

## **Story to game idea**

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## Introduction

The game I have chosen for this assignment is Frank Millers Sin City. The game is based on Frank Millers graphic novels. The film is made up of mainly 3 Sin City stories. They include:

- “The Hard Goodbye”
- “That Yellow Bastard”
- “The Big Fat Kill”

All of these events take place in a fictional city – Basin City. A town full of violence, murder and other crimes. Sin City includes aspects of Action/Crime/Drama and Thrillers. Due to the graphic/bloody violence, the film was given an age rating of 18. The unique thing about Sin City is that the stories don't actually link in to each other. It's more like three TV episodes put together back to back. This is why I chose this film. It gives me more than one story to change into a game and also leaves me two options. I could put them all together somehow so the game is like 1 big adventure, or I could leave them totally apart so they are their own separate stories.

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**Protagonists + Story Summaries**

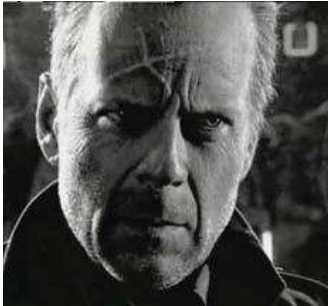
### Marv – The Hard Goodbye

Marv is a scary looking guy. He is 7ft tall and has a deeply scarred face. His story begins with him making love for the first time (with a prostitute named Goldie). When he wakes up, he finds Goldie dead beside him and discovers he is being framed for murder. Whilst on the run from the police, Marv threatens/kills anyone related to Goldie's death.



He finally tracks down the killer at an out of town farm. The killer, a cannibal named Kevin, is under the protection of Cardinal Roark. Marv gets captured by Wendy (Goldie's twin sister). However, after he assures Wendy of his innocence, she supports Marv and his vengeance. After torturing and killing Kevin, he then goes for the Cardinal. Once he violently murders him, he is shot down by his guards. Later on, he is blackmailed and forced to confess the murders of Roark, Kevin and even Goldie. This leads him to being given the electric chair, which after two attempts, kills him.

## John Hartigan – That Yellow Bastard



Hartigan is approximately 60 years old when we see him in the film. He is a police detective of Basin City. The difference between him and the other protagonists is that he is the only person who actually sticks to the law.

His objective in the film is to rescue an 11 year old girl – Nancy Callahan. He saves her from Roark Junior (yellow guy) by infiltrating a warehouse where Roark intended to rape Nancy. John shoots off Juniors' right hand, ear and genitals. Later on, Johns' partner shoots him and he ends up in hospital (Johns' partner was being paid by Roarks' father). Roarks' father visits him in hospital saying he will be framed for raping Nancy. He spends years in prison which eventually gets the better of him. So he confesses to the raping.

As he is the on Parole, Hartigan tracks down Nancy (now a young woman) and takes her to safety. They are followed by the yellow guy. As they hid in a motel, Junior himself took them by surprise and held them as hostages. As the story goes on, John escapes and rescues Nancy from Junior once again. After Hartigan kills Roark, he commits suicide knowing that Nancy would never be safe if he was alive.

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## Dwight McCarthy – The Big Fat Kill

Dwight enters the story when Jack Rafferty (a cop) and his mates visit Shellie (Dwight's current girlfriend) totally drunk. They intend to harass Shellie. Dwight hides in the bathroom then attacks Jack as he is urinating. He intimidates Jack with a razor blade and then forces his head down the un-flushed toilet (yes...gruesome stuff).

Jack immediately leaves the apartment and his friends follow. With his high loyalty to women, Dwight follows the gang thinking they may attack another woman. He is lead to Old Town (a town run by woman – not the law) which eventually gets Jack and his friends killed for threatening one of the girls. What Dwight and the women didn't know was that Jack was a cop. To avoid any conflict between Old Town and the Police, Dwight tries to hide the dead body in the tar pits.

At the location, mercenaries eventually obtain Jacks head and kidnap Gail (the lead woman of Old Town). Eventually, Dwight gets back Jacks head and offers the mercenaries a deal – Jacks head for Gail's

life. The deal takes place in an alley where the old town girls perform an ambush and leave no enemy alive.

## Key elements to use within the game

I have broken up the stories into their key elements that should be used in the game. I have also decided how that part of the story should be portrayed through the game (either through cut scenes/voiceovers or gameplay).

