

Dear, **INDIEGAMES**

THE DIG

ISSUE #10

**INDEPENDANT ZINES, SOUNDS YOU'VE
NEVER HEARD OF, AND A COMMUNITY
YOU CAN BE A PART OF. THAT'S MUSIC**

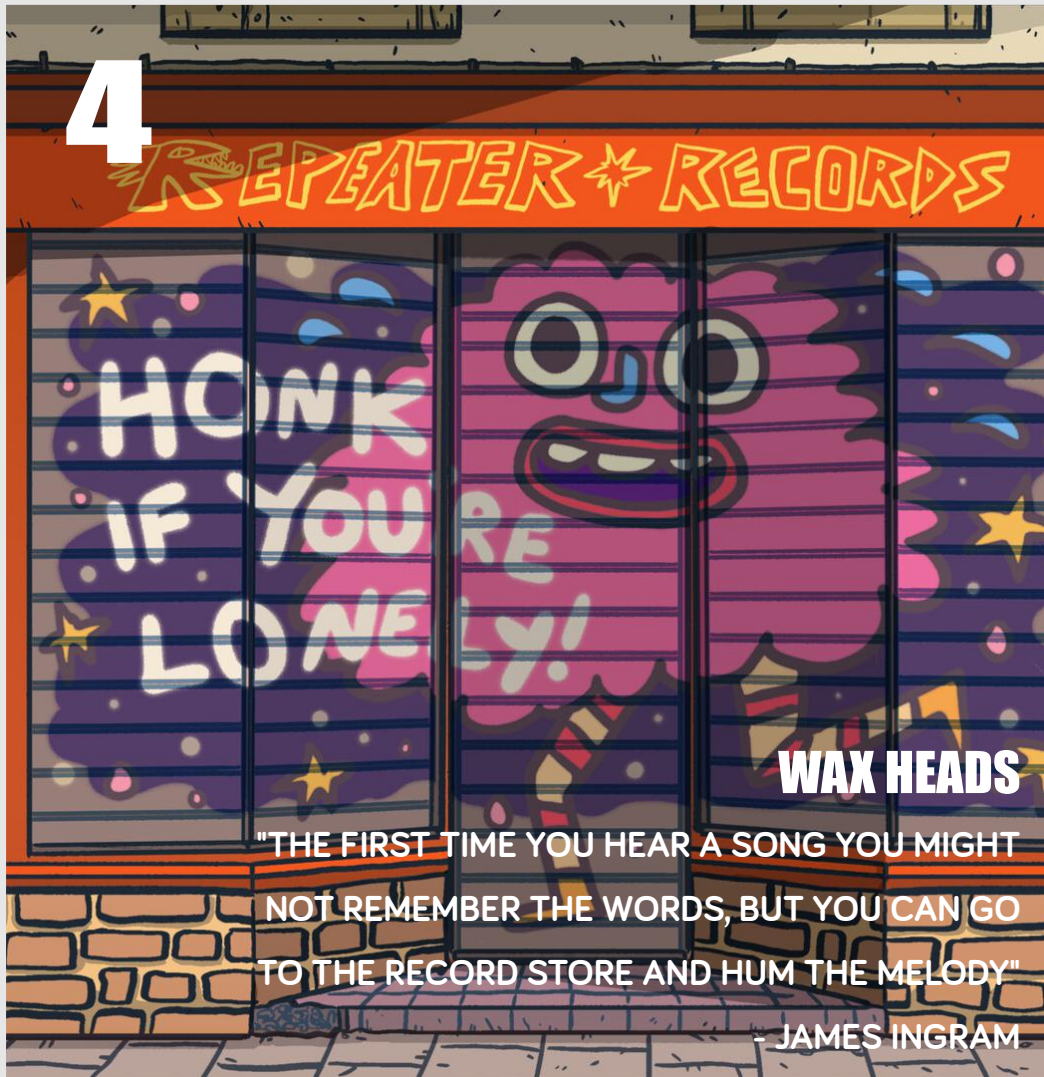
- *WAX HEADS BY PATATTIE GAMES*





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- JAMES INGRAM

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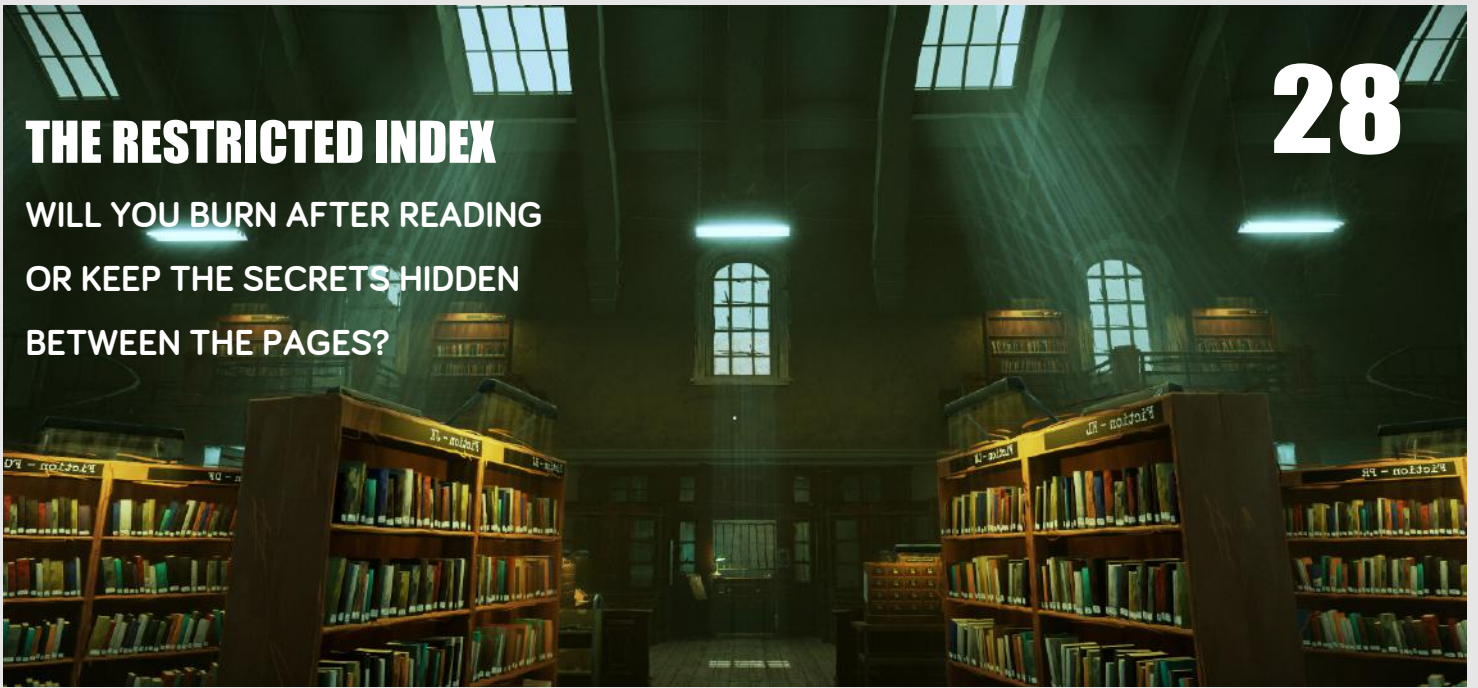
REMOTE CONTROL

