

Oh Darn, My Puppet Has Been Possessed By a Demon

Initial version 2019 by Tiny Bears (T b):

Jarrett Briody

Coehl Gleckner

Richard S. Hetley

Enan Munzar

Table of contents

[Overview](#)

Topic and Goal

Core Mechanic

Experience

Niche and Comparison to Other Media

[Features](#)

Two-Player Co-Op

Gameplay

User Interface

[Story](#)

The Prologue

Overall Progression

The Epilogue

[Characters](#)

Puppeteer

Demons

Codename Tim (Puppets)

Codename Hyde

Others

[Mechanics](#)

Puppeteer Abilities

Puppets and Their Abilities

Player Statistics and Powerups

[World Layout](#)

World Map

Level Designs

[Music](#)

Overall Tone

Scores of Each Area

Sound

[Miscellany](#)

Glossary

Overview

Topic and Goal

Oh Darn, My Puppet Has Been Possessed By a Demon is a video game designed to combine the essential themes of *Demon Slayer* and *The Muppet Show* to create a unique experience.

Our goal is to create a cooperative multiplayer experience that captures the exploration and progression of Metroidvania games, while placing the players in an asymmetric but synergistic relationship which opens a unique dimension of gameplay.

Core Mechanic

The core mechanic of *Oh Darn* is the cooperation of two players with asymmetric but synergistic abilities, engaging in incremental exploration of a large and hostile game world.

In key points:

- Two-player Metroidvania cooperative experience, with each player playing a different role in the relationship.
 - Puppeteer
 - Is playing a game similar to *Limbo*, or single-player puzzle-platformer games, where their goal is more to survive than to fight demons. The puppeteer is weaker than the puppet and must stay alive for the puppet to function. The camera follows the puppeteer.
 - Puppet
 - Is playing a more typical Metroidvania experience, but is also bound by the puppeteer, guiding/protecting them through the level. All puppets will be stronger than the puppeteer but are bound by certain stipulations.

- Will come in different shapes, sizes, and with different abilities. Some will allow access to new areas, while some will greatly help the two players fight demons, while others will allow the two players to traverse known areas much quicker.
- Their relationship
 - The puppet helps the puppeteer reach objectives, while the puppeteer must open up opportunities for the puppet to use its special abilities.
 - Working together, the two forge a bond that affords new and unique powers they may only use in conjunction.
 - As the puppeteer finds new puppets, he chooses which two to bring with him at any given time, and have strategic decisions among utility and combat dimensions.

Experience

Oh Darn, My Puppet Has Been Possessed By a Demon is the result of combining the themes of its two inspirations, *Demon Slayer* and *The Muppet Show*. *Demon Slayer* is a series in part about demonic possession but largely about bonds between people and the strength we get from them. *The Muppet Show* was a series in part about a crew of eclectic puppets but largely about the “show” that they created together despite themselves. Therefore, with demon-possessed puppets, *Oh Darn* is about the bonds between beings and how cooperation leads to greater results than any individual could attain alone.

Over the course of the game, the players should experience several things:

First, the basic gameplay experience of asymmetric play, where cooperation with a partner is rewarded and even essential.

Second, the ambient and thematic feelings of an environment that is dark yet humorous, especially as it becomes more and more corrupted by the demons.

Third, the narrative impact of seeing the growing relationship between the puppeteer and the demon inside his puppet, one of cooperation and mutual sustenance, contrasting starkly against the relationships of the other demons which are based on one-way exploitation.

Niche and Comparison to Other Media

Oh Darn, My Puppet Has Been Possessed By a Demon is a two player cooperative Metroidvania experience where players must work together and synergize their vastly different yet connected character mechanics. Whereas a small number of Metroidvania games describe themselves as a “co-op” experience, they encourage more parallel play, while *Oh Darn* focuses on players working together in this asymmetric and synergistic way.

Thus, *Oh Darn* is unique in the blend of gaming genres it employs, creating an experience unlike any other game. At its core it is a Metroidvania, similar to *Super Metroid*, with the emphasis on exploration, combat, and puzzle-solving. The feel of the game will be dark and gothic such as the contemporary Metroidvania, *Hollow Knight*. The use of asymmetric characters fits a similar paradigm to that of *Mario & Luigi: Partners in Time*, where the different characters have different capabilities that must both be utilized to advance through a level. Despite being asymmetrical in capability, in *Oh Darn* the two players are tied together similarly to the characters in *Unravel Two*. This will demand learning and negotiation as players become a cohesive partnership to make it through each level. The atmosphere is to evoke feelings of terror, unease, amusement, and wonder, like the art style of Tim Burton or the attitude of creepy yet lighthearted video games such as *Luigi's Mansion*. It is intended to be dark yet playful, and ultimately memorable gameplay experience.

Features

Two-player Co-op

Oh Darn, My Puppet Has Been Possessed By a Demon features, exclusively, local multiplayer gameplay, in a similar vein to, say, *A Way Out* by Hazelight Studios. The two players inhabit a common camera view (as opposed to split-screen co-op) in which they must work together to progress. The two players have very different sets of abilities as well, and we expect

some players may want to switch roles by swapping controllers. Given the asymmetry thus engendered by our design, we will refer to the first player as either “player one” or “the puppeteer”, while the other is “player two” or “the puppet”.

The puppeteer has limited abilities compared to the puppet. As an ordinary human, he can interact in ordinary human ways with the environment. Actions exclusive to the puppeteer include picking up and moving objects and operating levers, which most puppets cannot do by virtue of having hands which were not crafted for grabbing. The puppets, with their varied and specialised abilities, can interact with the environment in more specific ways, and some environmental elements only react to specific puppets (e.g. walls which can be destroyed using explosives). More details can be found in the Mechanics section.

Gameplay

The game functions broadly like a typical Metroidvania, with a 2D world to be explored primarily through running and jumping to navigate the levels. Some rooms are divided into foreground and background layers. Where the floors for these layers coincide, the players can move between them by angling their input up or down as they walk; see the Speed Saves You From Fights room described as part of Circus 1. The game also features combat with enemy demons, though only certain puppets are capable of damaging enemies directly. Some enemies allow (and some require) the use of indirect means of damaging them to be defeated, like manipulating environmental elements, or just surviving for a specific amount of time.

User Interface

The game has three main screens: gameplay, world map, and puppet selection. There are also cutscenes and cutscene-like components.

Gameplay is a side-scrolling experience in a 2D plane, though with levels that on occasion have foreground and background paths. The two players are visible on the screen, with the camera centered on the puppeteer. Statistics are noted along the perimeter of the screen (found in the Player Statistics and Powerups section). If the puppet player leaves the screen, there is a brief UI element to show its location as puppet strings pull it back.

The world map is accessible on the pause/menu screen. It shows a small version of the areas as explored thus far, color-coded similarly to the world map in this document. There are very few stable areas of interaction with the world outside of the Theatre, mainly just the “curtains” used to quickly travel back in three locations, so the map does not require a key.

Puppet selection happens in the Theatre hub. When in the right zone, the players are granted a menu showing all puppets they have so far obtained. They can select two; one for the puppet player to use at the moment, and one to bring in the puppet case.

Cutscenes occur on occasion. They generally overlay the current player actions, though the players typically do not have anything they can do until the nearby animations have concluded, e.g., a boss appears.

The Theatre hub also includes a fortuneteller booth which presents, cutscene style, a quick explanation to players about where they are in the game’s progression.

The actions each player can take are listed below along with a possible default control scheme for XBox controllers.

Input	Puppeteer action	Puppet action
Left stick	Movement	Movement
A	Jump	Jump/Hover
B	Interact with levers, buttons, etc	Puppet-specific actions
Y	Pick up objects	Secondary puppet-specific actions
X	Switch puppets (bring out case)	Switch puppets (if near puppet case)
Bumpers	Combo move with certain puppets	Combo move with puppeteer
Start	Pause and open menu	Pause and open menu
Right stick	None	Control objects as Sabrina (optional, if not set)

Story

The Prologue

A single player begins play as the puppeteer. A second player watches this intro.

A puppeteer returns to his old theatre on the edges of an abandoned town. He admires the stage where he used to perform and thinks to go find the puppet he used to use, Jim, which must be in the attic. Jim is in an old puppet case on a loft in the attic, and the case is so fragile that it breaks apart when the puppeteer retrieves it. Nearby is another puppet case that the puppeteer does not recognize; one that seems much sturdier. He opens it.

Inside "Pandora's puppet case" is another puppet, Carrie, but soon the puppet's eyes open on its own. A terrible flood of demons, led by Hyde, pours out of the case and flies straight through the walls of the attic, reveling in being free. Hyde possesses the puppet Carrie, transforming it into a giant monstrosity, and stomps away across the attic. Another demon, Tim, possesses the puppet Jim and tears its strings away from the puppeteer. The puppeteer is left with nothing more than an empty puppet case, but, for his part, is blasé about it. Oh, Darn. Puppeteer and puppet are separated quickly in the chaos, as the small puppet slips through a narrow passage in the loft and descends to the floor of the attic.

A second player begins play as the demon in the puppet, and both play simultaneously.

The puppeteer clammers through the loft, facing perils, while the demon down below possesses puppet after puppet to uncover and revel in new powers. It wreaks havoc, but must also begin to cooperate with the puppeteer to get beyond the challenges in this demon-infested attic. In the end, Hyde reappears in the Carrie puppet, and all three descend to the main stage. The puppeteer and the demon work together, using the Jim puppet again, to drop a load of props onto Hyde's head. Hyde flees from the theatre and the Carrie puppet drops to the ground. The puppeteer calmly puts the Carrie puppet back into the case and straps it to his back.

Tim seems gleeful at this turn of events, but seems also willing to stay by the puppeteer's side, at least out of amusement. For now, Tim hardly bothers to look the puppeteer in the face, but over time will come to look to him more and more. The puppeteer says little and

merely gets to work. For now, the puppeteer hardly bothers to acknowledge the contribution of Tim, but over time will depend on the demon to help set things right.

Overall Progression

The game and story are organized in a Prologue and three Acts. The Prologue is slightly longer than the narrative presented in the previous section, lasting long enough to show the players some of the surroundings of the Theatre and allow them to find their third puppet, Kuma. Kuma is in the nearby Graveyard region, G1. The regions are described in the World Layout section, but from the Graveyard the players are able to see the Circus and the Mansion off in the distance. The Prologue, in general, sets the scene.

Act 1 begins with exploring the abandoned Circus region, which is no longer so abandoned with the demons at play. After rescuing the puppets Archer and Quoth in C1 and C2, the players have unlocked the ability to traverse difficult terrain and can explore further in the Graveyard region to retrieve Tiny in G3. Act 1, in general, establishes the gameplay.

Act 2 involves exploring the abandoned Mansion region as now unlocked by Tiny, where the players rescue the puppets Eye Spyder (M1) and Forty-niner (M2). Here, however, begins the first ambient change. The players detect “a change in the air” emanating from the Theatre, indicated by different visuals in nearby regions. Returning to the Theatre leads to the second fight with Hyde, who takes the players more seriously this time. Defeating it rewards the puppet Diogenes. Act 2, in general, establishes that there is a plan behind the demonic presence here.

