

= Tales of Monkey Island =

Tales of Monkey Island is a 2009 graphic adventure video game developed by Telltale Games under license from LucasArts . It is the fifth game in the Monkey Island series , released nearly a decade after the previous installment , Escape from Monkey Island . Developed for Windows and the Wii console , the game was released in five episodic segments , between July and December 2009 . In contrast to Telltale 's previous episodic adventure games , whose chapters told discrete stories , each chapter of Tales of Monkey Island is part of an ongoing narrative . The game was digitally distributed through WiiWare and Telltale 's own website , and later through Steam and Amazon.com. Ports for OS X , the PlayStation Network , and iOS were released several months after the series ended .

Players assume the role of pirate Guybrush Threepwood , who ? while attempting to destroy his nemesis , the undead pirate LeChuck ? accidentally releases a voodoo pox across the Gulf of Melange . With the assistance of his wife , Elaine Marley ? Threepwood , Guybrush seeks out a cure . The game was conceived in late 2008 , due to renewed interest in adventure game development within LucasArts . It was developed concurrently with LucasArts ' special edition of the 1990 title The Secret of Monkey Island ; LucasArts oversaw production of Tales of Monkey Island , and ensured that it matched the remake in certain areas , such as art direction . Production began in early 2009 ; franchise creator Ron Gilbert was involved in project planning , while development was led by Dave Grossman , who co @-@ designed the first two Monkey Island games . The game 's music was composed by Michael Land , and the core cast of The Curse of Monkey Island reprised their voice roles .

Tales of Monkey Island received generally positive reviews . Critics praised the game 's story , writing , humor , voice acting and characterization ; 1UP.com described Guybrush as Telltale 's strongest and most expressive character yet . The game 's music and graphics were also lauded . Complaints focused primarily on the perceived erratic quality of the game 's puzzle design , a weak supporting cast in the early chapters , and the game 's control system . Tales of Monkey Island garnered several industry awards , and was Telltale 's most commercially successful project until Back to the Future : The Game .

= = Gameplay = =

Like its predecessors , Tales of Monkey Island is a graphic adventure game ; the player assumes the role of the protagonist in an interactive story , which is driven by the exploration of the game 's three @-@ dimensional (3D) environments and by solving puzzles . These puzzles are traditional adventure game conundrums that require the player to use the environment , or items that have been found and stored inside the game 's inventory , to accomplish goals . In keeping with previous Monkey Island games , Tales of Monkey Island allows players to combine certain items to create new items ; for instance , the player can combine a number of voodoo ingredients with a cutlass to produce a magical cutlass .

The game world is explored with a PC keyboard and mouse , or the Wii Nunchuk 's analog stick . Contrary to previous Telltale adventure games , the player holds and drags the mouse to move Guybrush , rather than point and clicking . The WASD keys or the arrow keys may instead be used to move Guybrush . Like other Monkey Island games , Tales of Monkey Island is designed to prevent the player from meeting a dead @-@ end , such as the death of the player character . Each of the game 's chapters is an estimated two to four hours in length , depending on the player 's ability to solve the puzzles . A hint system can assist struggling players .

The first chapter of the game includes a " treasure hunt " mode , where the player directs Guybrush through a maze @-@ like jungle in pursuit of hidden treasure . Found treasures translate into prizes and discounts on Telltale 's website . To access this mode , the player must locate maps on the Internet , hidden on the official Telltale website and three participating Monkey Island fansites .

= = Synopsis = =

== Setting and characters ==

Tales of Monkey Island is set several years after the events of *Escape from Monkey Island*. The designers discarded the Tri @-@ Island Area ? the setting of the game 's predecessors ? in favor of a new locale : the Gulf of Melange . The game follows Guybrush Threepwood (voiced by Dominic Armato) , a pirate who is naïve and hapless , yet successful . Before the game 's beginning , Guybrush spends years locating the elements needed to create the Cursed Cutlass of Kaflu , a voodoo weapon capable of destroying his nemesis , the demon pirate LeChuck (voiced by Adam Harrington , Kevin Blackton and later Earl Boen) . As with other Monkey Island games , LeChuck vies for the love of Elaine Marley @-@ Threepwood (voiced by Alexandra Boyd) , the wife of Guybrush Threepwood and former governor of the Tri @-@ Island Area . In the events immediately before the game , LeChuck kidnaps Elaine . Guybrush pursues LeChuck with the voodoo cutlass .