Key: G =Gameplay  
C = Cut scenes  
V = Voiceover

### **That Yellow Bastard**

#### **Play as Hartigan**

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- Rescue Nancy from Roark (G)
- Shoot Roark's vital parts (G)
- John gets shot by partner (C)
- Roark framing John/Prison Scene(C/V)
- Track down Nancy (G)
- Lose Roark in car chase – find motel (G)
- Roark surprises them (C)
- Break free from noose (G)
- Rescue Nancy again – kill Roark (G)
- Commit Suicide (C)

### **The Hard Goodbye**

#### **Play as Marv**

- Marv making love to prostitute – wakes up with her dead (C/V)
- Cops arrive at Marvs' flat - discovers he's been framed (V)
- Defeat/Escape from the cops (G)

- Threaten/kill anyone related to Goldie's death (G)
- Hunt down the killer at farm (G)
- Gets beaten up – imprisoned (C)
- Break free from prison/cops (G)
- Gets captured by Wendy (C)
- Survive the punishment and torture (G)
- Get tools to kill Kevin (Killer) – Kill Kevin (G)
- Go after/kill Cardinal (G)
- Gets shot down by Guards (C)
- Blackmailed + given the electric chair. (C)

## **The Big Fat Kill**

### **Play as Dwight**

- Rafferty arrives at Shellie's (C/V)
- Hide in bathroom – attack Rafferty as he's urinating (G)
- Rafferty leaves apartment (C/V)
- Follow the gang to old town (in car) (G)
- Gang gets killed for threatening girl
- Discover Jack was a cop (C/V)
- Hide the dead body in the tar pits (G)
- Mercenaries shoot Dwight – obtain Rafferty's head – kidnap Gail (C/V)
- Get the head back (G)
- Rafferty's head for Gail's life deal (C/V)
- Ambush the Mercenaries (G)

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## **PART 2**

One thing I like about Sin City is that the story is narrated over the visuals a lot of the time. I think this would be an ideal way of explaining what's happening in a game. Too many cut-scenes can become boring to the player. I don't think reading a lot of text off the screen is fun either. Therefore, I think having voiceovers would be a good option. This way, the player could still control the player whilst hearing the story at the same time. However, it would be best not to include action heavy challenges during this time. This would just lead the player to concentrating on the fight rather than listening to the

story. The best time to use voiceovers would be when the character is walking/traveling to the next location or maybe at the beginning of the levels where not much is happening just yet.

### **The Hard Goodbye**

The first part of this story may be unsuitable for a younger audience if it was shown in the same way as the film (sex scene). It isn't vital for that scene to be shown so it could be conveyed another way. A quick cut scene could be shown of Marv and Goldie kissing and then waking up hours later. All the player needs to know is that Goldie was killed whilst they were sleeping.



The player would then control Marv as he is talking to himself (voice over) about what he thinks is happening (being framed etc). The player won't be able to leave the room at this time, there would be simple objectives such as 'get coat, equip gun, and take medicine' etc. If you look out of the window, you'd see the police cars arriving. Once Marv's finished talking, the police knock on the door and that's where the real gameplay begins.

The gameplay would be full of action where the player needs to escape the building and hide out in the alleys. These action elements include gun fights, hand to hand combat and jumping across stairwells/outside windows etc. Next, the player must find out who was behind Goldie's death. This would be done through a threatening/interrogation system. Something similar to 'The Punishers' interrogation would be very appropriate here (more of this in part 3).

The more people you threaten leaves you with more clues which eventually lead you to a farm just outside Basin City. This is the first time Marv meets Goldie's killer. Even though Marv doesn't 'win the fight' in the film, it should still be included in the gameplay to show how quick and clever the killer (Kevin) is. It would be impossible for the player to defeat him but still fun to see how long he/she can last. Also, it shows the player that they will need more than muscles and guns to beat the enemy (which is part of the story later on).

After his beating, Marv is later imprisoned where he meets Lucille. This part of the film is quite slow and explanatory. So here is a suitable time for a cut scene. Marv and Lucille break out of the cell and escape through the woods. On their way through, they get stopped by the police. Lucille knocks out Marv and says to the police don't shoot because Marv is out cold (and that's who they are after – not her).

Lucille gets blasted to pieces and Marv is left to fight the force in a daze. This would be good in a blurred-first person camera angle. Also, Marv has to take out the force with only an axe. This would require a hand eye co-ordination piece of gameplay. The player would have to press buttons determined by which one(s) are shown on screen. A successful press would result in a successful attack, block, duck etc. To have a level where Marv has just an axe and blurred vision in a traditional third person environment would be too hard.