Act 3 involves exploring the entire map as now unlocked by Diogenes, including the two mini-zones that allow travel between the three surrounding regions. The mini-zones include rescues for Bill (MZ1) and Jirou (MZ2), the optional puppets. Ascent through the Circus (C3 and C4) and the Mansion (M3 and M4) results in ambient changes as these regions appear crazed and haunted. Descent through the Graveyard to its Mausoleum results in ambient changes as the whole world appears aged, and in fact the quasi-hallucinatory Battlefield region is played directly over the Mausoleum levels that had been played to reach it. At the end of each, Hyde appears briefly to empower a boss based on the local theme, appearing more desperate every time. Each of these combats results in a one-way trip back to the Theatre, whereupon the final area of each region becomes closed (the Battlefield, being hallucinatory, disappears and the

Mausoleum remains). Act 3, in general, shows that the demons are attempting to force the world into a form that feeds them, a subservient and uniform existence.

The Epilogue

The players have lost access to C4, M4, and the Battlefield, in any order that they chose to proceed. In the end, there is one more set of ambient changes to make the whole world seem demonic, centered on the Theatre. The players face Hyde one last time in the Theatre, where it is at its most desperate, and also most powerful upon possessing the Dragon puppet. This is a fight where the players may use any puppet available to them. Players complete the game and are rewarded with the Dragon puppet they may use on future plays.

Thematically, the puppeteer and Tim have demonstrated that by working together they can accomplish much; by now the two of them are scripted to meet each other's eyes after completing each major boss, communicating with body language that they accept each other. They end the game with a large amount of power. Hyde, by comparison, visibly becomes more desperate, even as he continues to force other demons and even the environment itself to follow his will. The result is that Hyde, who would accept nothing less than subservience from others, cannot exist in this world; Tim, who at first simply revelled in the freedom from Hyde, can now remain as a healthy and whole being as the demonic invasion ends.

Characters

The Puppeteer

The puppeteer (no assigned name) is a middle-aged-or-older individual who is mostly blasé about everything going insane around him. His most emphatic commentary is "Oh Darn." Still, he comes to appreciate the demon who possesses his puppet, because the connection to another being allows them to gain strength.

Demons

All animate entities in the game other than the puppeteer are demons.

Codename Tim (the Puppets)

The partner demon (codename Tim) is one of many mischievous self-centered demons unleashed from Pandora's puppet case. It is reckless, but eventually tempers in order to form a stable partnership with the puppeteer; initially this may be out of amusement but in the end comes to understand how he is sustained in this reality by the connection to another being. Their unique contributions support each other.

Codename Hyde

The main antagonist (codename Hyde) is a maniacal and ambitious demon who sustains itself by draining the power of others: that is, every demon under its command is expected to contribute to its existence just out of servitude. It can control them and even bend the environment to its will. However, its complete failure to understand that such a system is unsustainable means that its destructive tendencies are in fact self-destructive, and it grows more desperate over the course of the game.

Others

There are many variant demons encountered through the game. Many possess objects such as marionettes, clown dolls, toy cowboys, and the like. Some possess dead bodies in the graveyard, and still others possess nothing at all, appearing in various shapes both large and small depending on the needs of the gameplay challenge.

Mechanics

Fundamentally, the game plays as a cooperative Metroidvania. The asymmetry means that the puppeteer and the puppet work differently in each level. The puppeteer is playing a game more like *Limbo* or the original *Prince of Persia*, navigating terrain and pulling levers. The puppet is typically more energetic, engaging in all the combat, but also in puzzle-solving. They each can be defeated by enemies and hazards, but behave differently as detailed below.

Essential is their cooperation. If they work together, they can engage a special power for each puppet, which gives new controls either to the puppeteer or the puppet.

Puppeteer Abilities

The puppeteer can interact with the world as an ordinary person, meaning that he can pull levers, climb ledges, and pick up a single puzzle object at a time in order to set it in another location. There are also “pressure plates” in the game, but he cannot interact with them; they are triggered only by a demonic presence. He cannot fight in any way that does not derive from manipulating the environment. He gets exhausted from using

He carries Pandora’s puppet case on his back, where he carries one spare puppet. He can set this on the ground for the demon to swap by coming in contact with it. The case passively repairs puppets stored in it.

The camera follows the puppeteer. If the puppeteer dies, the game ends.

Puppets and Their Abilities

The demon cannot engage in any real gameplay without a puppet. The only times the demon is seen separate after the intro scene in T1 are when the players have returned to the Theatre to choose puppets. They can bring two puppets on any outing, with the demon using one at a time.

Puppet abilities vary tremendously, as concepted below. Whatever puppet is in use, if it steps on a pressure plate then its demonic energy trigger the plate automatically; unlike the puppeteer’s use of levers, this is not under voluntary control and does not require a button.

The puppet strings are almost always missing. However, as the camera is generally following the puppeteer, if the puppet falls out of camera range then the puppet strings manifest briefly to pull it back into view.

When both players agree to a combined action, the precise mechanics for a puppet’s special powers vary by puppet. In some cases the puppeteer controls the result (e.g., flying), and in some cases the puppet does (e.g., combat).

Puppets are found in the following order, with the exception that puppets in Act 3 may be found in any order.

Prologue

- Jim, the Human, (the default utility)
 - The one puppet that the puppeteer was using before the start of the game, and is able to do all the actions that the puppeteer can.
 - Is able to interact with the environment in the same way the puppeteer can.
- Creepy Carrie, the Sadist (combat)
 - Based on the first antagonist in the game, hidden within Pandora's puppet case. Fights with a weak knife but hardly cares about being hit.
- Kuma, the Circus Bear (both mobility and combat)
 - Move quickly, smashing (destructible) wooden obstacles and damaging enemies. Only dashes on flat surfaces, and only for a short distance unless the puppeteer crouches on the back.

Act 1

- Archer, the Ranger (both combat and puzzle solving)
 - Ranged combat with a crossbow. Combo move has the puppeteer (carefully) set the arrows on fire, which can be used to solve puzzles such as by firing arrows through small spaces.
- Quoth, the Raven (mobility)
 - Is able to pick up and move the player character, allowing them to quickly traverse areas. Is severely lacking in combat abilities, however, and thus must play a much more evasive based game.
- Tiny, the Ghost (mobility)
 - Passes through certain walls, and possess objects to interact with them in ways that complement the puppeteer's interactions with objects.

Act 2

- Eye Spyder, the Spider (puzzle solving)
 - Climbs walls and fits through small spaces. Combo move gives camera control to the puppet.
- Forty-niner, the Miner (both combat and puzzle solving)
 - Is able to cause explosions, blowing up the strongest (destructible) stone obstructions. Explosions hurt the puppeteer and demons as well.
- Diogenes, the Philosopher (puzzle solving)
 - Old man philosopher with a lantern, lighting up impenetrable dark spaces. Can reveal truth from illusion, secret doors, hidden platforms, etc. as long as these don't actually exist without the puppet.
 - Is obtained once the players defeat Hyde for the second time back in the Theatre. He lights the lamps at the Mausoleum that open all remaining major routes in the game.

Act 3

- Robin, the Acrobat
 - A puppet that resembles a flying trapeze artist, is able to give the puppeteer boosts by tossing them in the air. Is quite agile, and is thus somewhat useful in combat.
- Sabrina, the Psychic (combat & utility)
 - Is able to use telekinetic abilities to manipulate objects in the environment, and use them to harm enemies.
- Churchill, the Tank (combat)

- A metal slug like tank, extremely powerful but heavy and slow. Slows down the player if held.
- Cannot jump
- Bill, the Gunslinger (combat)
 - A sharpshooter, Bill is able to fire 6 bullets in quick succession, reloading upon firing the last round. Bill is relatively quick at moving around and excellent for doing damage to enemies, but otherwise has no utility.
- Jirou, the Demon Slayer (combat)
 - Is able to slash through enemies, dodge roll, and deflect projectiles from hitting the puppeteer. However, is quite frail compared to other puppets, as it is built from a very lightweight material.
- Dragon
 - Reward for completing the game. Based on Chinese New Year celebrations.

Player Statistics and Powerups

There are four rare collectable powerups, all giving permanent increases to one of the four main statistics:

Puppet health. The puppets are damaged physically as expected by combat and hazards, and the puppet can be repaired in Pandora's puppet case.

Puppet energy (which is really demon energy). Puppet energy is used up whenever the puppet uses its own powers, but not when working with the puppeteer.

Puppeteer health. The puppeteer's health regenerates slowly; faster if the puppet "hugs" the puppeteer.

Puppeteer stamina. Stamina is used during exertion, such as when using joint powers with the puppet. It regenerates quickly.

There is one common powerup and one other statistic:

Defeated enemies may drop energy a fraction of the time, proportional to their difficulty. If the puppet collects this energy, then it goes to recharge the demon's energy. If the puppeteer collects it, then it goes to recharge the energy in Pandora's puppet case. That is, the puppet case uses this energy to repair the puppet stored in it.

Upon return to the theatre, the four main statistics go to their current maximum, but the puppet case's energy is drained to zero. There are no other collectible or inventory items.

Music and Sound

Overall Tone

The music throughout the game will sound most similarly to "[This is Halloween](#)" (the music I've linked here is a game's rendition of the song) from Nightmare Before Christmas, but a bit less grand. It should keep the spooky playfulness the song has, but emphasise it more. This will be the main theme of the game, heard in the Theatre, and reflected in various other areas of the game.

Each boss of the game will have music that is similar to the theme. Here is once again an [example of music](#) from an existing game that would fit. A more intense version of the main theme, that gets players hyped up / terrified of whatever they are fighting. This theme *should* be more grand, as the players should be feeling a sense of importance as they fight each zones boss.

The music should change in intensity as players go from combat to puzzle to platforming sections. Combat should sound impactful, with the grandness/brass part of the theme played up to be the most obvious part of the music. During the puzzle sections, the spookiness of the music should be played up, increasing the mysteriousness of the music. Platforming sections will be more playful than the other two sections, keeping the players light on their feet. Other types of sections will choose what to focus on, or may have unique music depending on what's going on in the area.

