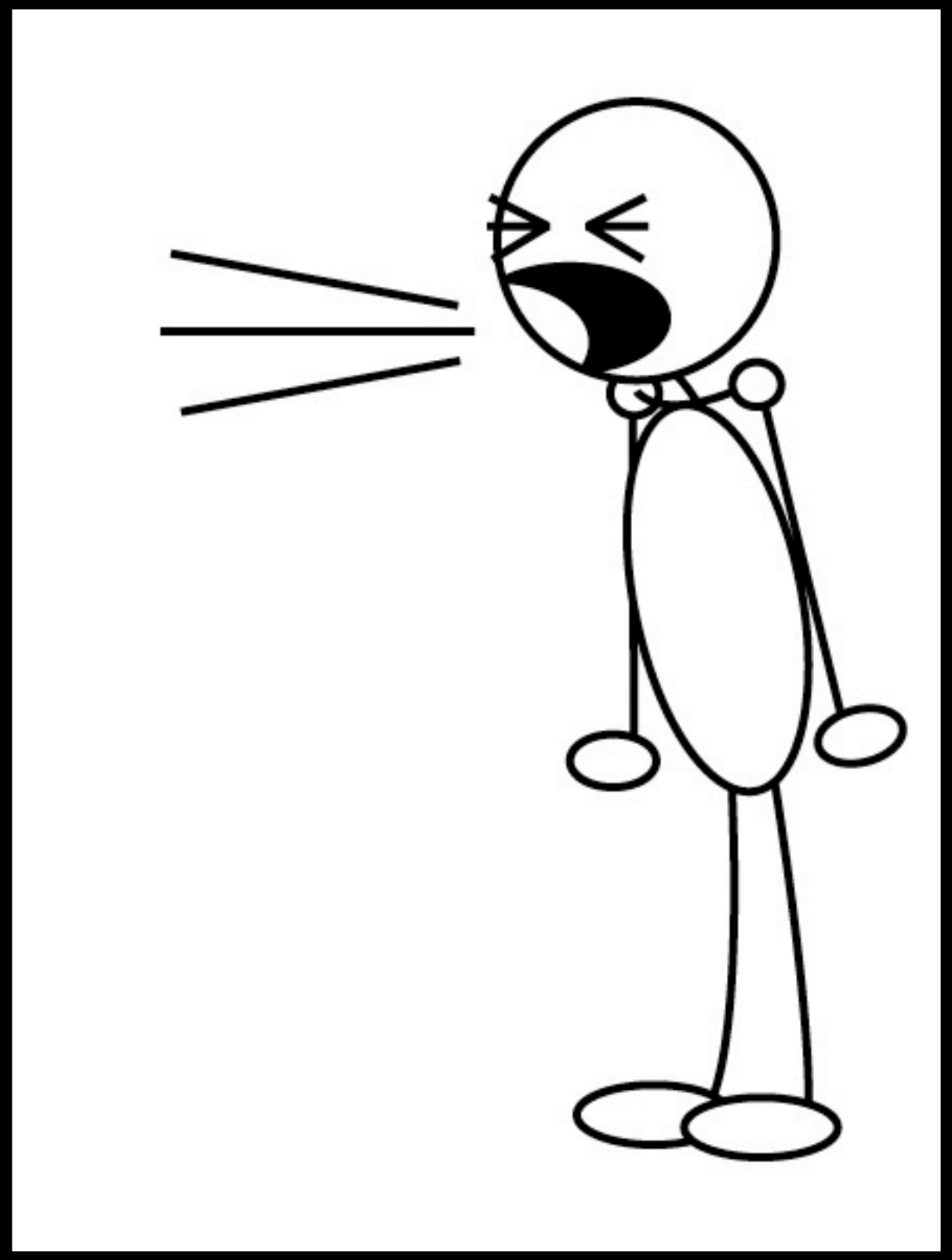