NEVER THROW YOUR LIFE AWAY FOR SOME RESEARCH, NO MATTER HOW IMPORTANT... WE HAVE PROXIES FOR THAT.

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WAX HEADS

"The first time you hear a song you might not remember the words, but you can go to the record store and hum the melody" - James Ingram

Developer: Patattie Games

Publisher: Curve Games

On: PC, Linux, XSX|S, PS5, and Switch





@WANDERINGPOKO: Let's kick off with some introductions. Can you introduce yourselves and tell us a bit about Wax Heads?

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@ROTHIOTOME: Sure, I can start, I'm half of Pattatie Games, we are the studio developing Wax Heads. I am the Creative Technical Director, so I do all the programming, SFX, and design, and my dev partner Murray Somerwolff..



61 38

@PATATTIEMURRAY: Ye, I'm Murray Somerwolff, I am the Creative Director, so, I do the art, design, writing, and just to say we are a two person studio but we did have contractors help us, a team of collaborators who helped us make this game as well. There was eight of us in total, and the game is a cosy punk puzzle narrative record store game where you recommend the right record to the right customer.



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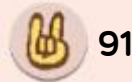


@WANDERINGPOKO: I have just played Dead Pets a few weeks ago, which you've worked on, Murray, is this the sort of music or scene you enjoy being in?



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@PATATTIEMURRAY: Absolutely, I used to play in punk bands, you know, I was a metal kid in my teen years and discovered bands like The Replacements, Fugazi, Minutemen, etc. It's just something where I have an identity with it and there is a community in it and I think its not, its not like I'm driven by it and it's the only thing I've been working, but touching the community is there and it's an important aspect, I think from that DIY mentality, it seems to create a space which even though the music isn't to everyone's taste, it can create a warmth and that kind of you know approachable to people to be like, 'hey, you can be part of this too'. Like, anyone can pick up a guitar, strum it and make a noise.



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@ROTHIOTOME: It's funny because I'm not a lot into music, I really love silence, you know,. I enjoy silence, So that feeling of people really invested into music that is, like this is the OST of my life. These are the moments related to those specific tracks, I don't have that But it's cool because I appreciate that I really like seeing and feeling what Murray is putting into the game, you know. And I am living proof that you don't have to be a music connoisseur, like an expert in music to enjoy the game, because I really enjoy the game. I like all the parts of the community and relationship between the people and working in retail and treating different kinds of people that have bled into the game. So, yeah.



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PAUL FASHANU ASKS

shona morgan
(writer of blister zone and walking the the cow)

WHO ARE THE HOTTEST LOCAL BANDS RIGHT NOW?

- 1) **girl junk**
(those girls are great!)
- 2) **BAD TOES**
(Loud, bratty and a lot of fun live!)
- 3) **POGO stick**
(terrific new single)
- 4) **Agony Aunt**
(those girls are great!)
- 5) **Da knees**
(... you've sold their dyes)

WHAT ARE YOU WEARING?

W/ SHONA MORGAN SUZIE'S SPIDER HAIR WAX

NEON TOAD LEATHER JACKET

70 DEER FISH NET STOCKINGS

FIONA MCLEAR EARRINGS

VINTAGE SECOND HAND NYLON DRESS

KILL PONY PULL UP SOCKS

Ego, Sunny Side Up

The enemy within
Jarhead

Davey B

NIA & PIXELS

WAX HEADS ESSENTIAL



@WANDERINGPOKO: I think community is probably one of my favourite parts of playing the demo, and the general vibe of, it's not treated like a business sim, it's a community, recommending stuff, and finding out the gossip. What made you decide to go that route in the game, focusing on community and narrative



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@PATATTIEMURRAY: The thing is, and I'm really happy you've said that, because that is really what we have tried to do. I think the whole place for this first began with loving music, and loving bands. And even though, okay, Rothio, you're saying you don't like music, but we're passionate about things, and we're really into sharing that passion, and I think that's where you make connections with people, because when you share something with someone or share an experience together, that community aspect, that is what we really wanted to drive into, that was the core experience we wanted Wax Heads to feel. It didn't matter how many records you sell, or how much money you make. The ideas, for me, it was more fascinating when you go into a record store and someone's like 'I lost someone dear to me, and we had this album which meant a lot to us.' So, that's got a story to it. It's got something which makes you think how beautiful and sad, I'd love to listen to that to see how you connect that way. The same when you play a song, which, you know, everyone's got that song, when you're a teenager, and it's a summer day, you're in the car, blasting a song, and it feels like you can take on the world. I'm really into that sense of things that tie us together, and I think that's what we wanted Wax Heads to be. A place which anyone can go to and feel like they've got a story to tell or something to be a part of.



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@PATATTIEMURRAY: Yeah, well, I guess more specifically, I used to live in London, so there are definitely some record stores. I lived in East London, so, the Flashback Records, there was Rough Trades, and then in Copenhagen... oh no, I forgot, there's a really, really cool record store there. And even in Nottingham, there are a couple there I like to go. In terms of movies, there's like, quite a few. You know, obviously High Fidelity, and then Scott Pilgrim in particular the art style, was a huge influence on us. That chunky dynamic, you know, kind of blocky art style was something which felt really like, a perfect fit for what the tone of what we wanted Wax Heads to feel like. Oh yeah, actually, let me just rule these off quickly; The Punk Singer, a Kathleen Hanna documentary; Dig! Which is the documentary with Brian Johnson Massacre, and what's the other band in that? It's about two bands and I always remember Brian Johnson Massacre - Dandy Warhols, it's a good documentary; and American Movie, which is a movie about these guys who are trying to make this horror documentary. A lot of these films, especially that one, it's about community and how this whole town come together to try and make this horror film for this guy who's just got this deluded idea but he's passionate and he's driven to make this film. So, in a lot of those things, they're not maybe one to one, but it's all in there and kind of influential.