Scores of Each Area

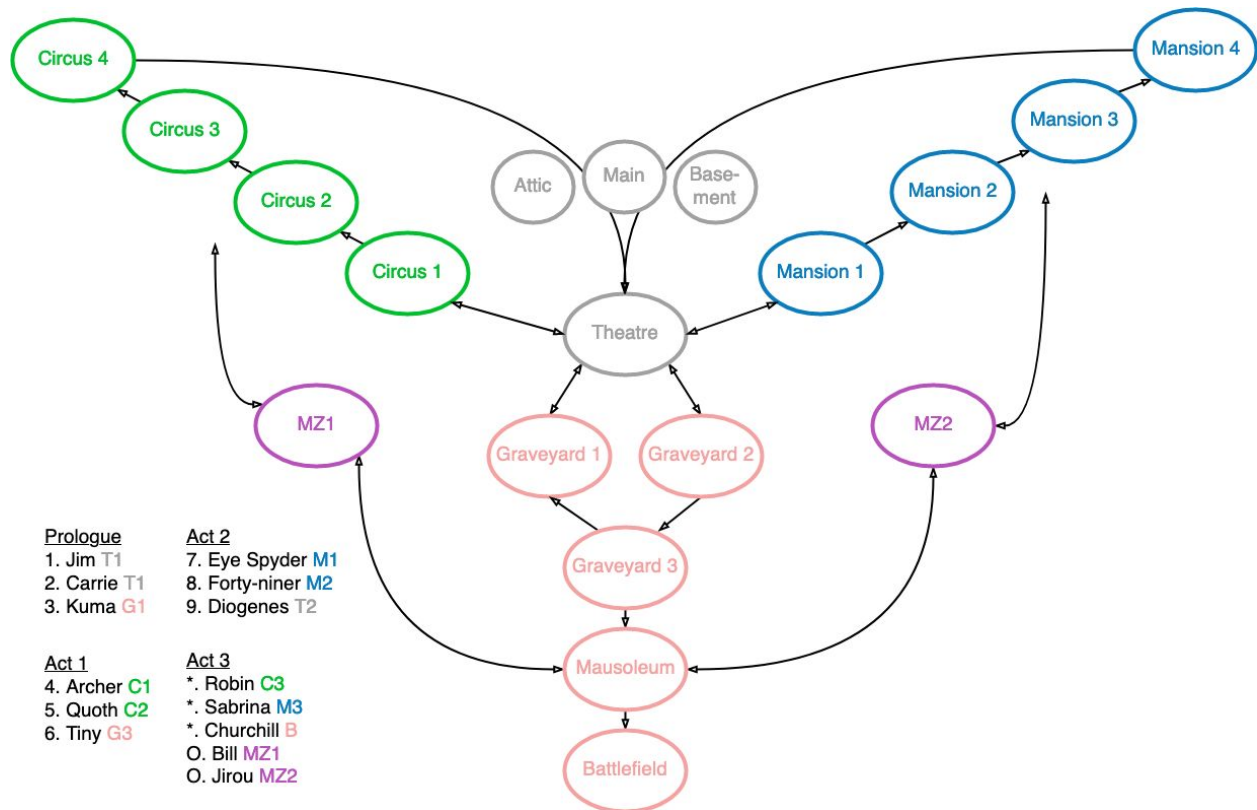
Each area will have its own version of the main theme, emphasizing the overall theme of each area. Circus will be more playful because of the focus on platforming, Mansion will be more spooky because of the focus on puzzling, and the Graveyard will be more grand because of the focus on combat. Mini zones 1 and 2 will have a theme pertaining to an old Western and the Chinese New Year respectively. They will vary slightly for each section depending on the specific context but overall the feel of each area will maintain this.

Sound Effects

The sound effects for the game should be as simple as possible. This game focuses on gameplay and our playful atmosphere, and the sound effects should reflect that. They shouldn't impede on the players' gameplay, and should only enhance the experience slightly. Each puppet should sound unique, but nothing should be the most outstanding sound design ever heard.

World Layout

World Map



The world is divided into major regions, color-coded to indicate the predominant experience there:

Theatre (Hub).

Graveyard (Combat).

Circus (Platforming).

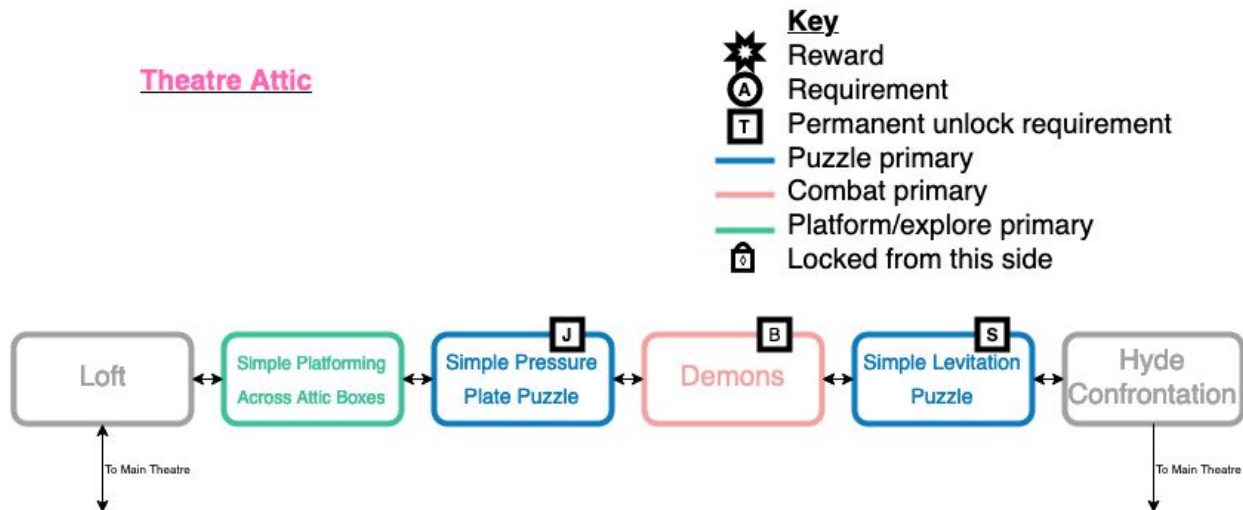
Mansion (Puzzle).

Mini-Zones (Optional).

Within each region, a single oval on the map above indicates a zone. Zone diagrams are shown below. Inside each zone are several cells or individual puzzles, also color-coded, with brief titles and any necessary descriptions or demonstrations.

Level Designs

Theatre 1 (T1)—The attic and the intro sequence



Once both players have play control as explained in the Prologue (see the beginning of the Story section):

In the first two-player section, they both travel through open platforming space for a short distance, blocked at the end by doors in both the loft and attic floor. These can only be opened if the puppet stands on a pressure plate and the puppeteer pulls a lever.

Upon pulling it, both doors open, but there is another demon on the other side of the door from the puppet. It knocks Tim out of Jim and steals Jim, then vanishes from sight. Tim finds another puppet quickly, possessing Bill. In this next short section of level, the puppet has the ability to fight demons, while the puppeteer dodges hazards. A number of demons are watching the puppeteer's progress overhead and are shooting columns of fire to slow him; the puppet must defeat these for both players to pass. Again, it ends with doors.

Another demon steals Bill, and Tim possesses Sabrina. In this next short section of level, the puppeteer drops boxes down from the loft, and the puppet levitates these boxes onto pressure plates. Again, it ends with doors, and all pressure plates must have a box on them in order for the lever to open the doors.








Another demon steals Sabrina, and Tim has nowhere to go. Hyde reappears in the Carrie puppet, large and threatening, and collapses the floor of the attic. They all fall onto the main stage, with the puppeteer and Tim up in scaffolding overhead. There they find the Jim puppet, abandoned carelessly, and Tim possesses it. Neither can cross the floor to where Hyde is, and Hyde is shaking the entire theatre, causing planks to fall from the ceiling which can harm them.

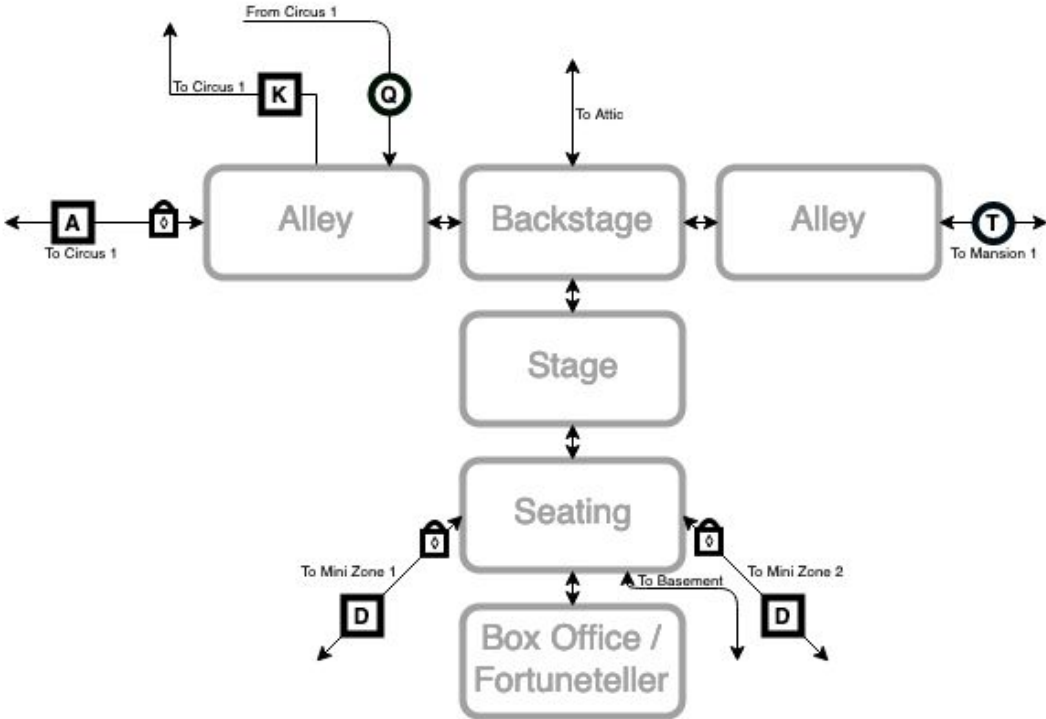
There is a load of theatre equipment hanging from ropes on the ceiling, attached to two levers, one for each rope. Thanks to the use of the Jim puppet, both players have hands to pull a lever. If only one is pulled, one rope drops briefly and then quickly cranks back. If both are pulled simultaneously, the props land on Hyde's head and defeat the Carrie form.

Now that the players have entered T2 and completed the intro sequence, they have little reason to return to T1 for the remainder of the game, but are not prevented from doing so.