Several ancillary characters from earlier games in the series return in *Tales of Monkey Island* , including the Voodoo Lady (voiced by Alison Ewing) , an enigmatic voodoo priestess who advises Guybrush in his quests ; Stan (voiced by Gavin Hammon) , a stereotypical salesman and business opportunist ; and Murray (voiced by Denny Delk) , a talking skull with delusions of grandeur . The game introduces new characters to the series , such as Morgan LeFlay (voiced by Nicki Rapp) , a competent and athletic female bounty hunter who idolizes Guybrush . Other additions to the cast include Coronado DeCava , an explorer and former lover of the Voodoo Lady (voiced by Andrew Chaikin) , and the Marquis de Singe (voiced by Jared Emerson @-@ Johnson) , an antagonistic French nobleman and doctor .

== Plot ==

Having acquired the components of the Cutlass of Kaflu , Guybrush races to the Rock of Gelato to save his wife from LeChuck ; however , he fails to properly create the sword . When Guybrush stabs LeChuck , the flawed cutlass transforms LeChuck into a human , and infects Guybrush 's hand with the " Pox of LeChuck " , which gives the hand a mind of its own . An explosion on the ship hurls Guybrush into the ocean , and he later washes up on Flotsam Island . There , Guybrush encounters the Voodoo Lady , who explains that the pox will ravage the Caribbean , unless it is absorbed by a voodoo sea sponge called " La Esponja Grande " (The Big Sponge) . Guybrush is advised to seek Coronado DeCava , a conquistador who is on an expedition to find La Esponja Grande ; however , to leave the island , Guybrush must neutralize a machine that is drawing the winds inward , and thereby preventing ships from leaving . It is revealed that the Marquis de Singe is using the machine to bring pirates to the island for his medical experiments . De Singe becomes obsessed with Guybrush 's hand , as he believes it to be key to eternal life . Guybrush reverts the wind patterns to normal ? unwittingly causing the pox to spread across the sea ? and departs in his newly acquired ship , the Screaming Narwhal . De Singe hires a pirate hunter by the name of Morgan LeFlay to capture Guybrush ; en route to the Jerkbait Islands , she boards the Screaming Narwhal and cuts off Guybrush 's pox @-@ infected hand in a duel . Afterwards , she returns it to de Singe .

On the Jerkbait Islands , Guybrush finds Elaine safe , and learns that the now @-@ human LeChuck is trying to make up for the evil deeds of his past . The three help to defend the resident merfolk city from pox @-@ infected pirates ; in return , the merfolk summon sea creatures to assist Guybrush in locating La Esponja Grande . Elaine stays behind to monitor LeChuck 's actions . As Guybrush follows the creatures on the Screaming Narwhal , Morgan again boards the ship ; de Singe had informed her that Guybrush 's entire body was needed . Distracted by their duel , neither can react in time when the Screaming Narwhal is swallowed whole by a giant manatee . Inside the manatee , Guybrush and LeFlay discover the crazed DeCava and his crew ; Guybrush heals the manatee 's injuries , and escapes with DeCava to the location of La Esponja Grande (which turns out to be much smaller than advertised) . After retrieving La Esponja Grande , Morgan knocks Guybrush unconscious and sets sail for Flotsam Island with her bounty .

As Morgan reluctantly delivers Guybrush to de Singe , Guybrush is seized by the townspeople and put on trial for multiple crimes- chief among them having released the pox across the Gulf of Melange . LeChuck exonerates Guybrush by implicating himself in the creation of the pox , and produces evidence that all previous confrontations between Guybrush and LeChuck had been orchestrated by the Voodoo Lady ; the two are imprisoned , and Guybrush is released . As Guybrush prepares to cure the pox with La Esponja Grande , he finds Morgan murdered in de Singe 's laboratory . At the wind machine , de Singe traps Guybrush and Elaine , and believes that his experiments with Guybrush 's hand are on the verge of granting him immortality . However , de Singe falls into the wind machine and is disintegrated ; Guybrush then uses La Esponja Grande to absorb the pox . LeChuck arrives to free the two , but as Guybrush thanks him , LeChuck impales him on the Cutlass of Kaflu , and uses La Esponja Grande to transfer the pox 's potency to himself .