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@WANDERINGPOKO: For our final question, have you got a favourite character in the game?



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@PATATTIEMURRAY: You go first [to Rothio]



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@ROTHIOTOME: I have to think [laughs]



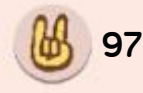
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@PATATTIEMURRAY: I think you'll pick the one I'm gonna say.



@ROTHIOTOME: Go ahead with your favourite choice, it's okay.



@PATATTIEMURRAY: I'm gonna go and say Billy – Billy is like, this customer who comes in. He's a trans male and he's in this band called Bad Toes, I love the band, it's one of the first bands I invented for the game. I just love that he has this cool attitude, talking about being in a band, and all the struggles of like, trying to make it. You know, they have an album coming out, he says 'oh the record label wouldn't even give us our own record' and he's kind of jaded. There's something about Billy. Whenever I've got Billy in these, I use him a lot in designs for promo stuff, because I just like the way he looks. So, yeah.



@ROTHIOTOME: I don't know if you think it's the one I was gonna tell, but lately I grew a lot of appreciation for Tee.



 288  99

@PATATTIEMURRAY: Oohh okay, yeah.



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@ROTHIOTOME: Yeah, it's surprising, right? The very first times I played, I didn't love the personality, you know, because it's like a little bit cold, like more, let's say Gen Z attitude, you know. But with time she really grew on me. It's someone really confident in their tastes and how they behave, etc, that it's almost a little bit inspiring, even if it's not the kind of personality I have. But I really like her and I think that I want to be a little bit more like her in my daily life. So yeah.



 287  228  574





@WANDERINGPOKO: Thank you for the lovely interview. It was great getting to know you both and see the passion behind the Wax Heads



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The logo for 'KULONIKU Bowl Up!' features the word 'KULONIKU' in a large, white, stylized font with a thick dark red outline. The letter 'O' is replaced by a red bowling ball with two red bowling pins. Below 'KULONIKU', the words 'Bowl Up!' are written in a smaller, yellow, rounded font with a dark red outline.

KULONIKU Bowl Up!



KULONIKU: BOWL UP! IS OUT NOW ON PC AND MAC



CLICK THE POSTER FOR THE LAUNCH TRAILER



UK GAMES FUND

Year after year, I see passionate developers at the Tranzfuser booths. Developers who have been given opportunities and funding to continue doing what they love, while creating amazing experiences for us and boosting the games industry in the UK. This year, I decided to investigate it further and reached out to Tranzfuser with a few questions to inform us how people can benefit from their funding and business guidance.

With grants of £20,000 available for own-ip development, a pathway offering a structured programme of professional support, and a direct link to the [Prototype Fund](#), the Starter Fund is the perfect route into the UK Games Fund for graduate, very early stage and solo developers.

Fresh Start Pathway



- ✓ New to self-enterprise with some prior industry experience, or within three years of graduating if coming from university.
- ✓ New to professional network-building or with few industry contacts. No or little management experience.
- ✓ Pitch and business development support needed with goal of securing Prototype Fund grant, post-Starter Fund.
- ✓ Commitment to actively engage in support programme and be able to articulate benefits, with a strong focus on audience development.

Head Start Pathway



- ✓ Early-stage studio with hands-on commercial games development experience and the beginnings of an established professional network.
- ✓ Market validation and audience development to be worked on during the Starter Fund.
- ✓ Confidence in ability to undertake work during the Starter Fund without our pitch and business development support.
- ✓ Able to pitch to Prototype Fund upon conclusion of Starter Fund, with market knowledge and plans in place for building an audience.

The Starter Fund applications are open right now, with a submission deadline of 1st June. [Click here](#) to find out more information about the structured programme of support you can get alongside grant funding.

Tranzfuser has been a name that I've heard around the indie game scene for a long time. Can you tell us how you will evolve with the UK Games Fund? And how important is this for you and for the UK Games industry to develop and support?

The Starter Fund includes elements of Tranzfuser in that we offer the new Fresh Start Pathway for university graduate games development companies, giving them access to larger funding grants as well as dedicated programme support. Since launching Tranzfuser in 2016, the university and enterprise support system across the UK has continued to grow and flourish in providing much-needed bases of business growth programmes to graduate companies. In our new funding set-up, we have been able to expand our funding offering to build upon our learning from running Tranzfuser for a decade, and in doing so, best meet the needs of the UK's very early-stage game development ecosystem.

The Tranzfuser-funded developers I was fortunate to interview at the London Games Festival all praised your support, but most importantly, they praised the business training. Going beyond funding, you enrol them in the Game Biz Academy, where they learn to create a business plan, register the studio, and keep the company running without fizzling out. I love this, as many forget how important the business side of development is. Can you expand on this for our readers and potential applicants?

The Games Biz Academy draws on the unrivalled resources the UK Games Fund has by way of our hands-on games development expertise - the community of funded companies. With more than 400 projects now forming part of the portfolio, funded companies have contributed to our suite of GBA resources designed with the graduate business growth mindset. In creating this dedicated suite of resources, building upon our materials year in, year out, the GBA continues to grow and evolve to meet the needs of the very early-stage studios we work with.

I also see many mentions of DunDev and Protoplay. Are all these parts of the journey that applicants can look forward to?

Those selected to take part in the Starter Fund 2026 will be informed about events and important milestones soon. Check back on the website soon!

For my final question, do you have any words of encouragement for all the future developers who are unsure about applying for the Starter Fund?

First, do not rush! The wonderful thing about the UK's games development industry is that it continues to grow and evolve, as does the market and the communities we work with. The UK Games Fund has announced funding for the next three years, so this is not a 'one-and-done' opportunity. The Starter Fund is a fantastic opportunity to kick start your business should you be eligible and selected, but it's not the end of the road if you miss a deadline or are as yet ineligible. Read through the guidance, think about how (if) you, your team, your business and your project can benefit from what is required and take your time in getting things right.