Theatre 2 (T2)—The hub and related areas

Main Theatre

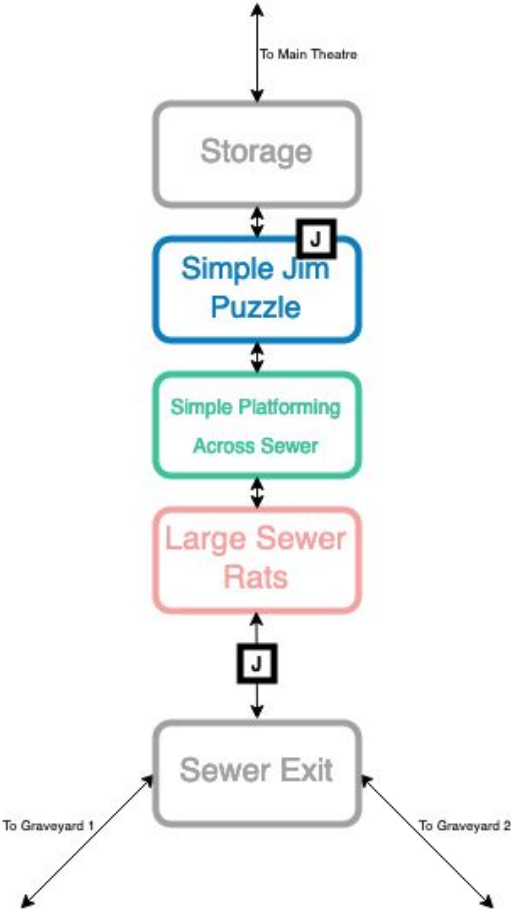
- Key**
-  Reward
 -  Requirement
 -  Permanent unlock requirement
 -  Puzzle primary
 -  Combat primary
 -  Platform/explore primary
 -  Locked from this side



Theatre 3 (T3)—The basement and early gameplay demonstrations

Theatre Basement

- Key**
- ★ Reward
 - Ⓐ Requirement
 - Ⓣ Permanent unlock requirement
 - Puzzle primary
 - Combat primary
 - Platform/explore primary
 - 🔒 Locked from this side



Circus 1 (C1)—An initial one-way entry leads to the first big challenge

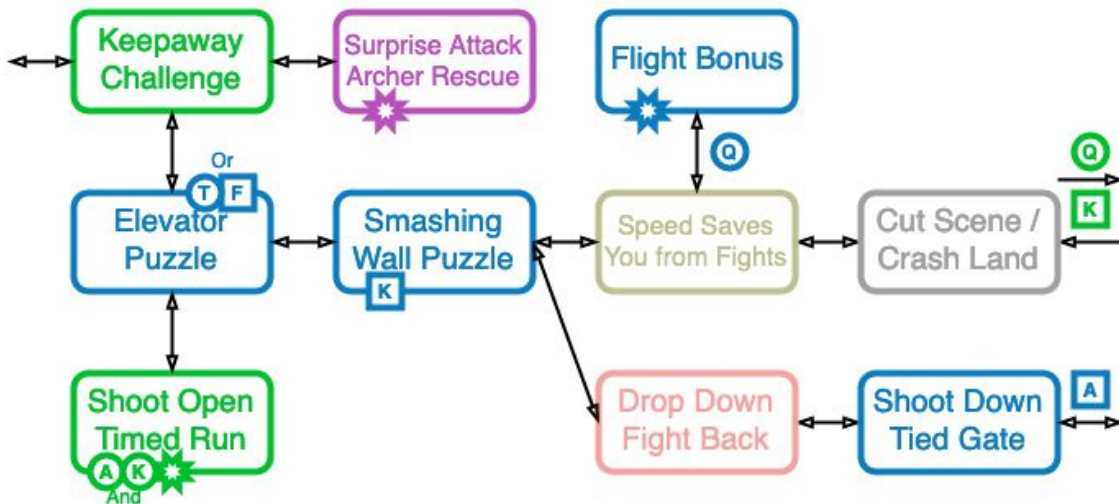
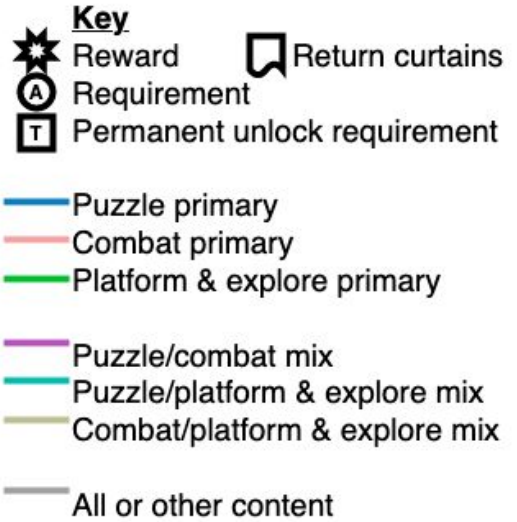
Circus 1 (C1)

Connections -

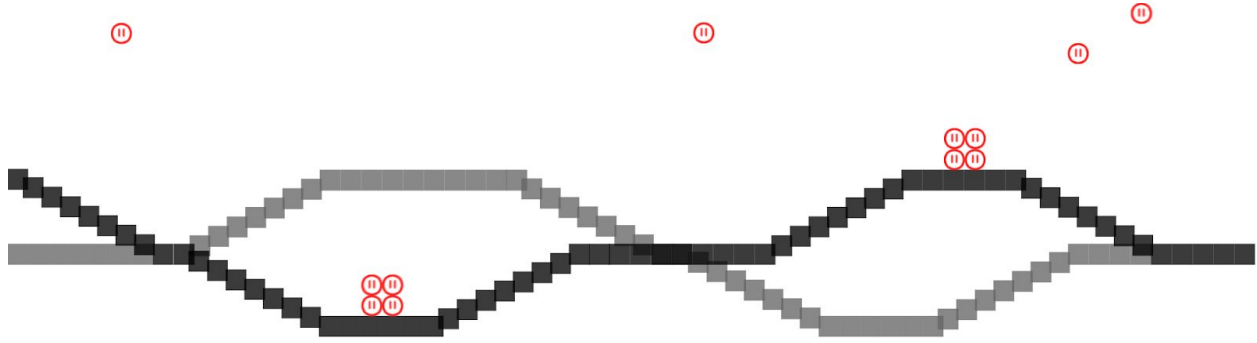
East: T2, different puzzle requirements both ways

East: T2, unlockable from here, two-way

West: C2, two-way

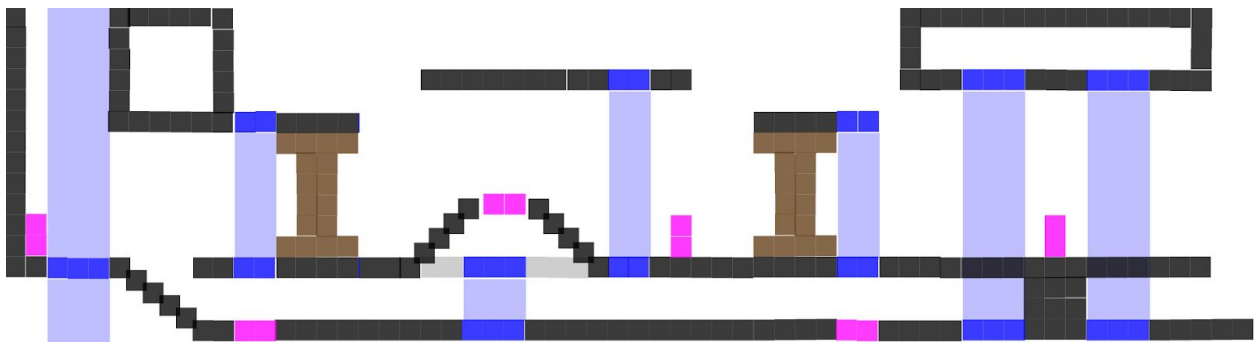


Cut Scene / Crash Land. Using Kuma to smash a wall and enter this cell from the Theatre, the players fall in slow motion while crazy circus music plays. Control is restored when they hit the ground. Players may only return the way they came if later they enter this cell with Quoth.



Speed Saves You from Fights. A series of high road/low road choices in the circus tent, all with smooth flooring so Kuma can speed through quickly. There are enemy clowns, but they are strong at this point and give little relative reward, so it is easier to choose the road with no fights. The air is open overhead.

Smashing Wall Puzzle. Platforms arranged like steps, which therefore block Kuma's dash, also block the puppeteer with wooden panels and theatrical props. Kuma can smash these and permanently resolve this cell. Once or twice, Kuma can go through a narrow space in order to get behind an otherwise-inaccessible wall, demonstrating the need for the players to separate at times.



Elevator Puzzle. Several up/down elevators on three or four otherwise-flat platforms, controlled by levers the puppeteer can pull or pressure plates the puppet can activate. From each direction, players must separate in order for one to use a mechanism that allows the other to advance. Players may go directly through these platforms if they return with Tiny, or permanently resolve this cell with Forty-niner by blowing up brick walls.

Keepaway Challenge. Enemy trapeze artists will swing down to strike players who stand still too long. Some vertical changes in flooring make it harder to avoid them, but Kuma

can mostly speed through the cell. Circus 2 is accessible, but the players will find they cannot advance in it without Archer.

Surprise Attack Archer Rescue. Several minor demons in facepaint stand on platforms scattered around the room. They can be fought, but many stand next to wooden panels that Kuma can smash, quickly defeating them by approaching from behind. Archer is in the far corner to be rescued.

Drop Down Fight Back. Turning around after the opening cells and taking a much lower road, the players can find an area on level ground with easier demons in facepaint. These can be defeated with any puppets capable of combat.

Shoot Down Tied Gate. The main gate to the Circus, which could be visited from the Theatre but never could be opened without Archer. Shooting the rope tied to the door permanently resolves this cell.

Shoot Open Timed Run. Two quick-run areas on two levels, each ending with a door that is a very large distance away from its opening mechanism. Archer shooting a door mechanism causes the distant door to open, but these doors close soon after opening, and the players can only cross the floor fast enough by using Kuma. At the end is a player powerup.

Flight Bonus. Players who noticed that the overhead was still open after moving on from the initial cutscene will be rewarded if later they enter this area with Quoth. Hanging near the circus tent roof is a player powerup.

Circus 2 (C2)—Retrieving Quoth, the Raven, ends this branch for now

Circus 2 (C2)

Connections -

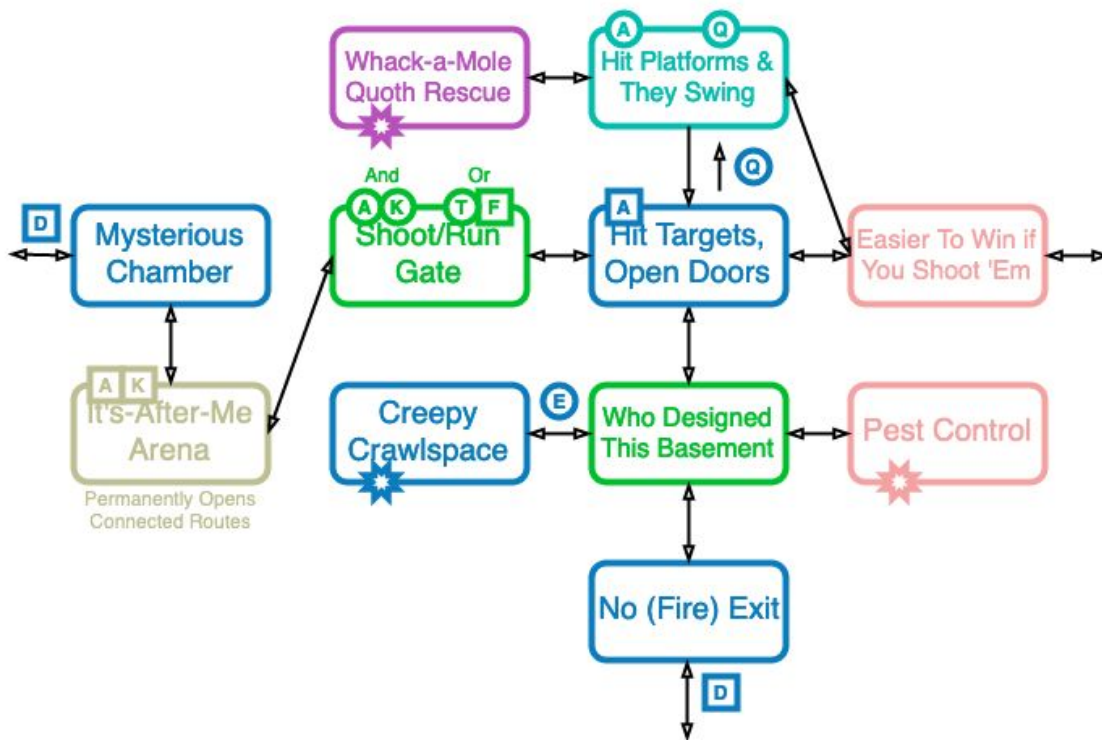
East: C1, two-way

West: C3, unlockable from Mausoleum, two-way

South: MZ1, unlockable from either side, two-way

Key

- Reward
- Return curtains
- Requirement
- Permanent unlock requirement
- Puzzle primary
- Combat primary
- Platform & explore primary
- Puzzle/combat mix
- Puzzle/platform & explore mix
- Combat/platform & explore mix
- All or other content