Again, Marv escapes the police and wanders the streets looking for more information about the killer and who set him up to do it. He eventually finds out off a priest and heads to Old Town to get more info on Goldie. The scene in the film is quite long and doesn't contain any action. So, instead of having one big cut scene, the player must control Marv as he is walking along a bridge (shown in this part of the film) where a voice over will explain the main/vital parts of the story. This way, the player can still interact with Marv and doesn't have to watch a long cut scene.

Whilst Marv is in Old Town, Goldie's sister Wendy runs him down and captures him.

### **Marv Captured By Wendy**

The scene where Marv gets beaten/tortured offers a great way to convey what's happening through interactive storytelling. The player would have to survive the attacks by button bashing and every time he/she does, a part of the story would be told. It would be quite similar to Metal Gear Solid's torture scene. Every time Snake survives an electric shock, his enemy reveals secrets of the army etc. Obviously, if the players don't press the buttons quick enough, they would die resulting in game over.



However...

In this part of the game, you could play as Wendy (Goldie's sister) and you must torture Marv. You would have to make sure you didn't torture him too much incase he dies. If you attack him correctly (not too hard/soft), a part of the story would be revealed. This would also let the player play as another character. Sin city has a lot of main characters and fans would probably want to be as many as possible. Like the car scene in 'That Yellow Bastard', the player could have the choice of who he/she plays as (Marv/Wendy), adding more playabilty value to the game. After the torture scene, Marv will explain that he is really on their side and wants to help them.

As mentioned before, Marv needs more tools to defeat Kevin. These include razor wire, handcuffs, petrol, saw, hatchet and a gun. The player must figure out when and where to use these. Example: the petrol must be used to blow the house up, the razor wire should be set up so it trips up Kevin when he's running, and the cuffs need to be used to cuff Kevin and Marv together (so Kevin can't make his quick escapes).

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After killing Kevin, you then have to go after Roark (the man behind it all). You have to sneak inside his fortress, up to his room where he is unarmed and offering a quick and easy kill. This would be similar to John's infiltration element of gameplay.

After killing Roark, you are captured by the police and are eventually sentenced to death (by electric chair). If this was a gameplay element, it would be similar to the scene where Wendy tortures Marv (button bashing to stay alive). However, it doesn't need to be because Marv is going to die in the end anyway. The story could close with a cut scene.

### **That Yellow Bastard**

The story/game would start off with the player driving towards the docks where Nancy is being held. It would be an easy drive with a voice over of John talking. He would be explaining what's going on and basically introducing the story/game.

As you arrive at the docks, there will be a quick cut-scene of John's partner trying to stop John from rescuing Nancy (says they should wait for back up to arrive). After John knocks him out, the player must take him to the building where Nancy is held. On the way, there are people he needs to take out

without any one else knowing. This would be a stealth part of the game. It is also here that John's angina is introduced.

### Angina

John suffers from Angina (a chest pain – similar to a small heart attack) which randomly attacks John. This would be a good element of gameplay for the game. It could be a button basher event where the player has to repeatedly press certain buttons to make the attack stop or to keep John alive/conscious. This could occur anywhere within John's game.

Once he has infiltrated the building, he must take out the guards and then chase after Roark (who is carrying Nancy). Once he reaches him, Roark explains that he shouldn't shoot him because his father's one of the most important people in Sin City (and he could easily have him framed). However, the player must shoot him anyway. He must shoot him in the hand, ear and private area – this is an important part of the story. Roark needs surgery after this and that's when he becomes yellow (That Yellow Bastard). The 3 areas that need to be shot will be shown to the player through colours. Example:

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Also, the player must do this fairly quickly before Roark has time to recover and shoots back at John. After the player has completed that objective, a quick cut-scene will be shown of Johns' partner shooting him in the back – however, back up arrives so he can't finish him off completely. Nancy would be then shown hugging John for saving her life.

Later on, there would be a cut scene of Roark's father framing John (see intro for story) and he ends up in prison. After he eventually gets out, he would be shown looking for Nancy. He finds her at a bar where John realizes he's got Roark on his tail. He quickly leaves the bar with Nancy and heads for the car.

### Car Scene

Roark follows Nancy and John in the car and a gun battle takes place between them whilst they're driving.