BRINE BY STUDIO WHALEFALL INTERVIEW

BRINE

Songecraftian Horrors and Cornish Pride

Developer/Publisher: Studio Whalefall

On: Windows and Linux

Wandering Poko: Thank you for interviewing for the game BRINE. I love the art style, as you've heard from hundreds today, and I was also drawn to the Cornish Mythology. Before we get into that, can you introduce yourself and tell us a bit about the game?

Harry (Studio Whalefall): So, I'm Harry. I'm the level designer on BRINE. We are all quite T-shaped developers. So, as much as I'm a level designer, I have roles across all the game development, as do all the other team members. However, I do focus on the kind of spacing of the levels, trying to get that look of actually being in a Cornish Town. At the core, we're still trying to make a fun Boomer-Shooter that anyone can play. So, not only for the Cornish, but for the world - hopefully.

Wandering Poko: Excellent! The world needs more Cornish. Now, while we were talking, I felt a lot of passion for the Cornish town, and you even put a local pub into the game?

Harry (Studio Whalefall): Yeah, oh yeah - so it's our local pub in Falmouth. It's the Chain Locker. We have had to parody it; it's called the Anchor Point. But yeah, we had a chat with the pub, and they love the idea. Had a chat with a couple of other local businesses, because ultimately, this is a love letter to both Cornwall and Boomer-Shooters. So we wanted to kind of connect with the local businesses and support them, because you know, they've supported us - the late-night work sessions, the Uber Eats from all these nice restaurants. We want to give back to them as they did to us, and really just appreciate the town and the culture.



Wandering Poko: So we can expect Easter Eggs?

Harry (Studio Whalefall): Oh yeah, many, many, many Easter Eggs. I mean, we've been chatting with a local brewery called Verdant – super nice people, and their seafood bar is where level one is located. They ended up finding us on Instagram, and they immediately contacted us, being like, "Please, please, can we be included?" Of course, we said yes. We're not gonna say no to that. Had a lovely chat with them. They're gonna be providing us with an event space for our release party sometime next year. I believe that's when we're planning on a release. It kind of depends on development funding. What happens at the moment, we're progressing through the levels. We've got level one playable on our itch.io page and a Steam demo coming soon. For anyone who wants to wishlist and keep up to date, the Steam page is up right now.

Wandering Poko: BRINE is a Boomer-Shooter Retro FPS filled with Lovecraftian elements. Can you tell us more about this world?

Harry (Studio Whalefall): So, you wake up, you're a disgruntled fisherman, and your hometown has been taken over by these mutilated fish people. We've kind of taken that Lovecraft inspiration from, I believe, Shadow over Innsmouth. For all these fish creatures, we have a little bit of an in-team word called SpongeCraftian. We make the enemies quite cartoonishly funky; they're quite quirky in themselves; they all have a bit of a personality to them. It's been quite nice seeing the community kind of connect with these characters. We also had dev names for them; we weren't supposed to, so it was very much within the team. Everyone knows these characters as Greg, you know, or Brian, it's like, these names have stuck, we can't get rid of them.

It's quite beautiful to see the connection between the Cornish community and the outside. It's been really nice to actually see people appreciate Cornwall being recognised because it's so far away from everything else. A lot of people seem to forget about the southwest, but it's such a lovely part of the UK, and I feel like it deserves recognition for its amazing history. All we want to do is share that with the rest of the world.





BRINE BY STUDIO WHALEFALL INTERVIEW

Wandering Poko: A lot of what Studio Whalefall achieved in the past year can be thanks to the funding from Tranzfuser. Can you tell us about the team's journey and how that has helped?

Harry (Studio Whalefall): We graduated last year, and this was our third-year project. That summer, we applied for Tranzfuser and managed to get in. So, we were then doing all of their online lectures throughout the summer, which included helping us set up the company and incorporate, making sure that we don't fizzle out, and our future plans for how to keep the company running. We had an event in Dundee at the end of the year. Lovely time – met some really interesting and really cool people in the industry, and then we got the funding. We've been working with that funding for the past couple of months. It's sadly ended – as you know, money eventually runs out – so we're just currently self-publishing at the moment, seeing what the options are and still making the game. The support from Tranzfuser has been incredible, and it's really set us up to just continue working on the game for now.

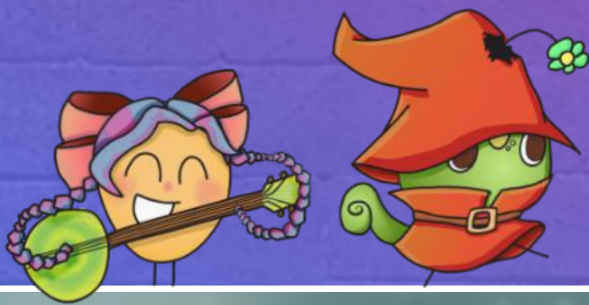
Wandering Poko: Last question, have you got a favourite level that you've worked on so far?

Harry (Studio Whalefall): Well, I'm working on a level at the moment that is going to be where we start to drop more of the lore of the game. It's going to be a parody of the Cornish Maritime Museum. Big, big museum, all talking about – well, boat history, Cornish history, marine history – this is where we're going to start dropping the lore of why the fish people are here, why there's a big obelisk in the background that has a blue aura, and yeah, why the fisherman is trying to protect his home country.

The lore is very much going to be drip-fed to the players. You have to be an explorer to kind of understand it. It's not the main focus of the game, but people who look for it will find it. That level is going to be a mix of big, wide-open spaces and a lot of interiors. You initially come up from the sea and enter this big courtyard surrounded by buildings, which you can explore. Then the finale is going through the museum, where you get to see all these exhibitions and experience, many, many more drops, and funny little moments. We like to add as much interactivity as we can, to really accommodate both the players who just want to rampage through the levels, just kill all the enemies, and also the players who just want to explore, find all the nooks and crannies in the levels, and really understand the game and the area that we're based on.







MUSEFUL BY NOSTALGICAT INTERVIEW

MUSEFUL

A paint by emotions adventure through The Canvas, where every step brings out your true colours.

Developer/ Publisher: Nostalgicat **On:** Windows

Alec Minter: Yeah, my name is Alec Minter. I am the team lead, programmer, and writer for Museful. It's a colour-fueled 2D metroidvania set in a world called The Canvas. You'll be exploring the game with your companion, Lucy, and discovering the connection between colour and emotion.

Wandering Poko: I love the theme. Can you tell us what led the team to explore emotions and colour in games? What inspired you all?