Circus 3 (C3)—The Mysterious Chamber beforehand has statues warning what puppets can help once the players figures out how to enter here

Circus 3 (C3)

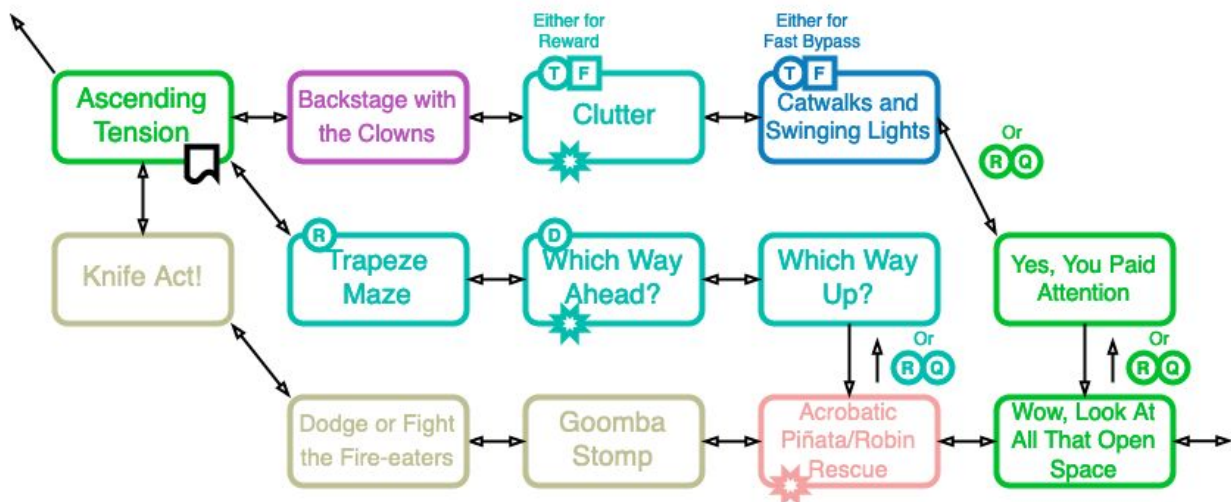
Connections -

East: C2, already unlocked from Mausoleum, two-way

West: C4, two-way

Key

- Reward
- Return curtains
- Requirement
- Permanent unlock requirement
- Puzzle primary
- Combat primary
- Platform & explore primary
- Puzzle/combat mix
- Puzzle/platform & explore mix
- Combat/platform & explore mix
- All or other content



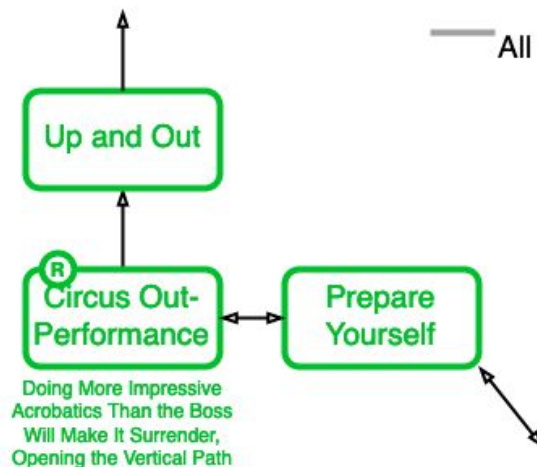
Circus 4 (C4)—To face one of the three big bosses put in place by Hyde

Circus 4 (C4)

Connections -

East: C3, two-way but locked once defeating the boss

North: T2, one-way escape run from here



The boss consists of The Great Demyonski, who stands on a stage filled with many elements such as the trapeze, tightropes, and ordinary platforms. Each pass of the encounter begins with him making a grand gesture, which causes two paths across the platforms to highlight: one leading from his location, one leading from near wherever the players are. If he completes his acrobatic performance first, he celebrates by chasing the players and clouting them with a laugh.

If the players complete their performance (a platforming challenge best completed by Robin) first, he becomes frustrated. Enough of these and he collapses in despair. Naturally, the overdramatic flailing of The Great Demyonski starts to bring the entire building down around him, and the players must escape through the top. A fire escape ladder drops down to enable the first step of this.

Graveyard 1 (G1)—Avoiding zombies, then finding a bear in a bumper car to ram said zombies

Graveyard1 (G1)

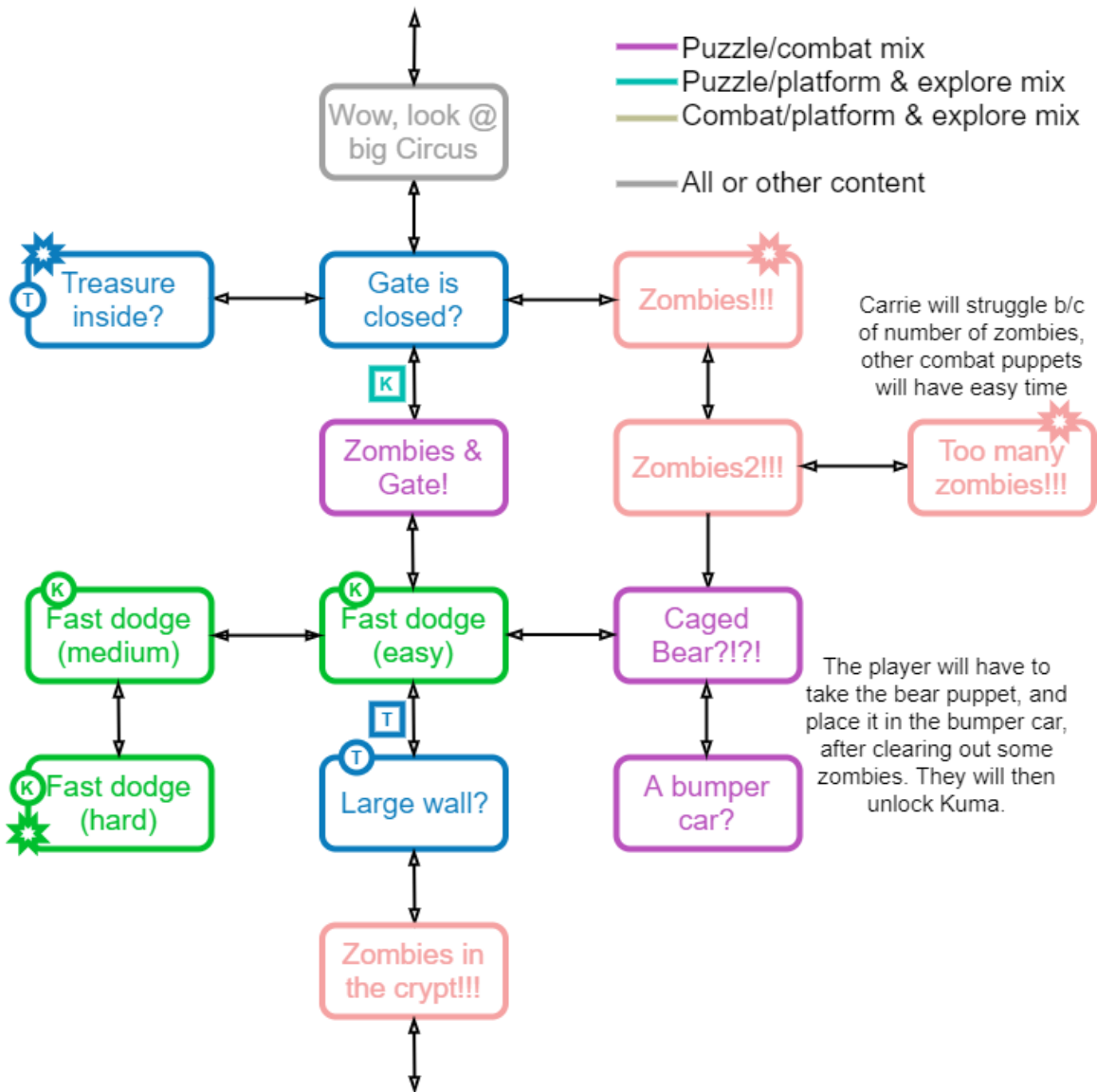
Connections -

North: T, two-way

South: G3, two-way (requires T to go to G3)

- Key**
- Reward
 - Requirement
 - Permanent unlock requirement
 - Return curtains

- Puzzle primary
- Combat primary
- Platform & explore primary
- Puzzle/combat mix
- Puzzle/platform & explore mix
- Combat/platform & explore mix
- All or other content



Graveyard 2 (G2)—Using Quoth to navigate terrain while battling skeletons

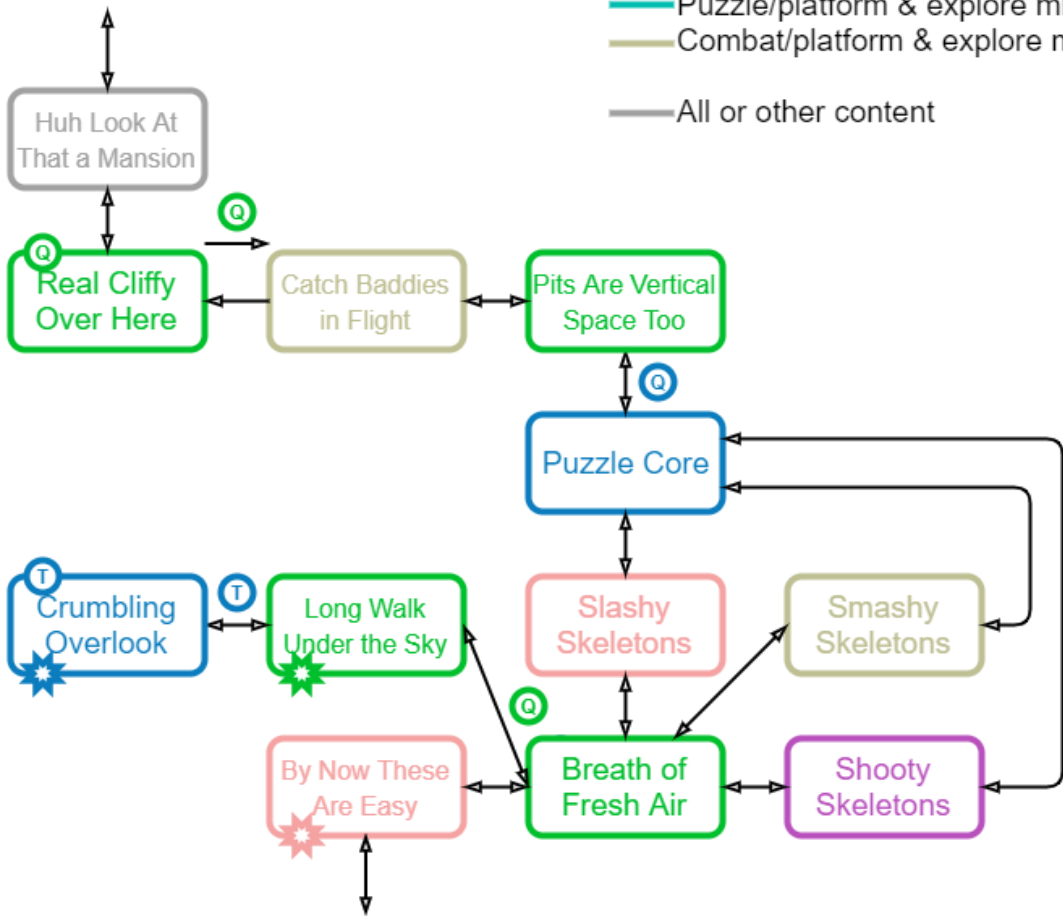
Graveyard 2 (G2)