There is more than one way of how this could be done. In the film, even though the scene is full of action and a scene similar to this in any movie is normally very fast, it's actually quite slow. A lot of the scene is shown in slow motion, focusing on the emotions of the characters faces. When you watch it, you can see that Hartigan is really concentrating on killing his enemy (the slow moving camera helps to portray this).

This is one way the scene could be played out. The player (Hartigan) would be driven by Nancy. The player must shoot Roark in the head in order for him to crash. This would be played in slow motion. The player would also have to be aware of his/her balance during this time. John will be leaning out of the door of the car. This element of gameplay will need a lot of concentration – just like John needs in the film.

Another way to do it would be to play as Nancy. The player could chose which character they want to play as at the start of the level/scene. If they choose Nancy, a fast, quick reaction challenge would be given. The player would have to steer the car, making sure he/she doesn't hit



any objects or bump any curbs. If so, Hartigan would lose his balance and may become vulnerable to gun attacks or may even fall out of the car resulting in fail/game over. This would also add replay-ability to the game.

Once you have successfully completed the chase scene, a cut scene would show you arriving at a motel where Roark surprise attacks you (knocking you out). You then wake up in a noose tied to the ceiling light. Roark has taken Nancy and you have to break free. To do this, the player must rotate/move an analogue stick to make John swing from side to side. He/she has to keep the momentum going in order to swing higher/further. Once swung far enough, John will break through the window leaving him some glass on which he can cut the rope.

Now, similar to the beginning of this story, you must sneak up on Roark again but this time you have to kill him. Roark is using Nancy as a shield so the player must make sure he/she doesn't shoot her. After successfully killing Roark, a clip of John explaining why he can't live will be shown and then he will shoot himself – which brings the game to a close.

### **The Big Fat Kill**

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This story would begin with Rafferty and his friends arriving at Shellie's apartment. This could be done with a cut scene or gameplay. The player would control Shellie as the story unfolds by Rafferty and Shellie talking to each other. However, the player will only be able to walk around the room. During this time, Dwight would be seen going into the bathroom.



When Rafferty is urinating, the player (as Dwight) must sneak up behind him and time his/her attack accurately. The right buttons must be pressed in the correct order to flush Rafferty's head. The longer you press the correct buttons, the more Dwight will flush him. After that, Rafferty leaves the apartment.

Dwight then explains that he's going after Rafferty incase he tries to attack any other women. The player would do this by car. The player must be cautious that he/she doesn't get too close to Rafferty (incase he recognizes you) but also, must keep up with him so he/she knows where he's going. It would be a stealth/chase sort of scene.

In the next scene you would play as Miho. She is a martial artist/assassin who kills anyone who betrays the Old Town law. You would be walking across the rooftops when Rafferty's car pulls up into Old Town. Rafferty would be shown trying to seduce Becky (Old Town girl) into the car. After a lot of rejections from Becky, he would pull the gun on her. That's when the player has to take out Rafferty and his gang by using Miho's swords and Ninja stars.

It's only when Dwight searches the body that they find out he's a cop. This would be shown through a cut scene. Also, when Dwight explains that he'll hide the bodies in the tar pits would be shown here too.

As you arrive at the tar pits, you would have to fight off the Mercenaries. Eventually, a grenade will explode which launches you into the tar pits as well as the car with Rafferty's head in it. The Mercenaries take Rafferty's head and some of the Old Town girls inform Dwight that Gail has been kidnapped (this will be shown through a cut scene).

With only one remaining Merc left alive, it is now the players' job to torture him to find out where Gail is. This torture scene would be similar to Marv and Wendy's (but you can only control Dwight).

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With a successful torture, you are led to another battle with the Merc's. However, Miho is there from the beginning so you can either play as her or Dwight. The battle is taken into the sewers where the player must now only control Miho. She must sneak up behind the Merc who is threatening Dwight (and who is also carrying Rafferty's head) and kill him.

In order to get Gail back, the player (as Miho) must shoot an arrow into one of the Merc's where Gail is being kept. Attached to the arrow is a note 'The cops head for the woman'. Even though this could have easily been done with a quick cut scene, the arrow shooting element would be a fun element of gameplay (even if it was only for a short time).

Once the Merc's accept the offer, there is a meeting outside in an alley. Dwight would be shown giving Manute (Merc Leader) Rafferty's head in trade for Gail's. The player must then set off explosives that have been placed in Rafferty's head before Manute and his men have a chance to shoot/kill you. After the explosion, you have to kill what's left of the Merc's.