Now deceased , Guybrush finds his spiritual self at the Crossroads : the place where the living and dead realms meet . With the assistance of Morgan 's spirit , he finds a spell that embodies courage , anchor , direction and sacrifice , and returns to the land of the living as a ghost . However , LeChuck absorbs the massive amount of energy generated by a dimensional rift Guybrush opens ; the pox was engineered by LeChuck to achieve this goal . Elaine , in an apparent act of betrayal , becomes LeChuck 's demon bride . Guybrush repossesses his dead body and shrinks La Esponja Grande , reversing LeChuck 's hold over Elaine . LeChuck attacks Guybrush , who lures the demon pirate into the rift . There , LeChuck is simultaneously stabbed by Elaine and Morgan , which destroys his physical and spiritual forms . Stranded alone at the crossroads , Guybrush realizes that he has one more item that meets the spell 's criteria for his return : Elaine 's wedding ring . He uses it to restore himself to life and return to his wife . The spirit of Morgan delivers a jar containing the essence of LeChuck to the Voodoo Lady , in exchange for her return to the land of the living .

= = Chapters = =

= = Development = =

= = = Production = = =

Developed by Telltale Games , under license from LucasArts , Tales of Monkey Island marked a first collaboration between the two companies . Telltale Games had been founded by former LucasArts employees in the wake of the 2004 cancellation of Sam & Max : Freelance Police . Following that event , LucasArts appeared to have abandoned the adventure game genre . While Telltale Games had considered developing a Monkey Island game since their inception , the company 's design director , Dave Grossman , credited the greenlighting of Tales of Monkey Island to the correct alignment of interested parties . This included the then @-@ new president of LucasArts , Darrell Rodriguez , who helped push for adventure game development within his company . Mark Darin , co @-@ designer and writer for Tales of Monkey Island , attributed the revival of interest to the rise of digital distribution within the video game industry , which ? by reducing financial risk ? allowed companies such as Telltale to develop " something different from the endless clones of popular games " . Telltale started designing Tales of Monkey Island in late 2008 ; production commenced early in 2009 .

Following hints by Telltale Games that they would soon announce a major new series , Tales of Monkey Island was unveiled at the June 2009 Electronic Entertainment Expo . Its roughly 50 person development team was headed by Dave Grossman , who co @-@ designed the first two Monkey Island games . Escape from Monkey Island and Sam & Max Hit the Road co @-@ designer Michael Stemmle contributed design and story writing , in collaboration with Mark Darin and Sean Vanaman . Series creator Ron Gilbert was involved in brainstorm sessions for the game , but did not have a large role in its development ; however , the development team asserted that Gilbert 's " thumbprints are all over [the game] " . Tales of Monkey Island counterparts a LucasArts @-@ developed

enhanced remake of The Secret of Monkey Island . On his blog , Gilbert wrote that he was " very excited " for both Telltale 's adaptation and LucasArts ' reimagining of the original game , and stated that " it 's strange and humbling to see something you created 20 years ago take on a life of its own " .

While Gilbert and Grossman were engaged in the development of Tales of Monkey Island , the third co @-@ designer of the original two games , Tim Schafer , was not associated with the project . Grossman said that Gilbert 's leadership role at Hothead Games had made procuring his assistance " legal wrangling " , and that including Schafer as well would have been too much trouble . Schafer later said that he was " really happy " for the new game , and that the project was in good hands under Grossman 's lead . The game 's limited @-@ edition slipcover artwork was painted by Sam & Max creator Steve Purcell , who was responsible for the box art of both The Secret of Monkey Island and Monkey Island 2 : LeChuck 's Revenge . Purcell created three different rough covers to present to Telltale Games , though the company valued Purcell 's own opinion on which was best . Having not been satisfied with Elaine 's appearance on the cover of The Secret of Monkey Island , Purcell was keen to have another attempt to portray the character in his artwork . The final artwork , showing Guybrush and Elaine brandishing cutlasses on a ship emerging from fog , was favored as Purcell felt it was appropriately eerie .

Grossman said that the game 's simultaneous release on Windows and WiiWare was due to Telltale 's business model ; the company alternates its game releases between WiiWare and Xbox Live Arcade , as they want to " give the Wii a little love as well " . The concurrent development of the Wii version created issues ; last minute changes to the PC version could put an episode over the size limit for WiiWare games . The first episode was released for Windows on July 7 , 2009 , with the Wii version following twenty days later . Telltale distributed the game through their own website , and later made it available for download from Steam and Amazon.com. Xbox Live was omitted from the initial release , as both Telltale 's Wallace & Gromit 's Grand Adventures , and LucasArts ' special edition of The Secret of Monkey Island , were debuting on the system .