Alec Minter: We had a few pieces of inspiration. There's the game *Gris*, which really delves deep into a single character's emotional journey within herself. There was also a book called *The Lightbringer* series, which explored colour as a method of magic, and it had a small tie-in with emotion as well. We wanted to break away a bit from the standard fantasy magic systems. That's when we started theming all our abilities and the worldbuilding around different colours. The emotional side of it, we felt it was a really good way to make the narrative and the dialogue system branch out, without leaning so much on – oh, did you pick dialogue option A or B? It's more about which worlds you explore first, and which colours you release back into The Canvas. So, every time you play the game, you can release colours in a different order, and then your interactions with all the characters are going to change based on that.



Wandering Poko: So the game is quite non-linear, depending on which emotions you free first?

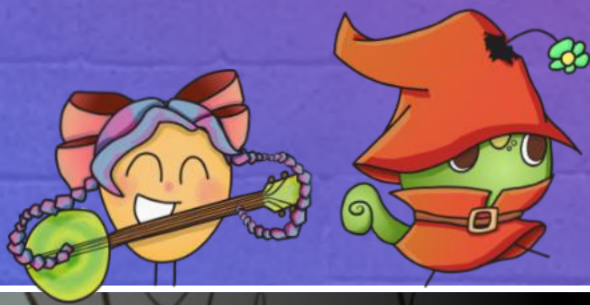
Alec Minter: Yeah, yeah, for some characters you'll discover they are limited to a single emotion because of a certain colour trapped inside them. A character we're working on at the moment is Kai, who embodies yellow, representing "joy" in Museful. Kai is unable to experience anything but joy, and that kind of drives them a bit crazy because, you know, they've gone through some difficult stuff, but they can't release that sadness or anger that they might have trapped somewhere. They're kind of forced to smile the whole time – yeah, kind of a disturbing concept. But the sooner you can get them to unseal yellow and start feeling other things, I think it's quite interesting to write characters who are feeling things for the first time and share that experience.



Wandering Poko: That's an interesting mix of colour and emotion. Earlier, when we were talking, you mentioned that colour also affects enemies?

Alec Minter: Yeah, so these enemies are called Nomochromes, it's an anagram for monochrome – funnily enough. So the world and these creatures are all black and white, but as the player moves through levels and uses the paint gun that you have, you can colour in the Canvas. Nomochromes will try to seek out and eat that colour, and once they've had enough, they'll transform. So one enemy we have is like a bookworm enemy. They start as a Nomochrome larva, and after they've eaten enough colour, they'll grow a big tuft of hair, some glasses, and they'll just keep talking about their favourite book, spewing yellow paint at you. It's kind of fun having these differently themed enemies for each zone.

MUSEFUL BY NOSTALGICAT INTERVIEW



Wandering Poko: Nostalgicat was funded by the Tranzfuser program and also attended DunDev. Can you tell us about that journey and how that has helped?

Alec Minter: Yeah, so, we – me and my co-founder, Tony – we finished our Master's in Games Development, and we tried applying for jobs. It's a very busy industry, and things come and go, but we realised quite quickly that we always knew we wanted to try and go indie, so that's what we did. We heard about Tranzfuser through some friends at uni, and saw it as a really good opportunity. We locked in, made the application as convincing as possible, and we were fortunate enough to be selected. That gave us a good kickstart. They helped us treat it seriously from the get-go and set up our company, which enabled us to go to these events like New Game Plus. Also, we were at GDLX and Protoplay in Dundee. Being able to interact with other developers, players, and getting that side of the journey earlier on – feels incredible. It's really motivating and makes us want to just keep developing and keep playtesting.

Wandering Poko: A fun final question, have you got a favourite character in the game?

Alec Minter: See, I do the writing for the game, and the world-building is really fun. I try to treat all the characters equally, and they kind of go through phases – like, I'll really enjoy working on one character for a bit, and then I'll pivot and focus on a new character.

I think... I think I'm gonna have to go with Lucy though, cause I really love her design. Actually, originally, the game did have a bit of a music theme going on with it, and that's why she has this bubble guitar instrument with her. Now, she has her own theme song – and I love music, I love guitar – all these things make me a bit biased. She's also your main companion throughout the game, so I really hope players can enjoy working with her, and she doesn't become this, like, nagging NPC you wish would quit following you. So, yeah, I'd have to go with Lucy.



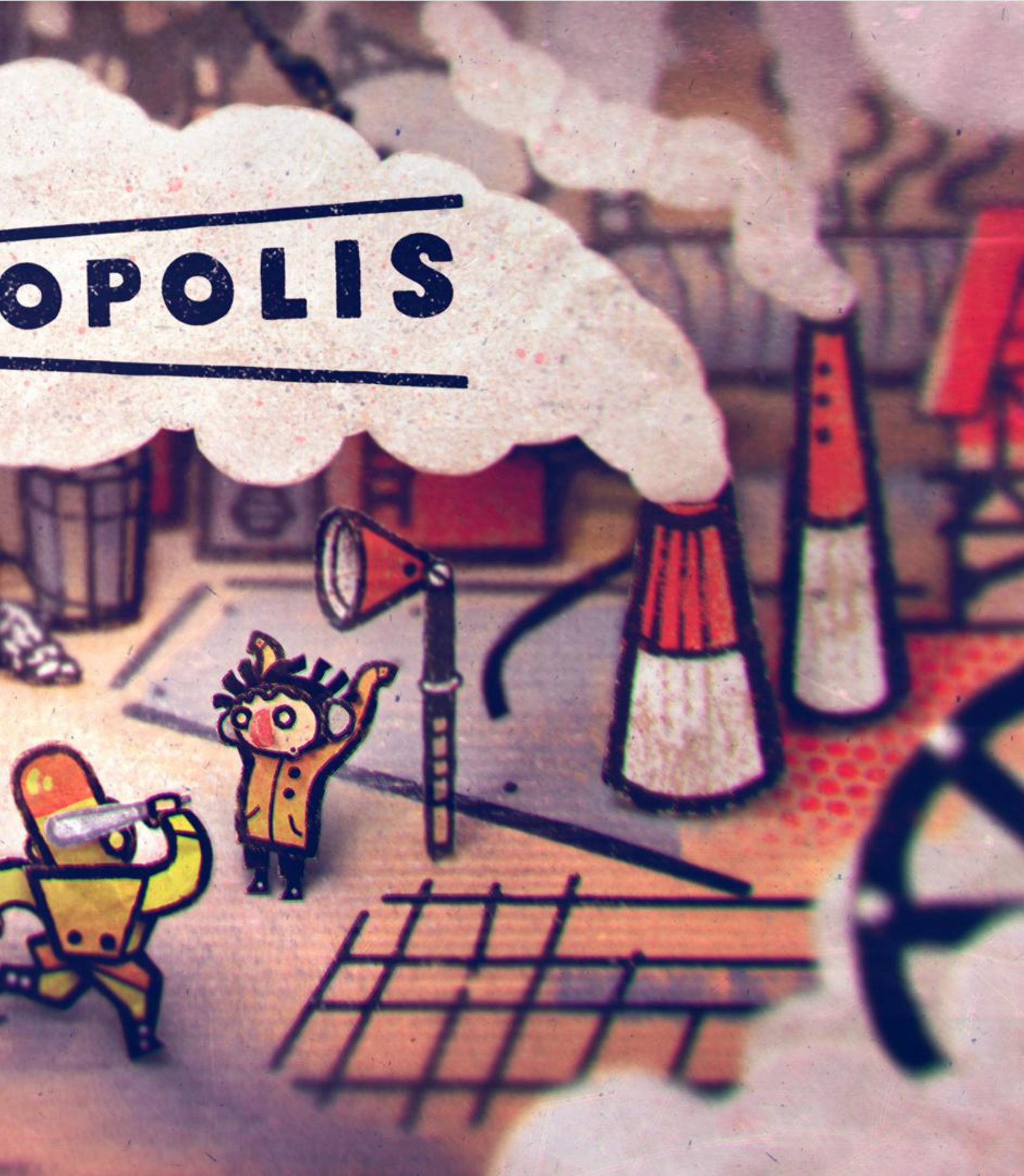
Wandering Poko: Thank you so much for the interview. I'll be looking forward to the full game on release.