## PART 3

### Existing techniques

Gears of War: If you've played Gears of War, you will know that this game is heavily story driven. However, the game isn't full of cut scenes and doesn't require you to read a lot of text off the screen. Sometimes, the story is told whilst you're still controlling the player (through an intercom radio – telling you what's happened, where to go etc). Even though you can only walk around during these moments, it beats watching a 5 minute cut scene whilst doing nothing interactive. This worked really well in game.

The disadvantage with this is that the player may get too carried away with the interaction and miss something vital that was said in the voiceover.

The Punisher: The punisher has a unique interrogation/torture system included in the gameplay. The player has a choice of 3-4 ways to interrogate someone. These include, punching to the ribs, gun to the head, face stomp to the floor and other violent behaviors. Depending how much the player holds/taps a button, determines how much pain the punisher will dish out e.g. the longer you hold the punch button, the harder he will punch. If the player gives out too much pain too quickly, the person you're interrogating will die. This would be perfect for the scenes where Marv has to find out information from people.

### Archetypal Characters:

Character Type	The Hard Goodbye	That Yellow Bastard	The Big Fat Kill
<b>Anti/Hero</b>	Marv	John Hartigan	Dwight McCarthy
<b>Mentor</b>	X	X	X
<b>Higher self</b>	X	X	X
<b>Allies</b>	Lucille + Nancy	X	Gail + the Old Town girls
<b>Herald</b>	Priest	Father Roark	X
<b>Threshold Guardian</b>	Kevin	Father + Jnr Roark	Mercenaries
<b>Trickster</b>	Maybe tool man?	X	Miho
<b>Main Enemy</b>	Cardinal Roark	Roark Jnr	1 <sup>st</sup> = Jack Rafferty 2 <sup>nd</sup> = Manute
<b>Shadow</b>	x	Life itself	x



### Social Issues

The interesting thing about Sin City is that even though it has a cartoony look and feel, it contains a great amount of violence. It could be quite difficult to pick a certain target audience with this type of situation. E.g. younger gamers are most likely going to be very attracted to the cartoon style of the game. However, the violence in Sin City (which would give the game an 18 rating) is one of the things that makes it so popular.

There are certain ways around this problem but it is difficult to tell if the game would lose part of its audience or not. E.g. the violence in Sin City is essential to the story. Without it, the characters wouldn't be exciting and everything that the fans love them for. So, for younger gamers, the violence

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This way, the player won't be able to see the expressions/emotions of pain on the character faces. You also wouldn't see the graphic cuts, scars and bruises on the characters with this style.

### **Ethical Issues**

The main ethical issue with Sin City has to be the aggressive violence. Yes, the graphic images could be reduced by the method mentioned above but some people, especially parents, will probably think the level of violence is unnecessary. Even if the game was rated 18, the gruesome attacks such as beheading cops and raping young girls will definitely be morally wrong to a lot of people – especially when there is news of hostages being beheaded in Iraq and constant news of girls going missing etc.

### **Technological issues**

Due to Sin City's unique style, it may be difficult to create this effect (to its full potential) in game. The scenes in the film/comics change from detailed images to silhouette images quite regularly. This is where the problem may occur. The separate styles on their own can be done;



However, getting the game engine to switch from one to the other during gameplay may be tricky. It would be good to have the option to switch styles at the press of a button – doing so might even reveal clues/items to help you on your mission/objective. Changing styles could be easily done at the end of each level but then the unexpectedness of it all won't be there to shock the player (obviously they will expect it if they choose to change the style).

## Games and Narrative

The problem with turning Sin City into a game is that there is a conflict between games and narrative. Putting the two together can easily make the interactive story un-entertaining for the player.

Example: games are heading in a direction where the players can do pretty much what ever they want. Grand Theft Auto: San Andreas for example – the player can go where ever he/she likes, shopping, gym, restaurants, night clubs etc. However this diverts the player from the story's path. This makes the story seem unrealistic and because it's not shown/played constantly, it doesn't immerse the player (which makes it an unsatisfying story).

However, if you take away the players freedom to do what they like (so they are forced down the path of a story), the gameplay is likely to be more unsatisfying. The player may feel they would be better off watching a film or reading a book.