While Telltale had not announced plans to port Tales of Monkey Island to Mac OS , they did so on February 11 , 2010 ; it was among the first games available for the newly released Mac OS Steam client . A PlayStation Network version was released in June 2010 , due to consumer demand generated by the game 's original announcement . A PlayStation 3 release had not been possible at launch , as Telltale 's game engine was not built to run on the platform . An iPad @-@ enhanced iOS port was being developed in 2010 ; the first episode was released on the App Store in December 2010 , and the rest of the episodes followed on June 23 , 2011 . As a bonus , players were offered the chance to download the first episode for free until July 22 , 2011 . Telltale Games has not ruled out the option of porting the game to Xbox Live and Linux . However , a port for the iPhone @-@ enhanced iOS version was developed , and the first episode was released in November 2011 , with the four remaining episodes that followed suit in a few months , ending with the release of Chapter 5 on February 23 , 2012 .

= = = Design = = =

As with Telltale 's other products , Tales of Monkey Island was developed and released in five episodic segments ; Grossman explained that Telltale prefers to tell stories this way , rather than as continuous narratives that are too long for people to play comfortably . However , unlike their previous games , each episode is not a standalone tale ; it is a single chapter in a larger plot . This allowed Telltale to advance the story like that of a television series , in which character relationships develop in the minds of the audience over several months . Each episode is designed to be gratifying on its own , with a satisfying conclusion ; however , it then provides a cliffhanger to " tantalize the player a little more " . According to Grossman , Tales of Monkey Island is set after an " imaginary " Monkey Island 5 , which he views as " a blockbuster , epic 40 @-@ hour gigantic experience like the earlier games " . Its story would have followed Guybrush 's actions in the time between Escape from Monkey Island and Tales of Monkey Island ; the beginning of Tales of Monkey Island would have marked its conclusion . Grossman maintained that both the story and

gameplay of Tales of Monkey Island were designed to be accessible for newcomers to the series , and commented that " knowledge of the characters and their history will add a nostalgic layer to the sly references , but is by no means necessary " .

Stemmle likened the game 's episodic development to a relay race , and the development of a full game , such as Escape from Monkey Island , to a " marathon " . This production method meant that certain aspects , such as the game 's graphics , were worked on until the release deadline . Each episode took around four months to complete . Only a few environmental resources were reused between episodes ; while Telltale Games had built previous games such as Sam & Max Save the World and Wallace & Gromit 's Grand Adventures around one set of locations , using the protagonists ' homes and nearby streets consistently in each episode , the developers forwent such central hubs and " comfort zones " in Tales of Monkey Island , instead having each episode move off to a new primary location , only occasionally revisiting past locations . However , reusable skeletons and animations were developed for the supporting cast , including generic body types that could be visually altered to suit each character . While four of these were created , size constraints resulted in only two being included in the final game . By the game 's third episode , Telltale became unsatisfied with this system , and began diversifying facial features , and providing supporting characters with unique silhouettes and animations .

The game 's artistic direction was developed by former LucasArts members Derek Sakai and Dave Bogan ; both of them had worked on The Curse of Monkey Island , Escape from Monkey Island , and several earlier LucasArts adventure games . The game 's final art direction was an attempt to combine the realistic look of the first two Monkey Island games with the whimsical , stylized graphics of the third . While those games feature entirely two @-@ dimensional graphics , and their successor , Escape from Monkey Island , is largely pre @-@ rendered , Tales of Monkey Island is rendered in full 3D . Grossman explained that both Telltale 's art department and game engine are oriented toward 3D graphics development , and that the company enjoys the benefits 3D offers in the areas of animation and cinematography . Improved capacity for the latter resulted in the appointment of a " cinematic director " : someone to help the designers locate scenes needing more dramatic activity , and to assist the animators and choreographers in creating it . During development , the necessity of this position was highlighted by a ship battle scene in " Launch of the Screaming Narwhal " , which was initially static and unexciting . This was remedied by changing the time of day from dusk to night , adding rain and other weather effects , and using camera movement to simulate rough waters .