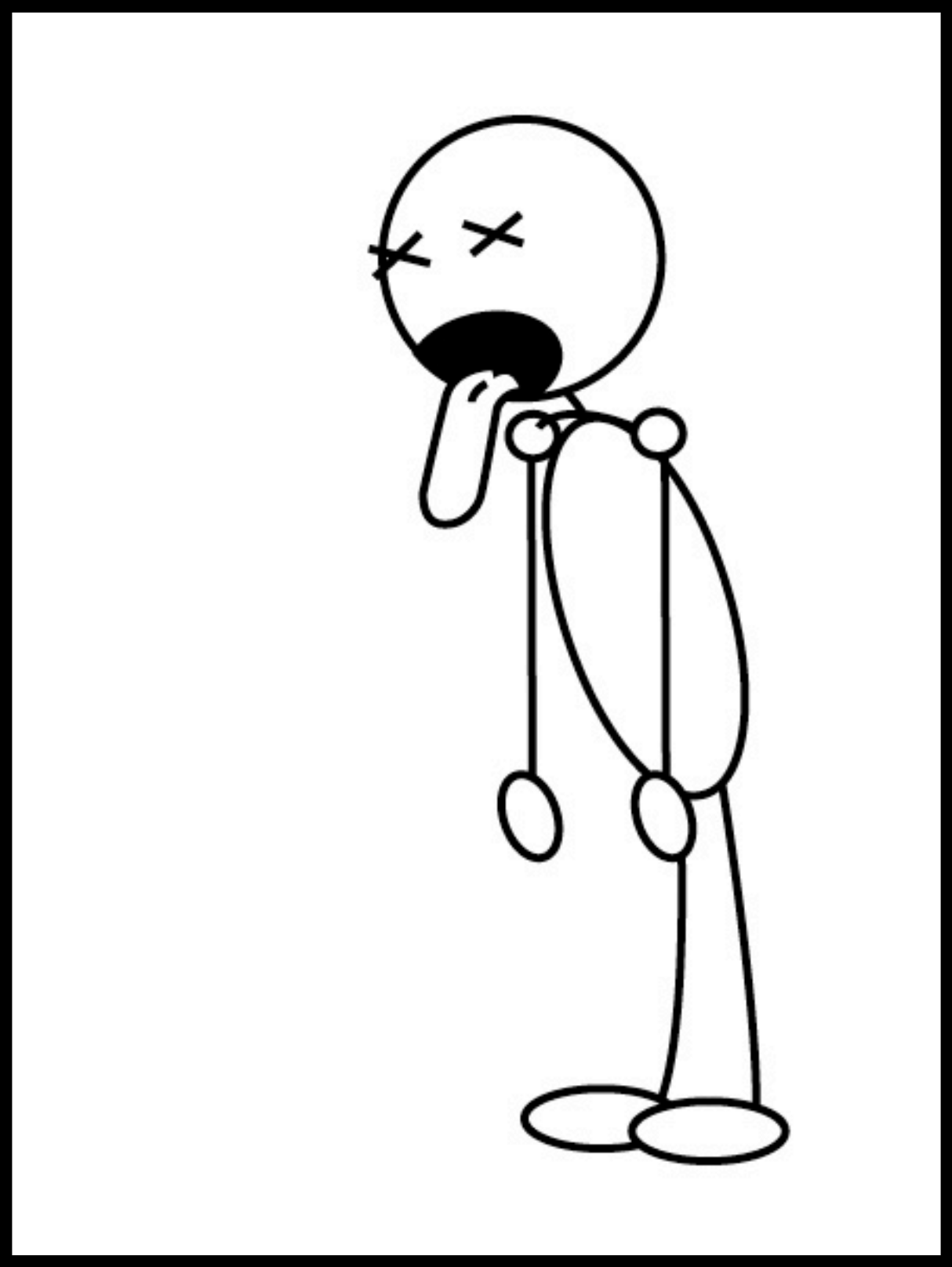
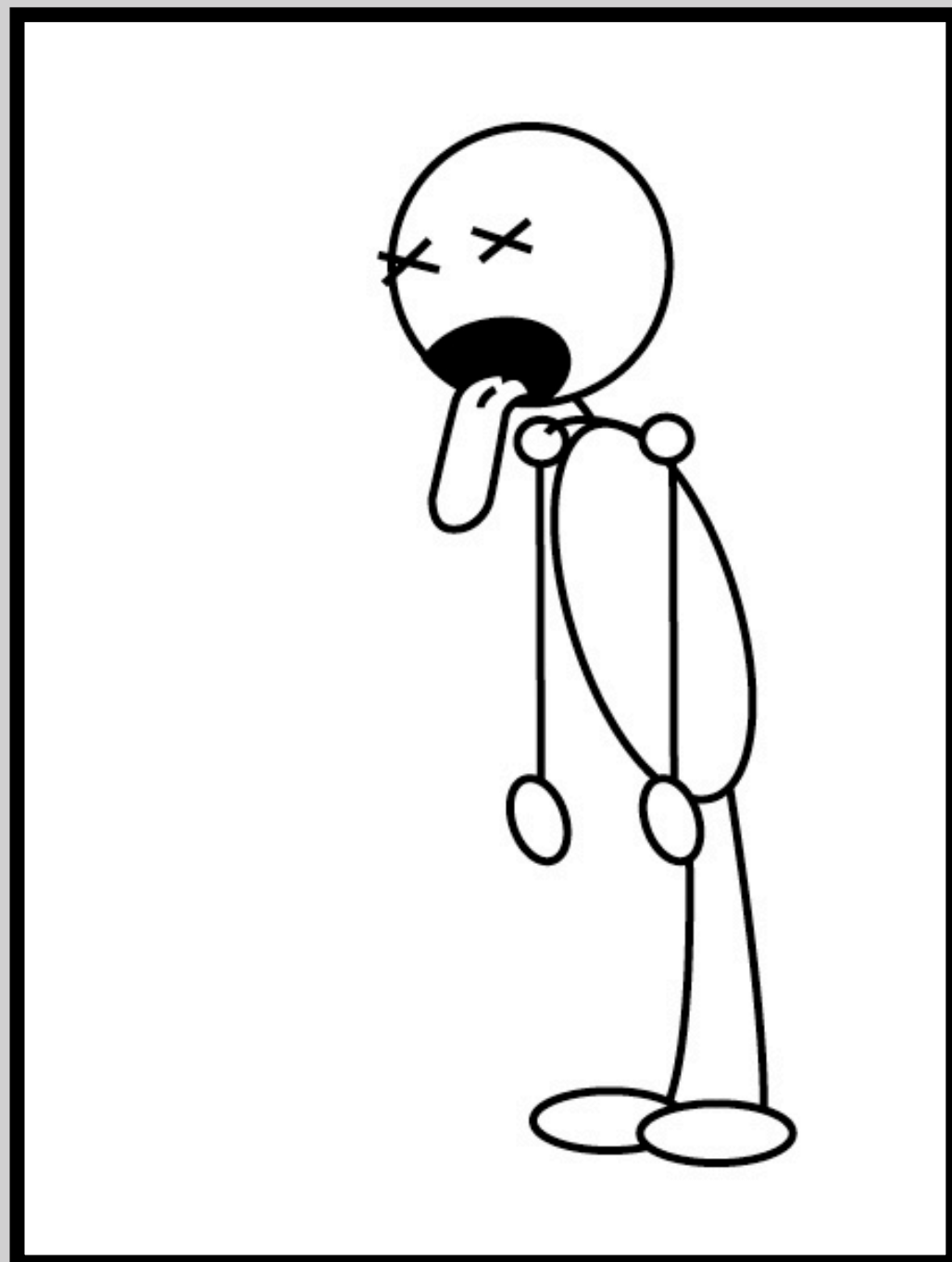