**PHONOPOLIS COMING TO WINDOWS AND MAC
ON THE 20TH MAY 2026**

OPOLIS



CLICK THE POSTER FOR THE LAUNCH TRAILER

THE RESTRICTED INDEX



WILL YOU BURN AFTER READING OR KEEP THE SECRETS HIDDEN BETWEEN THE PAGES?

Developer/Publisher: Ursa Minor

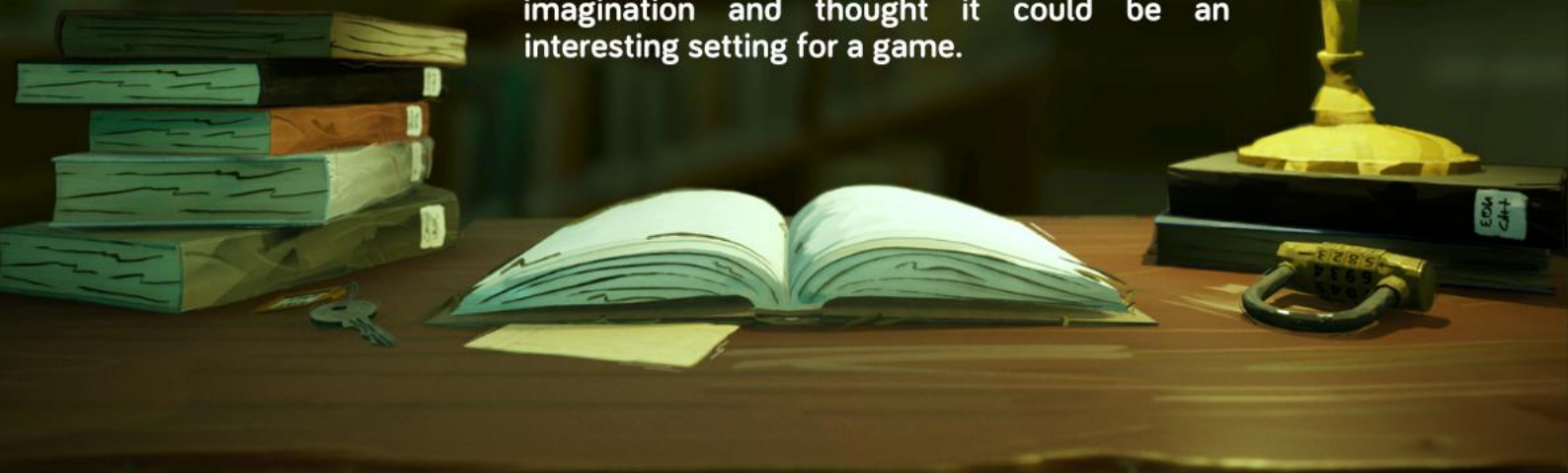
On: PC

Wandering Poko: Thank you for the interview. I had a lot of fun playing the game, exploring it, and seeing all the different puzzles and the breadcrumbs leading us to bookmarks. Before we get into the game, can you introduce yourself and tell me a little bit about The Restricted Index?

Joel Green: My name is Joel Green. I worked in the film visual effects industry for 20 years, and this is my first video game. It's called The Restricted Index, it's a first-person puzzle-narrative game set in a dystopian Britain. You take on the role of the last librarian in a heavily censored society. You have to solve mini-deduction puzzles to identify and locate books for the library's patrons while uncovering the mystery of the world and the secrets of the library.

Wandering Poko: I love all of that. I'm a big book lover myself and have dreamt of working in a library. What brought you to the idea of the last library in Britain?

Joel Green: It's the kind of game that I love to play – games with deduction puzzles. I've always been a big fan of dystopian settings, like Children of Men and other things of that ilk. 1984 obviously. Also there's kind of a constant barrage of news stories at the moment regarding book banning, and it's definitely something that's depressingly on the rise, kind of worldwide. It caught my imagination and thought it could be an interesting setting for a game.

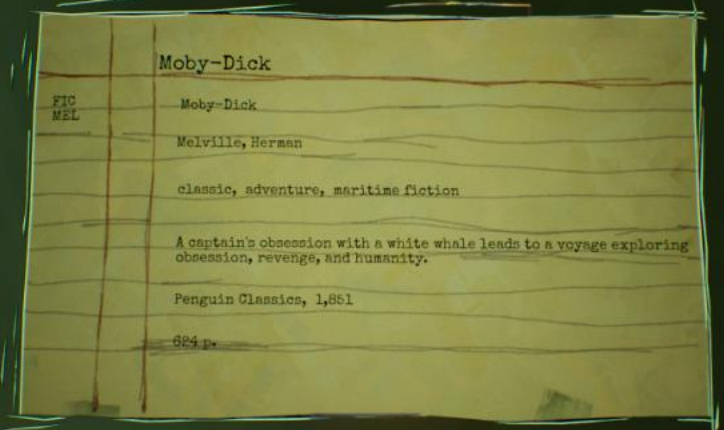


UNCOVER FORBIDDEN TRUTHS

Wandering Poko: On the subject of book banning, are there easter eggs inspired by real life?