Regarding the puzzle design in Tales of Monkey Island , Stemmle said that he and his fellow designers ? when they were younger ? believed that they needed to " stump the player " ; however , Stemmle now considers it " a lot better to make the players feel smart " . Therefore , the designers included a hint system to prevent players from becoming stuck . Grossman explained that Telltale 's designers would bear in mind how players would mentally progress through the puzzles , and consider " what realisations we expected them to have and whether those expectations are realistic " . Due to a tight development schedule , puzzles in the first episode were not optimized for the game 's control system , which was re @-@ designed late in development . Initially , the game was to feature point @-@ and @-@ click controls , as had been used in the majority of Telltale 's previous games . However , a " direct control " method ? similar to the one seen in Wallace & Gromit 's Grand Adventures ? was decided upon after much of the first episode had been planned . As the direct control in that game had been designed for an Xbox controller , the developers reworked the idea into a " click @-@ and @-@ drag " mouse system for Tales of Monkey Island . Telltale believed that this control method made for a less passive and more engaging player experience , and provided more freedom for cinematic camera work than was possible with point @-@ and @-@ click .

Aside from providing the Monkey Island license to Telltale , LucasArts ' role in the game 's development involved collaboration and approval of the game 's script , character concept art and puzzle design . As the remake of The Secret of Monkey Island had begun development before Tales of Monkey Island , LucasArts shared their art style guide with Telltale , so that the two products ' art direction would be similar . In particular , LucasArts wished that the character of Guybrush would be

comparable to the appearance of the character in the special edition . LucasArts largely based their vision for Guybrush 's new visuals in Tales of Monkey Island on how the character appeared in The Curse of Monkey Island , integrating various aspects from LeChuck 's Revenge that commonly resonated through fan art , such as the character 's blue coat and beard , in addition to using their own stylized art direction . Telltale concept artist Ryan Jones worked closely with LucasArts ' Jeff Sengalli on developing the appearance of Guybrush and other characters , Sengalli providing feedback and refinement in such areas as character silhouettes , facial features and clothing . Vanaman noted that LucasArts was open to Telltale 's creative direction for the game , and did not " put their foot down " over any aspects of their vision .

= = = Audio = = =

Michael Land , the composer behind preceding Monkey Island games , returned to score Tales of Monkey Island . In @-@ house Telltale composer Jared Emerson @-@ Johnson said that his own role in the game 's music was " technical and administrative " , and that , while he had been willing to assist Land , " the sound of the Monkey Island universe is all about Mike 's vision , so he was left alone to ' do his thing ' as only he can " . The soundtrack was recorded in MIDI format to reduce the data size for the Wii version ; for the Windows version , the files were converted to WAV for increased quality . In each episode 's production , music was among the last elements to be finalized , as it could not be finished until all cutscenes were properly timed .

Dominic Armato , the voice actor of Guybrush from The Curse of Monkey Island onward , reprises his role as that character . LucasArts encouraged Telltale to retain as much of the original cast as possible ? particularly Armato , who was described by LucasArts ' David Collins as " the ultimate Monkey Island fanboy " . Armato enjoyed his opportunity to voice Guybrush again ; he had believed that the series would never be continued , due to the length of time since Escape from Monkey Island 's release . Armato voiced the character in both Tales of Monkey Island and the special edition of The Secret of Monkey Island ; in the former game , he attempted to make Guybrush sound more mature and experienced than his younger incarnation in the latter . Because of Armato 's understanding of the character , the voice directors gave him considerable flexibility in his performance .

Elaine Marley 's voice actress in The Curse of Monkey Island , Alexandra Boyd , was also brought back for her role . Boyd was unable to travel to Telltale 's studio in California ; instead , she recorded her lines in London , while communicating with the voice director via Skype . However , Earl Boen ? the original voice actor for LeChuck ? had retired from acting , and was not initially available to reprise his role . The character was instead voiced by Adam Harrington in the first episode , and replaced by Kevin Blackton as the human LeChuck in chapters two to four . Boen returned to voice the demon LeChuck at the end of the fourth episode , and stayed on for the game 's fifth and final chapter . Telltale later had Boen re @-@ record the lines for LeChuck 's demon incarnation in the first episode for the DVD release . To make the actors ' portrayals more forceful , Telltale implemented a lip sync system capable of presenting a large range of facial expressions on character models .