Another point about games and narrative is that, why is there any need for stories in games in the first place? Some people play games just for fun and may not want to watch cut scenes or read storylines off screen. They just want to enjoy the gameplay. For this type of gamer, something like Grand Theft Auto would be appropriate – offering a free roaming/do what you like kind of thing.

However, with a game like Sin City, people would want to play the game containing the stories so that they could control/fight against their favourite characters. The stories from Sin City also offer exciting scenes with a lot of action (car scene, fighting Mercenaries etc).

There is one big advantage of using not one, but three stories in my design. Each story offers a different gameplay experience and different objectives. Even though the stories force the player in a certain direction, and due to the fact that they can do a number of different things, the player may be satisfied because they can play out a number of different events (just like a free roaming game). So looking at it from this point of view, you could say that more stories (offering a number of different events) in games could make them better – or is it just the one story itself that needs to be improved with more events?

The three stories are obviously told one after each other in the film. However, because they don't really relate to each other, they don't necessarily have to be played in that same order during the game. The player could have the option to select any one of the stories at the beginning of the game. So, if a player

gets stuck on one level/story, he/she can go back to it at a later time whilst still playing the other stories of the game.

As you now know, certain elements of my proposed design do not fit well with interactivity. These are the cut scene sections of my design. They don't work well with interactivity basically because there isn't anything interacting with each other in the scene except for voice. Take Hartigan's scene when he's being framed for example. Roark's



father is talking to him for a long time saying he's going to frame him etc. John can't move because he's recovering from gun shot wounds in a hospital bed. You can't just simply cut this part out of the game because it's quite an important part of the story. The player would not know what was going on if this was skipped.

During the cut scene, you could have control of the camera to move John's head or something similar but it still wouldn't make the scene highly interactive. It's the highly narrative, descriptive sections of the stories that are difficult to convert into interactivity.

making the player believe in the character more and making them forget that they are watching a load of polygons.

There is one way to solve the cut scene problem. Everything should happen in gameplay/play time. The player should have complete control of the play from the beginning until the very end. There should be no jumps in time. The players should be able to see/control how the player advances through the game/story. There should be no sudden switches of locations E.g. Rainbow Six: Vegas – in the first level you're in Mexico, then in the second you're in Vegas. You don't get to see anything that happens between the journey from A to B.

If the 'constant play' method was used in games, it may make the games longer (obviously a good thing) and will also make the game actually feel like an interactive story. Also there are no questions like 'how did I get here etc'. But then you have the problem that the player may run away from certain people who are telling you important things (where to go, what to do etc). Is it then the players' fault that he/she didn't listen to the person?

This would add a whole new level of responsibility in games. Due to the fact that it's never been done in a story driven game, it's difficult to tell how it would work. Maybe, because there's more responsibility in the game, the player may feel more rewarded once he/she has completed the game. I think the solution to games and narrative is somewhere along those lines. There needs to be an equal balance of the two.

In conclusion, I think Sin City would be a great story to turn into a game. I feel confident that my proposed methods would work well with combining games and narrative – obviously, we won't be able to tell unless the game is actually made. Each story offers different gameplay experiences, giving the players the numerous events they want whilst also providing an exciting and thrilling storyline.

*“If you think that story has no place in games, you're crazy. If you think story is everything in games, you're just as crazy. It's all about finding the balance”.* – Warren Spector (Deus Ex designer).

I agree with this quote. If we can find the balance between these two, a wider audience will be attracted to games. More emotional games need to be created with more emotional stories. With the detailed graphics we have nowadays, extreme emotions can be shown on character faces. These expressions need to be shown in real time so it's more of an interactive story – rather than skipping from gameplay to cut scene/narrative. The better the expressions are, the more believable the characters will be – making the player believe in the character more and making them forget that they are watching a load of polygons.

