19th February - GEEK 2012 - Margate, Kent, UK

21st - 23rd February - Gaming Executive Summit LatAm 2012 - Marriott - Panama City

22nd February - Test Fest 2012 - Metropole Hotel, Brighton, UK

22nd February - Sociality Rocks - Digital October Center, Moscow, Russia

## March 2012

5th - 9th March - GDC 2012 - San Francisco, US

6th - 10th March - CeBIT - Hanover Fairground, Hanover, Germany

28th March - Free 2 Play Summit - London, UK  
April 2012

4th April - LAUNCH: Meet the Games Press & App Tech Media - Birmingham Science Park Aston, Birmingham, UK

11th - 15th April - Gadget Show Live 2012 - Birmingham NEC, UK

## May 2012

23rd - 25th May - Nordic Game 2012 - Malmö, Sweden

25th - 27th May - Forge - Hyatt Regency/Lexington Center, Lexington, Kentucky, USA

29th May - 1st June - Foundations of Digital Games Conference - Raleigh, North Carolina, USA

## June 2012

5th - 7th June - E3 Expo - LA Convention Center, Los Angeles, California, USA

27th - 28th June - GameHorizon Conference - The Sage Gateshead, Gateshead Quays, UK

## July 2012

10th - 12th July - Develop 2012 - Hilton Brighton Metropole, UK

10th - 12th July - World Gaming Executive Summit 2012 - W Hotel - Barcelona, Spain

## August 2012

9th - 10th August - Edinburgh Interactive - Edinburgh, UK

Events and dates may be subject to change. See event owners website for more information.

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