= = = Marketing = = =

To promote Tales of Monkey Island , Telltale Games posted a series of fan @-@ made Flash short films on their website . Entitled I Wonder What Happens in Tales of Monkey Island , the series was created by German animator Marius Fietzek , who co @-@ wrote it with Andrei Constantinescu . The series ' artwork was produced by Martin Koehler . Presented as a cartoon version of Tales of Monkey Island , the shorts speculated on the game 's story and content , and depicted hypothetical events for the upcoming chapters . The first episode debuted on July 5 , 2009 , two days before the release of " Launch of the Screaming Narwhal " . The second and third episodes followed on August 6 and September 16 , respectively ; the penultimate episode was released on October 22 . For the final installment , released on December 4 , Fietzek recruited Smudo of the German hip hop band

Die Fantastischen Vier to do a musical number . Emerson @-@ Johnson described the series as " absolutely fantastic " , and said that " it really seems like these games appeal to people in a way that spurs huge amounts of excellent creative energy " . He noted that Telltale " was passing [the videos] around for a good week " after they were posted .

A week after the release of the first episode , Telltale held a contest called " Game Designer for a Day " , which gave fans the opportunity to submit and vote for a line of dialog to be used as an accusation against Guybrush . The winning line , " He dug up my perfectly good X ! " , was submitted by Liz Johnston of Okanagan , British Columbia , Canada , and was subsequently added to the trial scene in the fourth chapter while Johnston 's name was included in the chapter 's credits .

Telltale produced Tales of Monkey Island merchandise , which they sold from their online store . These included a poster print of Steve Purcell 's cover artwork for the game , and a set of promotional badges ; the latter had previously been available at conventions , such as E3 . Further merchandise ? including a tankard , a set of tarot cards , and a deluxe edition DVD ? was made available in early March 2010 . For the September 19 , 2009 International Talk Like a Pirate Day , Telltale Games made the game 's first episode available for free on their website . Customers who had already purchased all five episodes were instead eligible for a free episode from one of Telltale 's other series .

= = Reception = =

= = = Sales = = =

Tales of Monkey Island was a commercial success , and it exceeded Telltale 's sales projections . While no figures for the game have been released , the game was the company 's most successful project , until it was outstripped by Back to the Future : The Game , which was released a year and a half later . Telltale CEO Dan Connors noted that the game had been the top selling product on Steam for " a few days " . According to Telltale 's marketing department , the game was predominately purchased as a full season , rather than as individual episodes . This was attributed to the strong narrative between episodes , in contrast to Telltale 's previous work .

= = = Critical = = =

Critics believed that the first chapter , " Launch of the Screaming Narwhal " , was a respectable start to the game . Ryan Scott of GameSpy wrote that the puzzles " generally challenge [the player] just enough without becoming too frustrating " , while Eurogamer 's Kristan Reed stated that their quality was " bang @-@ on time after time " . However , criticism was directed toward certain puzzles ' designs ? particularly toward that of one maze puzzle . The writing and story were lauded , with several reviews commending the dialogue 's humor . Adventure Gamers staff writer Evan Dickens felt that writing did not match up to the quality of LeChuck 's Revenge , however . Although the chapter 's supporting cast was considered weak , critics enjoyed the introduction of de Singe to the series . The voicework for the main characters was praised , as was Land 's soundtrack . Critics were mostly complimentary toward the episode 's graphics , with New Straits Times ' Bruno Chan and The Sunday Times ' David Phelan praising the updated interpretation of The Curse of Monkey Island 's art style while 1UP.com 's Bob Mackey called Guybrush " the most convincingly expressive Telltale character yet " ; however , concerns were voiced over erratic graphical quality between characters . The game 's controls were subject to reproof by a number of reviews ; several preferred the keyboard controls over Telltale 's new " click and drag " system .

Response to " The Siege of Spinner Cay " was similar to that of the preceding episode . Critics were divided over the quality of the chapter 's puzzles : Destructoid reviewer Brad Nicholson criticized their design as " tight and constricted " , and Dickens felt that they varied wildly in quality . In contrast , they were praised as " pleasantly non @-@ linear " by Reed , and called logical and

sensible by PALGN 's Adam Ghiggino . The need for extended travel between locations , in order to complete mundane tasks , was criticized . The episode 's writing was lauded by reviewers ; particular praise was bestowed on the chapter 's opening scene , which introduces Morgan LeFlay . Nevertheless , the story was disparaged by Reuben Lees of the Herald Sun for feeling " more like a bridge to open up further plotlines in the later episodes " , a point echoed by other reviewers . While the supporting cast was again criticized , reviewers enjoyed the development of the main characters ' roles . Critics admired the chapter 's audio work , with Dickens calling Kevin Blackton 's rendition of the human LeChuck a " real standout " . Graphical tweaks over " The Launch of the Screaming Narwhal " were also appreciated .