Joel Green: There are indeed. What we're showing at the London Games Festival is our first short demo, and only two people so far, across the two days, have found the secret area underneath the library.

So yeah, the game is filled with easter eggs basically. Lots of mystery, lots of secrets, lots of trails of various things to uncover and collect. I really enjoy that level of dense secrets. And you know, it's a single-player narrative experience, so it's not like hundreds of hours of gameplay, but I think making that core experience very rich is something that matters to me.



Wandering Poko: I can feel a richness here, and that there is more to explore outside of what I played today. What more can we expect, and do we spend all or most of our time in the library?

Joel Green: So, for today's demo, we've basically locked all the doors in the library, but there is a world surrounding the library. You will be able to gain access to various buildings surrounding the library, explore the streets around it, and, beyond that, underground areas and secret places will also be part of the game.



Wandering Poko: You're coming from a background in Film Visual Effects. Can you tell us about your journey from that into games?

Joel Green: Yeah, so I studied Computer Animation a long time ago. When I went to university, I had imagined myself going to work for Rare, the famous games company who made classic N64 games of my youth. That was my idea anyway. I thought I was going to be a games artist, and I wanted to work on games. But for some reason, when I was at university, I changed tack. Half of my course went into games, and the other half into Film Visual Effects. I graduated, and the first project I got to work on was Harry Potter 5. I then worked on a string of great projects from there and had, you know, an amazing 20-year career. Getting to work with lots of filmmakers who I massively admire, had some great experiences, and I worked with some absolutely incredible artists. But the idea of making my own indie game never went away. So yeah, I basically pursued it. Various life things came together that meant the opportunity was there to give it a go, and I started off thinking, 'I'll give it three months, make a prototype, see if I enjoy it'. That was a year ago, and I'm still going, and this has been our first public showcase of the game. There's a long way to go to get it finished, but yeah, still really enjoying the experience.

me JOIN THE SILENT RESISTANCE *lem*



Wandering Poko: As a final question – I've been told that many of the books in the game are real, but there are some books specially made-up for this world. I imagine those must be very fun to make. Have you got any favourite made-up books?

Joel Green: I'm using the made-up books, mainly for the key puzzles, and then additionally, to fill this kind of narrative gap. The idea is that there's been a climate geoengineering disaster. So I've got real books up until around the mid-90s, at which point there's been this disaster and the state of Britain has changed. I'm basically trying to fill in a lot of the lore and backstory with books that would have been published in the aftermath of this and across all different genres and areas of the library. There's history, there's science, and you know, fiction as well – all of which have been inspired by this kind of major global event that's happened within the story.

Wandering Poko: Do you know how many books there are, off the top of your head?

Joel Green: I think there's currently over 5000.

Wandering Poko: Wow.

Joel Green: Yeah. I'm not sure how many there will end up being. Might be more, might be less. We'll see.

Wandering Poko: Well, thank you very much for the interview. I'm very much looking forward to the game.

Joel Green: Cheers, Vasco



NEVER THROW YOUR LIFE AWAY FOR SOME RESEARCH, NO MATTER HOW IMPORTANT... WE HAVE PROXIES FOR THAT.

Developer: Canteen

Publisher: Weekend Games

On: PC

Wandering Poko: Thank you for this interview. Can you introduce yourself and tell us a bit about REMOTE CONTROL?

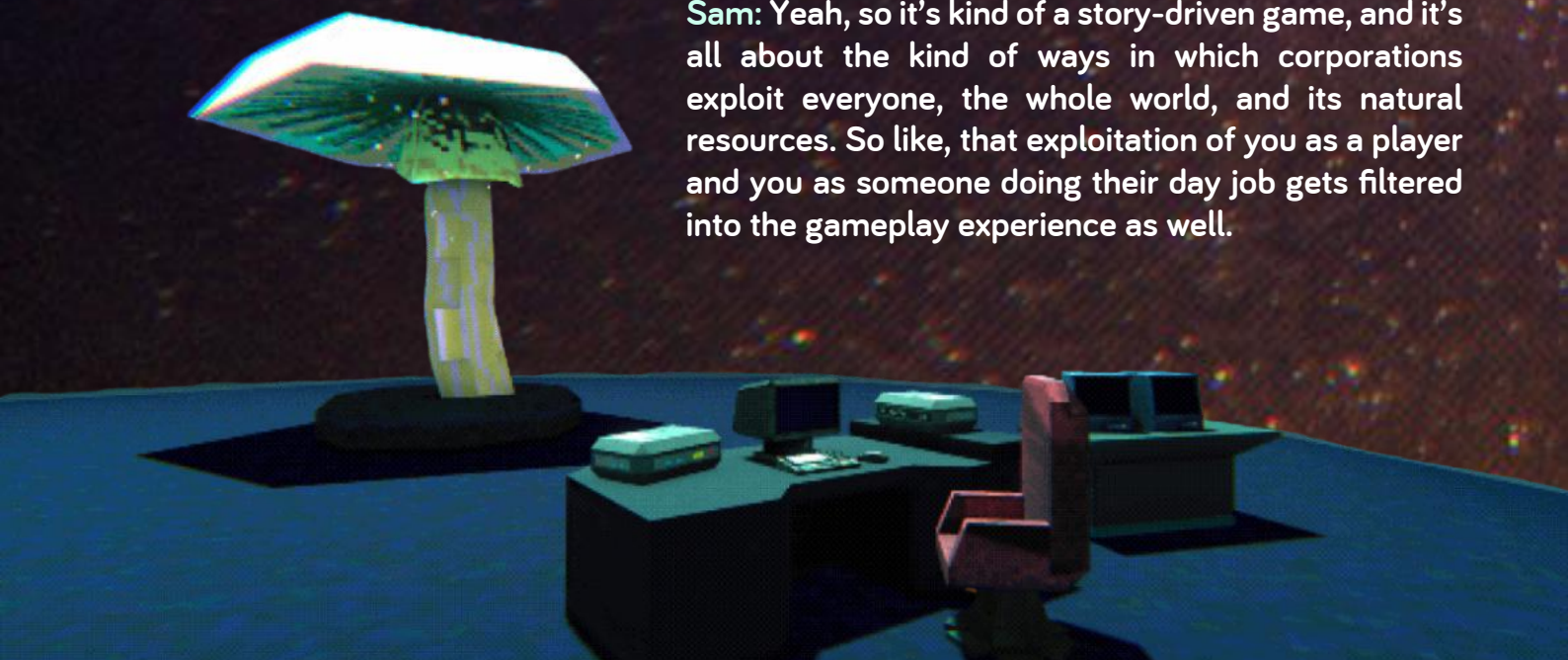
Sam: Cool, my name is Sam, and I'm half of an indie team called Canteen. In REMOTE CONTROL, you are remote controlling human beings. The idea is that you're playing as someone sitting at a desk and doing a job, where you have to remote control humans.