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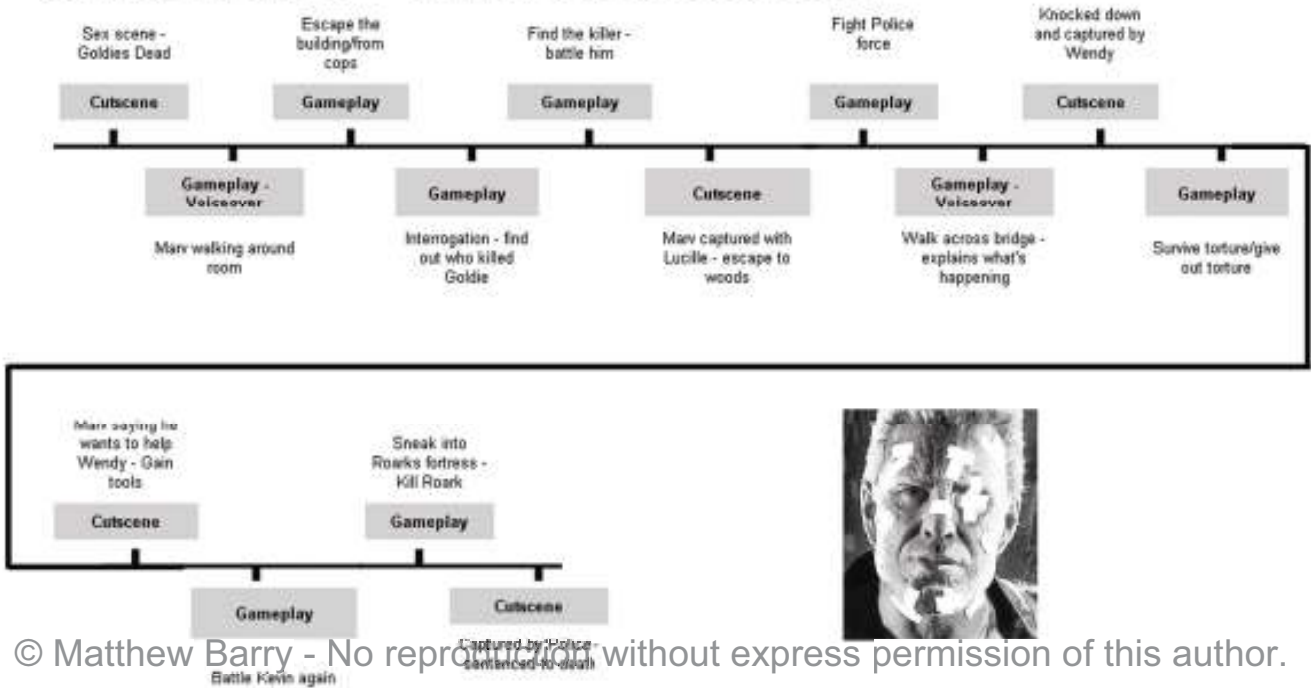
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# TIMELINES

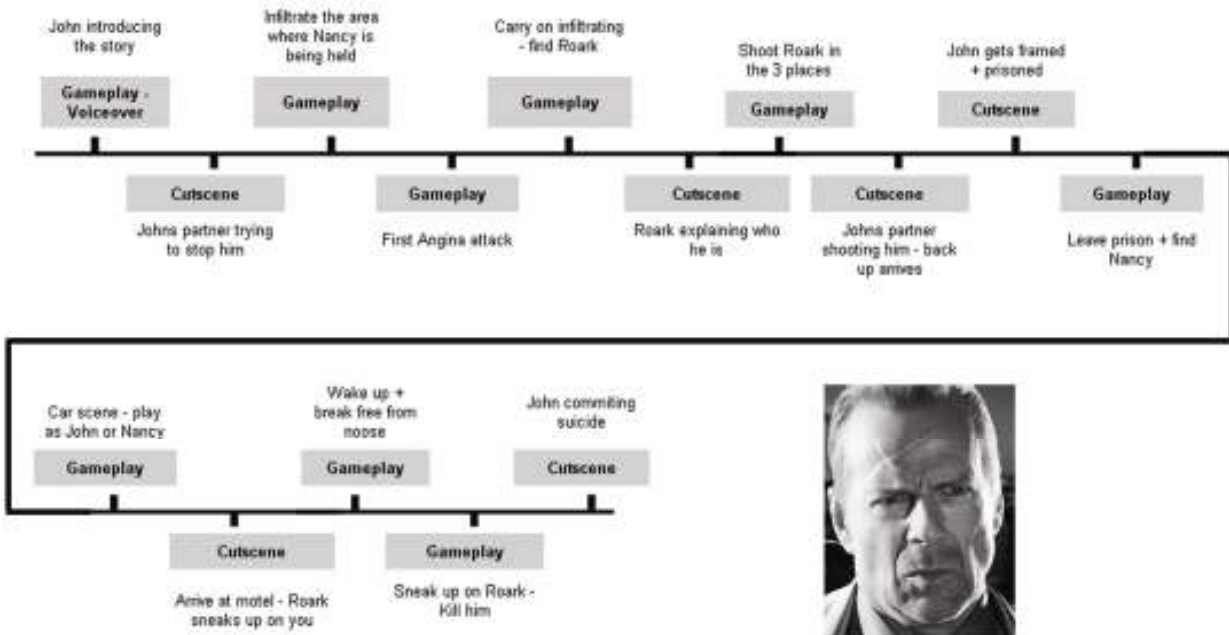
At the start of the game, the player has the 3 story options to choose from