Connections -
 North: T2, two-way
 South: G3, two-way

Key

- Reward
- Return curtains
- Requirement
- Permanent unlock requirement

- Puzzle primary
- Combat primary
- Platform & explore primary
- Puzzle/combat mix
- Puzzle/platform & explore mix
- Combat/platform & explore mix
- All or other content

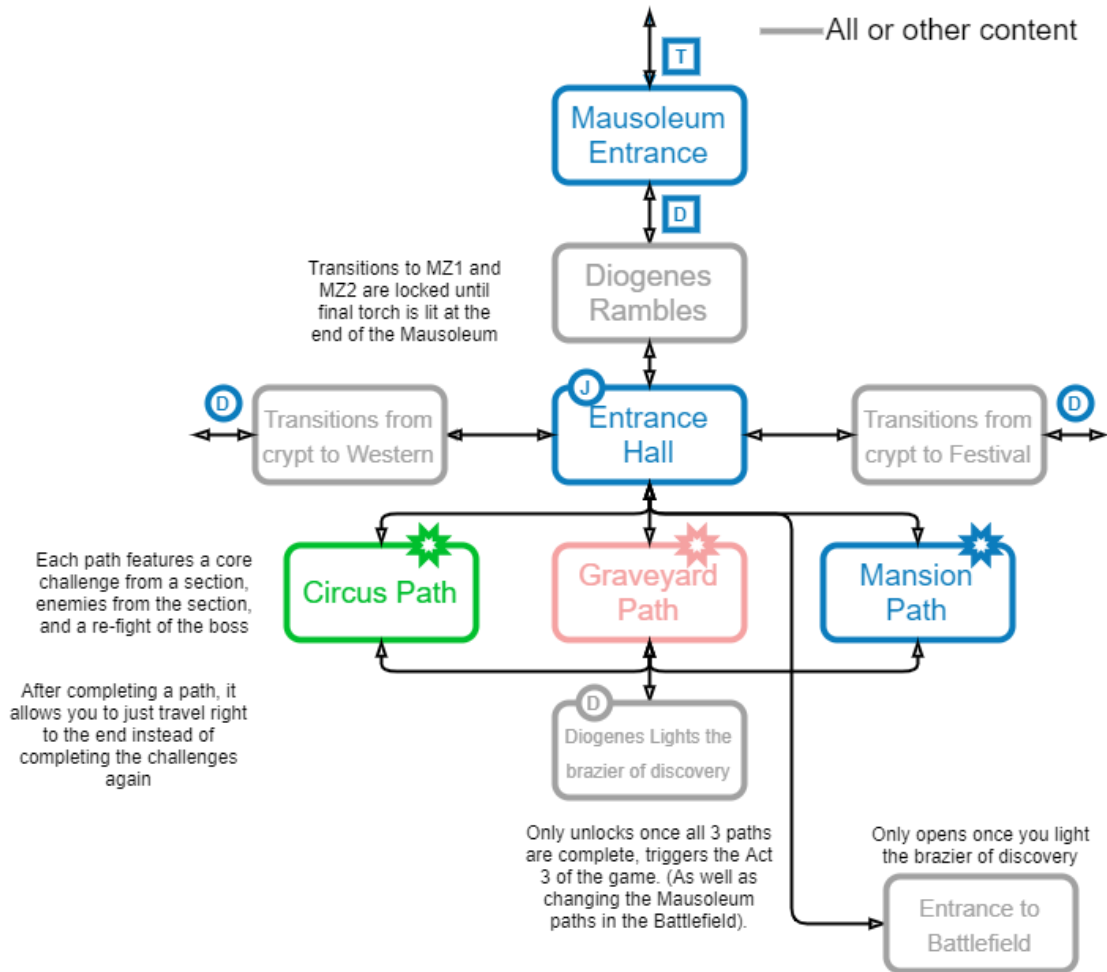


Mausoleum—Diogenes discovers the midway point of the game. The player remembers the journey they've had by playing short sections themed after each area they've encountered thus far

Mausoleum

Connections -
 North: G3 (unlockable with Tiny)
 East: MZ2, Diogenes needed
 West: MZ1, Diogenes needed
 South: Battlefield, after beating all 3 paths

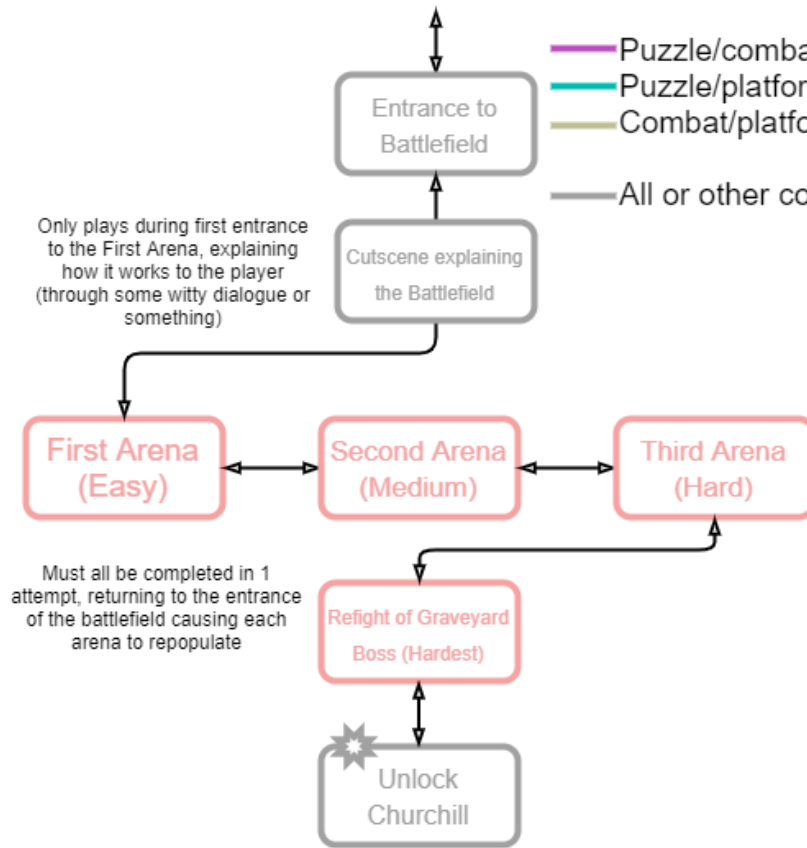
- Key**
- Reward
 - Requirement
 - Quick bypass requirement
 - Puzzle primary
 - Combat primary
 - Platform & explore primary
 - Puzzle/combat mix
 - Puzzle/platform & explore mix
 - Combat/platform & explore mix
 - All or other content



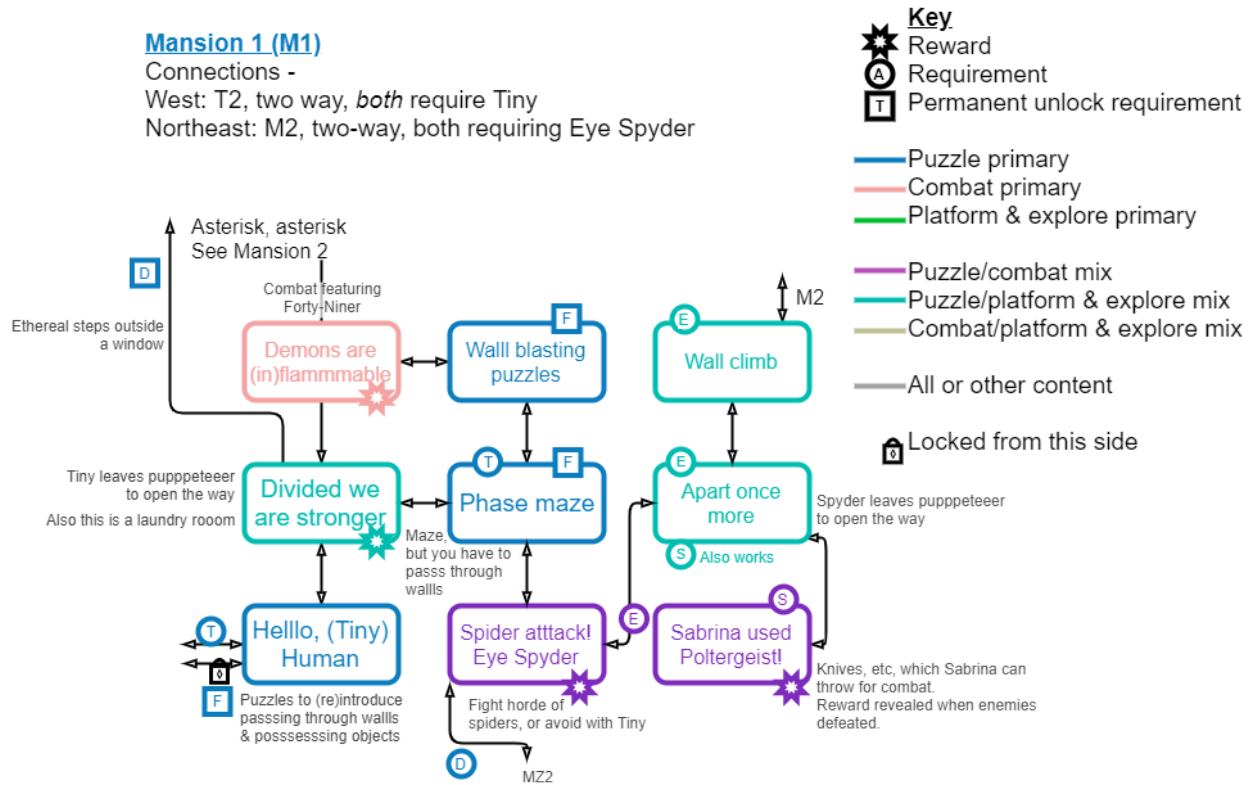
Battlefield (B)—Fight. Fight. Fight

Battlefield

Connections -
North: Mausoleum



Mansion 1 (M1)—The start of the third area, reachable after obtaining Tiny



Finding Forty-Niner (in Mansion 2) allows the players to open up a permanent entrance, removing further need for Tiny.