Wandering Poko: That wild premise alone is what drew me to the game. I don't think I've seen a narrative where you are remotely controlling human beings. How did you come across that idea?

Sam: Can I remember how we came across it? I think it's partly like a metaphor of what's even happening as a player. I don't remember if we had it right from the beginning or when we had a test version of the game that was just you on a spaceship. We were trying to look for what's a more interesting angle. The fact that you, as a player, are sitting down typing to move someone around, we thought there's that whole extra fun bit of like – oh, what if this was the kind of weird thing about this universe that it's actually people's jobs to do this.

Wandering Poko: And has that evolved? Have you added some meta to the game and had fun with that?

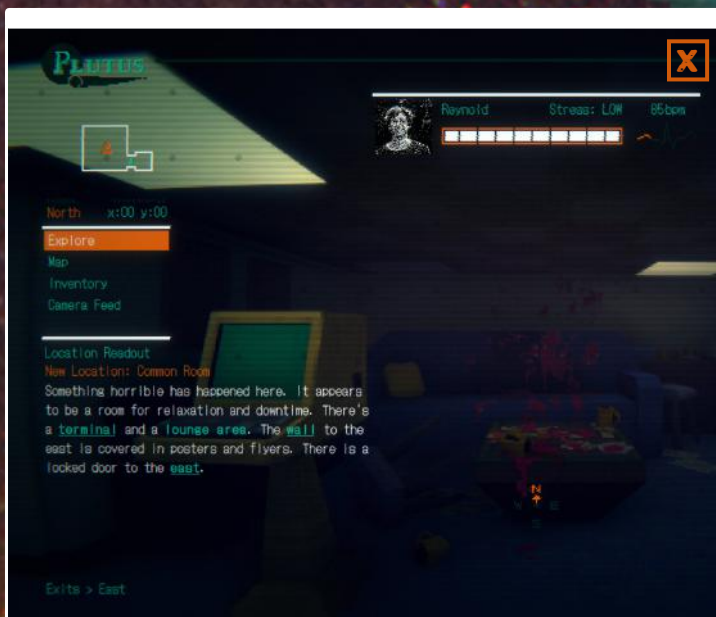
Sam: Yeah, so it's kind of a story-driven game, and it's all about the kind of ways in which corporations exploit everyone, the whole world, and its natural resources. So like, that exploitation of you as a player and you as someone doing their day job gets filtered into the gameplay experience as well.



Wandering Poko: Talking about the story, can you explain some of the mystery? What are the research notes and lore behind this world?

Sam: The little bit of lore, or the story set-up, is that there's this research vessel called the Pelican, and they're conducting some really critical research for the company you're working for. Then communications go dark, and they send a message through that just says 'It worked.' And obviously, this company really wants to get their hands on this research they spent loads of money on. So, they send you in as a remote proxy handler. Which means that you're not physically going in, you're sitting at your desk, and they've got a spaceship with 12 proxies. They're lying in cryosleep, ready for you to go and explore and find out what happened.

REMOTE CONTROL



> UNCOVER THE FATE OF THE CREW

Wandering Poko: So there are 12 proxies. Can you run out of them?

Sam: You can run out, yeah. So, we give you 12 proxies, and they all have their own likes and dislikes that affect the gameplay, and when they run out, they're gone – they're all gone. So like, if one of your proxies goes into the ship and dies, anything that proxy did, stays – the ship persists – and you have to wake a new proxy from cryosleep and start exploring again. You can then go and find your corpse and grab everything from it.

Wandering Poko: Wait, so they have their own likes and dislikes? How does that affect the game, or is it more flavour?

Sam: It's a kind of flavour, and it does affect the game a little bit. But it's like, if your proxy doesn't like greasy hands, for instance, and then you have to get the key out of a drawer full of sludge, that's gonna increase their stress levels. Then later on in the game, you start hallucinating, and some of your hallucinations are gonna be linked to what your proxy likes and doesn't like. So, yeah, we've got a little bit of footage in our trailer at the moment where you see like a bath in the middle of nowhere, and it's because your proxy really likes warm baths.



Wandering Poko: What has been some of the most fun you've had developing this game?

Sam: Most of the fun bits are like the idea itself, it's just so juicy. We're permanently coming up with fun, new, horrible things to make your proxy do. Like, weird new angles we could try. Yeah, just the base premise is really fun to work around.

Wandering Poko: Canteen is a two-person team. Are you the artist, the programmer, or do you share roles?

Sam: We kind of share. It's just me and my wife, Vicki, making the game, and we kinda do a lot of everything. The way I like to describe it is that I tend to do any visual stuff, and Vicky does everything else. In reality, there's a lot of crossover.



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> 12 HUMANS TO COMPLETE THE MISSION

Wandering Poko: For my final question, you mentioned there are 12 proxies. Is there a favourite one that you have?

Sam: Ooo, there's a proxy called Eugene, which is just a really nice name, I think. So, yeah, maybe Eugene is my favourite proxy.

Vicki: Also, Eugene, he was the first one we gave a name to, so he's the one who made proxies into real people.

Wandering Poko: What do they like and dislike?

Sam: I'm not sure, actually [laugh]. One of the proxies likes gummy sweets, and I like gummy sweets. I also like warm baths, so yeah, there are a lot of fun things.

Wandering Poko: Can we expect a release date soon?

Sam: We're hoping to release later this year, but we've not got any official release date or anything yet. It is on Steam, so you can wishlist it on Steam at the moment.

Wandering Poko: I'll certainly do that. I had a lot of fun talking about REMOTE CONTROL and making my proxy do my bidding.



By
Dear, **INDIEGAMES**