Critics considered " Lair of the Leviathan " to be stronger than the previous chapters ; on the review aggregator sites GameRankings and Metacritic , its Windows version holds the highest rating out of all Tales of Monkey Island episodes . The episode 's puzzles were commended ; IGN 's Steve Butts opined that Telltale 's puzzle design had " moved forward quite a bit " , compared to both preceding chapters and their earlier Sam & Max games . One puzzle in particular , involving pirates holding a face @-@ pulling contest , was praised by reviewers . Dickens described the chapter 's story as " strong [and] advancing " , and Ghiggino felt that it " continued the fine Monkey Island tradition of being bizarre , hilarious and pretty interesting " . Several reviews drew comparisons to the 1883 book The Adventures of Pinocchio , due to the game 's setting inside a giant manatee . The episode 's writing received near unanimous praise , and response to the supporting cast was much improved over the preceding episodes ; praise centered particularly around Murray , a demonic , disembodied skull . Criticism of " Lair of the Leviathan " primarily focused on the chapter 's brevity and lack of varied locations .

Reviewers were more ambivalent toward the fourth episode , " The Trial and Execution of Guybrush Threepwood " . Reception of its puzzles was mixed ; Ghiggino described many as " frustrating for the wrong reasons " , and Dickens , while praising several as " challenging and creative " , believed that there were " definite misfires " . Butts criticized the " arbitrary design " of several puzzles , but noted that they were " exactly what we 've come to expect from the series " . Nevertheless , the episode 's titular trial sequence was lauded . Reaction to the chapter 's plot was mostly positive , with Eduardo Reboucas of Game Revolution commenting that it " moves along at a steady pace , and ends with a dramatic bang " , and The Sun 's Nick Francis praising the " emotional storylines weaving between some of the characters " . Several reviews praised the twists in the story , although Adventure Classic Gaming 's Mark Newheiser opined that the darker turn late in the episode was detrimental to the otherwise light @-@ hearted series . The episode 's writing was praised , as was the use of returning Monkey Island character Stan as the trial 's prosecutor . Critics were divided over the effectiveness of reusing the setting of " Launch of the Screaming Narwhal " .

The final episode , " Rise of the Pirate God " , was thought by critics to be a fitting end to the series . Response to the chapter 's puzzles was mostly positive , though several reviewers maintained reservations about the difficulty and innovation of many of them . The level design , which requires players to backtrack between locations , was not well received . The chapter 's climactic battle was thought to be sufficient , though timing issues caused GameCritics ' Tera Kirk to describe it as " almost as frustrating as it is clever " . Nevertheless , the story received strong praise , particularly for the role reversal between Guybrush and LeChuck ; Destructoid 's Anthony Burch noted that the chapter " completely and intentionally inverts [Monkey Island 's] own cliches " . Similarly , the writing and dialogue were commended , as was the voice acting , with critics praising Earl Boen 's reprisal of the demon LeChuck and Armato 's work as Guybrush . Reviewers complimented the graphics for both the ghostly " Crossroads " and the fire @-@ ravaged real world ; Butts expressed that " the levels all benefit from great color choices and fantastic lighting effects that really support the mood " .

= = = Accolades = = =

Tales of Monkey Island received awards and award nominations from video game industry publications . Following the game 's announcement at E3 2009 , IGN named it the " Biggest Surprise

" for the PC at the convention , and it was a finalist for GameSpot 's Best Adventure Game of E3 award . IGN later nominated the first and third chapters as the best Wii and PC adventure games of the year , respectively . Gamasutra gave the game an honorable mention on its list of the year 's best PC games ; on their list of the top developers of the year , the site also presented Telltale Games with an honorable mention . Nintendo Power nominated Tales of Monkey Island for their awards for overall game of the year , best WiiWare game and best adventure game ; the publication gave Morgan LeFlay the award for the year 's best character . Listing the best and worst video games of 2009 , OC Weekly named Tales of Monkey Island the " Best Series Revival " of the year . About.com considered the game to be the second best Wii game of the year , and PC Gamer US awarded it " Adventure Game of the Year " .