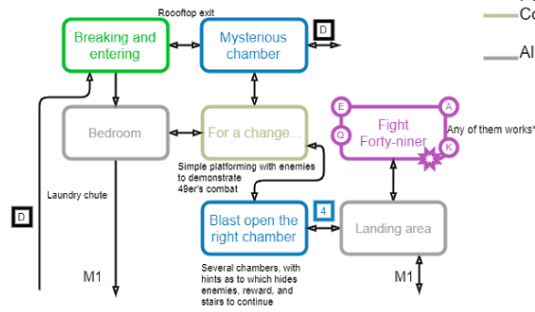
Ethereal steps outside a window: If the second player is Diogenes, they can access a set of floating steps which lead up to Mansion 2.

Mansion 2 (M2)—With a one-way fall back down at the end

Mansion 2 (M2)

Connections -
 West: T2, two way, *both* require Tiny
 Northeast: M2, two-way

- Key**
- Reward
 - Requirement
 - Permanent unlock requirement
- Puzzle primary
 — Combat primary
 — Platform & explore primary
- Puzzle/combat mix
 — Puzzle/platform & explore mix
 — Combat/platform & explore mix
- All or other content



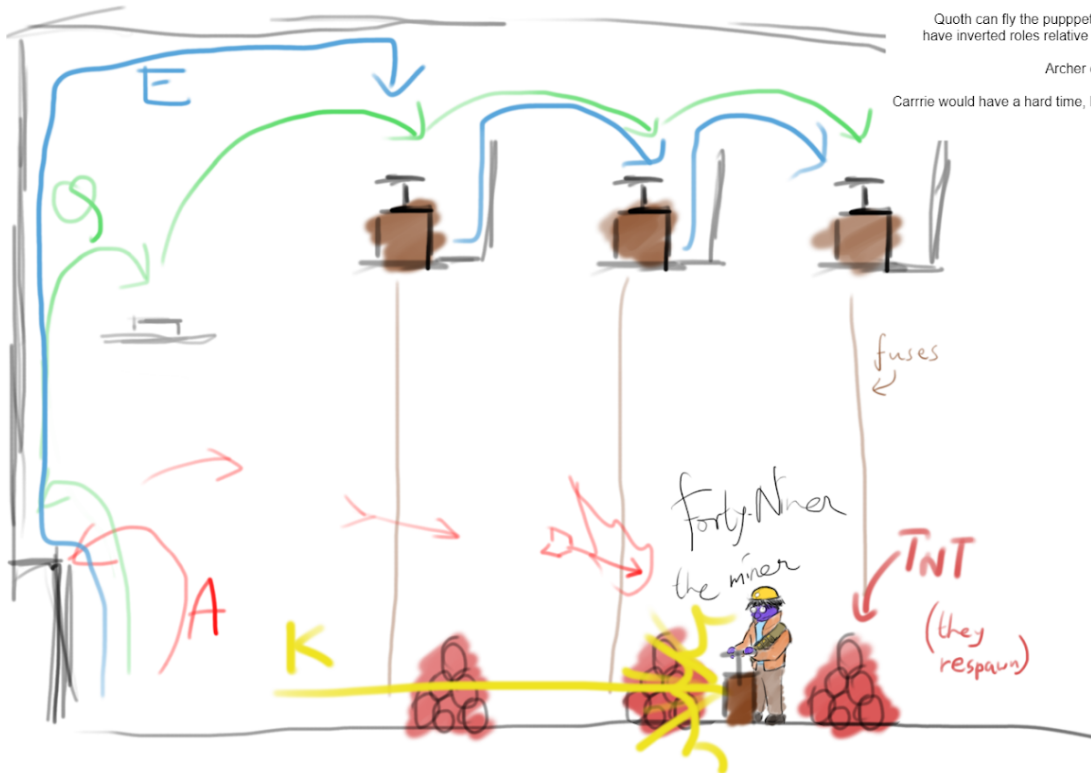
* The arena looks like this

Spyder has to detonate the charges when the puppeteer lures 49er to them

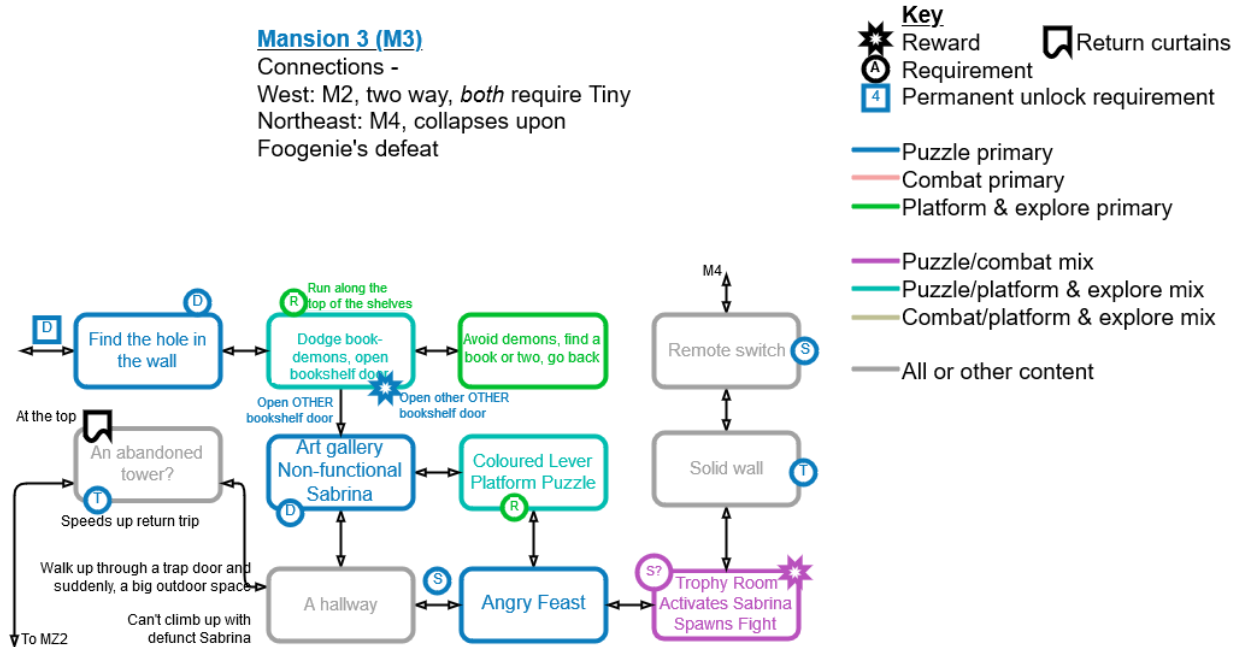
Quoth can fly the puppeteer up. The players then have inverted roles relative to the strategy for Spyder.

Archer can snipe. Kuma can ram.

Carrie would have a hard time, but the puppeteer could help by distracting 49er.



Mansion 3 (M3)—One giant Pokémon anime reference



Art Gallery: Diogenes can turn some of the paintings into entrances to small areas inside the painting. One of these has Sabrina, though she is not usable initially. Player one needs to carry it to the trophy room. Two of the paintings hide switches to open doors to the other connected areas.

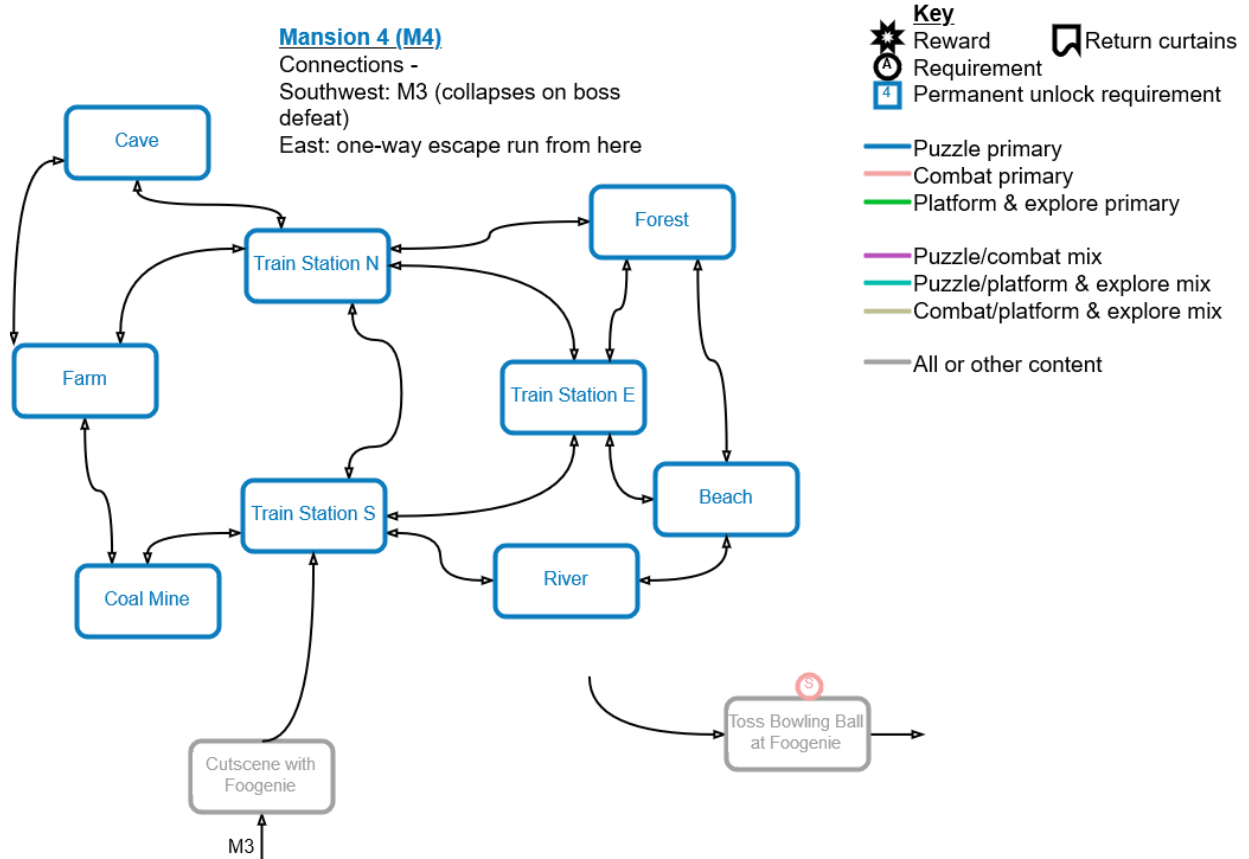
Coloured Levers: Player one has to pull levers to cause platforms to materialise in the air. There are three colours of platforms, of which only one colour is solid at any point. Robin needs to jump across them and reach pressure plate to open a trapdoor leading down.

Angry Feast: The dining room starts out empty. There is a switch to activate, which opens the door to the trophy room, and also another trapdoor – from this, a large number of demons fall in. Initially, the players have to flee to the Trophy Room.

When Sabrina has been activated, she can use the cutlery in the room to defeat the demons.

Trophy Room: Placing Sabrina on a conspicuous pedestal activates her and releases a number of demons. One of these is Foogenie, who flees to M4. The rest must be defeated using the trophies as weapons.