## OPTION ONE THE HARD GOODBYE



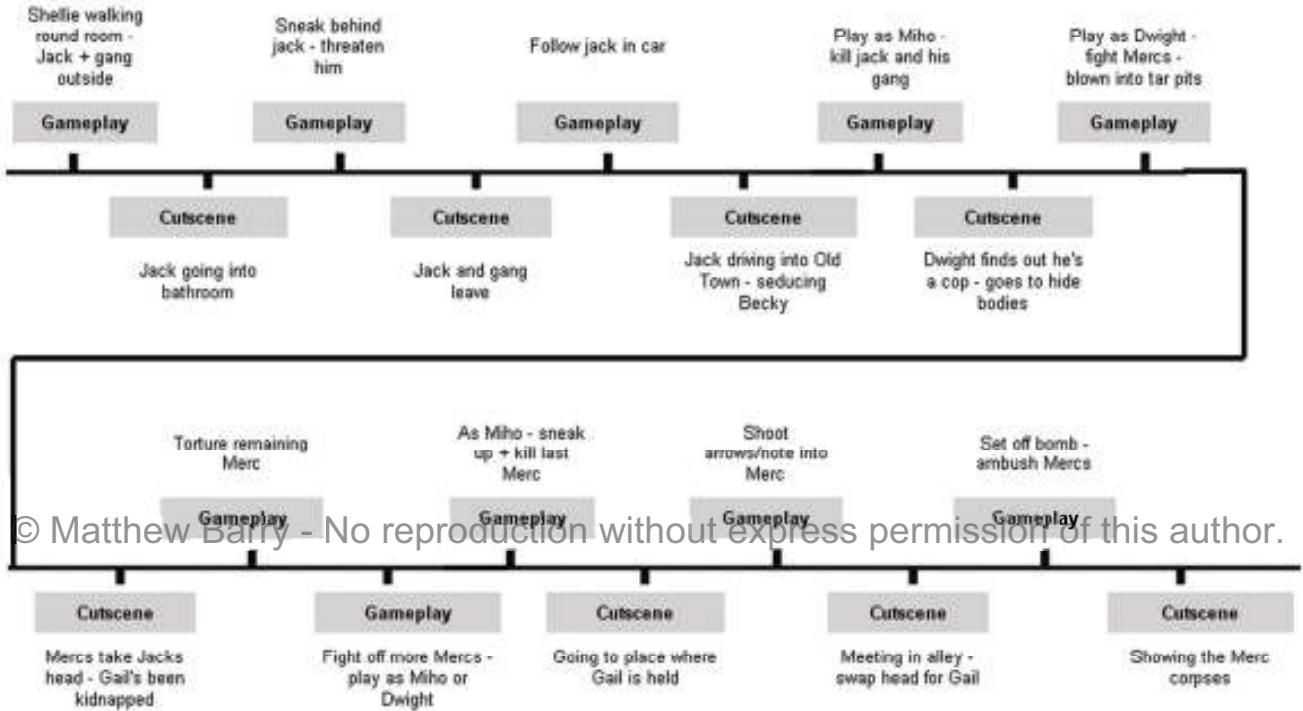
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## OPTION TWO THAT YELLOW BASTARD



# TIMELINES CONTINUED

## OPTION THREE THE BIG FAT KILL



### Other Artwork



Here are some more early representations of how the game might look. They are screenshots of a level I have been making in the Unreal Editor. As you can see, the Sin City style can be done quite well with the Unreal Editor.



This style below/left is another example of how the violence can be portrayed through the gameplay (no emotions shown on faces/graphic images etc). The style below could also be used in certain cut scenes/gameplay elements where there aren't a lot of lights – alleys, woods, cellars etc.





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A rough example of how the angina attacks would work in game. The required button to be pressed would change every few seconds until it's over. There would probably be a health bar or something similar to measure how close you are to dying/living.