Mansion 4 (M4)—Foogenie, the wizard



The attic of the mansion features a random collection of forgotten objects including sports equipment, toys, and a scale replica of a town. The replica includes a train line, in the shape of a bent spoon.

Foogenie has a wizardly beard to boot. He shrinks the players and traps them in the town replica. He then begins meditating, his closed eyes glowing faintly. A timer appears on the screen as the view switches to the players in their tiny new world. If the players fail to escape in five minutes, Foogenie causes the entire replica to collapse into a single point, and then disappear.








Each non-station cell in the replica town has a collection of levers and plates which open a single chest in that cell. Three of these cells will randomly be selected to have magical artifacts which, when assembled, will return the players to the real world. Each station will show a map of the area, highlighting the locations of the artifacts. The replica town heavily uses background and foreground layers to suggest a three-dimensional arrangement of the cells.

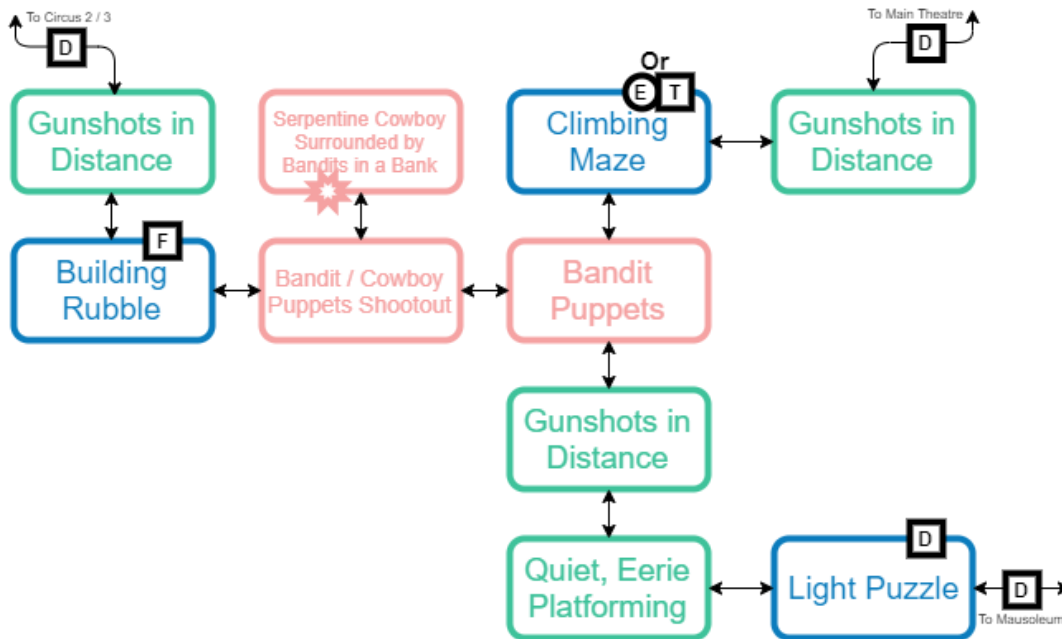
After returning to regular size, the players will have to use Sabrina to damage Foogenie three times, whereupon he will disintegrate. The attic then begins to collapse as the players climb out onto the roof and return to the theatre.

Mini-Zone 1 (MZ1)—A shootout in the West, to help save a lone cowboy

Mini Zone 1 (MZ1)

Key

-  Reward
-  Requirement
-  Permanent unlock requirement
-  Puzzle primary
-  Combat primary
-  Platform/explore primary
-  Locked from this side



Light Puzzle: A Diogenes puzzle that requires the puppet to scope out what is otherwise various impenetrable and invisible holes in a wall shrouded in a complete darkness to find the path through to the rest of the mini zone.

Quiet, Eerie Platforming: A light platforming cell housing no combat intended to build suspense moving into the upcoming chaotic combat cells. This cell maintains the theme of the subterranean portion of an old Western town, with no thematic sound effects present yet as a means to build suspense for what is to come.

Gunshots in Distance: Light platforming cells intended to build suspense in the same vein as the aforementioned cell, where it is half subterranean and half alley and blending between the two as the player traverses it. The sound of revolvers will be heard rattling off in the distance at this point, getting louder as the player moves towards the main street of the town. There is no combat in these cells.

Bandit Puppets: Puppets dressed and acting as bandits, with red bandanas and other red accents across their clothing to distinguish them from the cowboy puppets to come, armed with revolvers and repeaters used to fire at both the cowboy puppets and the player. These bandits are circled around a campfire in this cell, as a part of their greater encampment.

Bandit / Cowboy Puppets Shootout: Cowboy puppets marked with blue accents and a lack of a bandana engage in combat with the bandit puppets in a wild west shootout in the street, both of which remain hostile to the player though they prioritize fighting each other. If instigated by the player or the player approaches too closely, either the cowboy or bandit puppets will focus their aggression on the player.

Serpentine Cowboy Surrounded by Bandits in a Bank: Upon entering what appears to be a boarded up and breached bank in the middle of the town, the player encounters a scene with a number of bandits fighting and attempting to reach a further fortified and entrenched lone serpent cowboy, armed with only a gatling gun for a tail. When the player fights their way through the series of bandits, they will be met by none other than the serpentine cowboy boss. Following the introduction sequence that sets the stage figuratively and literally for the boss, the player will be engaged in a fight where the projectiles being rapidly fired off from the serpent's tail bounce off of walls and obstacles if they collide at a 45 degree angle or lower. Once the

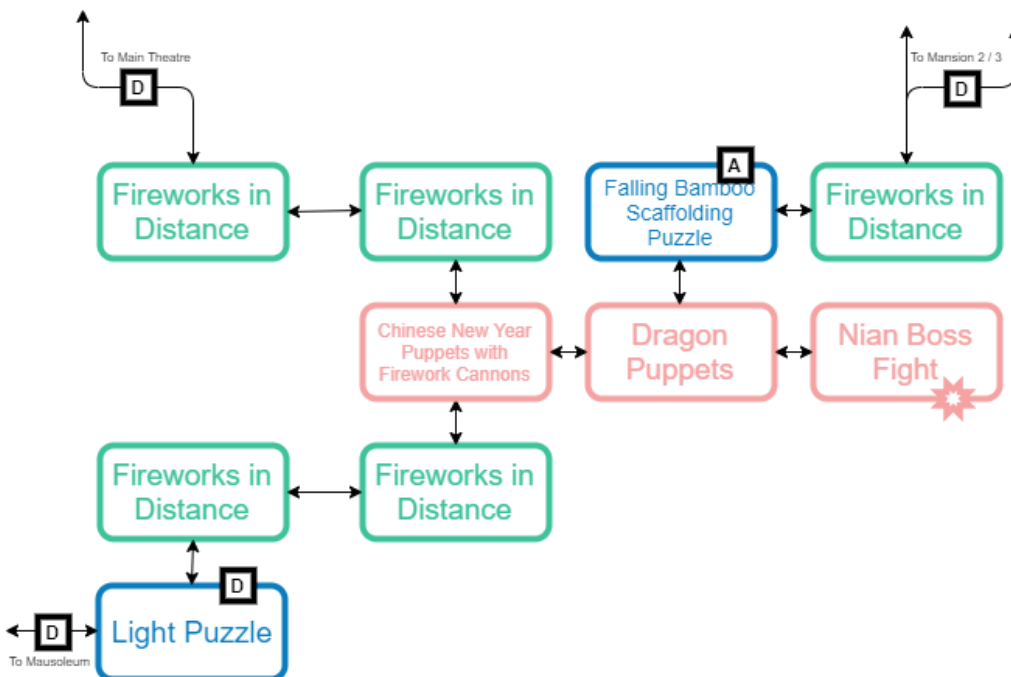
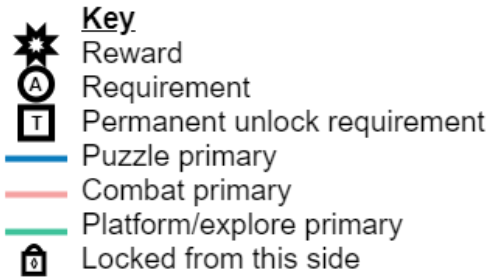
player overcomes this difficult and testing battle, the fall of the serpentine cowboy leader will be followed by the drop of Bill, the Gunslinger.

Building Rubble: This cell is a permanently destructible gate which leads to the crossroads of Circus 2 and 3, and requires Forty-Niner to toggle. It is simply a relief cell with no combat, and a pile of destructible rubble at the end of it.

Climbing Maze: The climbing maze entails the player jumping through scaffolding to get to a higher section of the town, until the town comes to a vertical end. At this point, the player can utilize Eye-Spider or Tiny to quickly traverse the remainder of the caves that have opened up, or they can take a slower route traversable by any puppet.

Mini-Zone 2 (MZ2)—Adventure through a festival to save a wandering samurai

Mini Zone 2 (MZ2)



Light Puzzle: A Diogenes puzzle that requires the puppet to scope out what is otherwise various impenetrable and invisible holes in a wall shrouded in a complete darkness to find the path through to the rest of the mini zone.

Fireworks in Distance: Cells containing very light platforming sections through sewers in the two cells below the main strip of street housing the festival, and bamboo scaffolding and caves in the three cells above the strip. Once again, these cells are intended to build anticipation for what is to come - a combat sequence themed on a Chinese New Year

celebration. This is achieved with a faint sound of fireworks, increasing in amplitude as the player grows closer to the source. These cells house no combat, only platforming.

Chinese New Year Puppets with Firework Cannons: This cell is the initial combat cell, introducing the theme of the mini zone and providing the player with a semi-difficult array of enemies. These enemies are puppets decorated with trinkets and clothing that coincide with the Chinese New Year, and are armed with cannons that fire fireworks, which in this instance act as projectiles which travel quickly but take a second or two to explode, at which point they act like shrapnel grenades.

Dragon Puppets: This is the second combat cell in the sequence, home to much more difficult to defeat fire breathing dragon puppets. These dragon puppets float around the street on top of the scrolling parade floats the player is now jumping around on top of, and dive into the player while breathing fire as their means for attack.

Nian Boss Fight: As the third and optional combat cell in the sequence, the player will be forced to fight a mythological Nian, which will attack the player in a darker and more corrupted section of the Chinese New Year parade in the street. The Nian will attack the player by moving around quickly, burrowing tunnels beneath the player, and performing melee attacks. The Nian will also occasionally deploy firebombs when burrowing near the player. Upon defeating the Nian, Jirou, the Demon Slayer will be dropped.

Falling Bamboo Scaffolding Puzzle: Leading to a cave entrance, the player must use Archer to shoot down and climb up bamboo scaffolding to ascend from the Chinese New Year festival and ultimately reach the entrance to the Mansion.

Miscellany

Glossary

World: The full map of *Oh Darn*, which includes the Theatre, Circus, Mansion, Graveyard, and Mini Zones.

Region: A section that makes up the constituents of the world, for example the regions noted in the “World” definition.

Zone: A section that makes up a region, for instance the Mansion and Circus regions are composed of four zones each, Mansion 1-4 and Circus 1-4.

Cell: A unit that is the building block of a zone, houses individual combat, puzzles, or platforming sections.