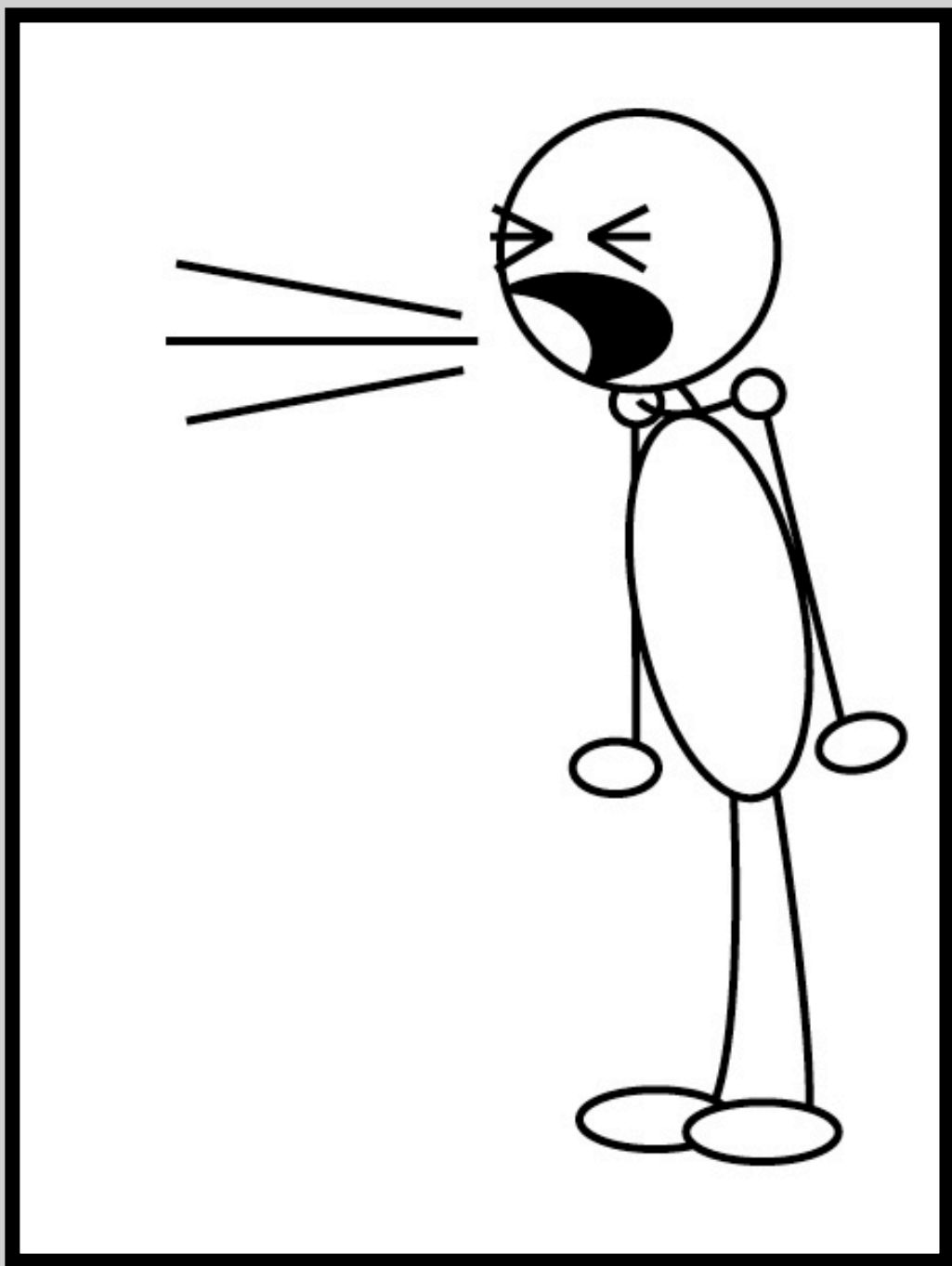


# Comics to Consoles

Antony Johnston



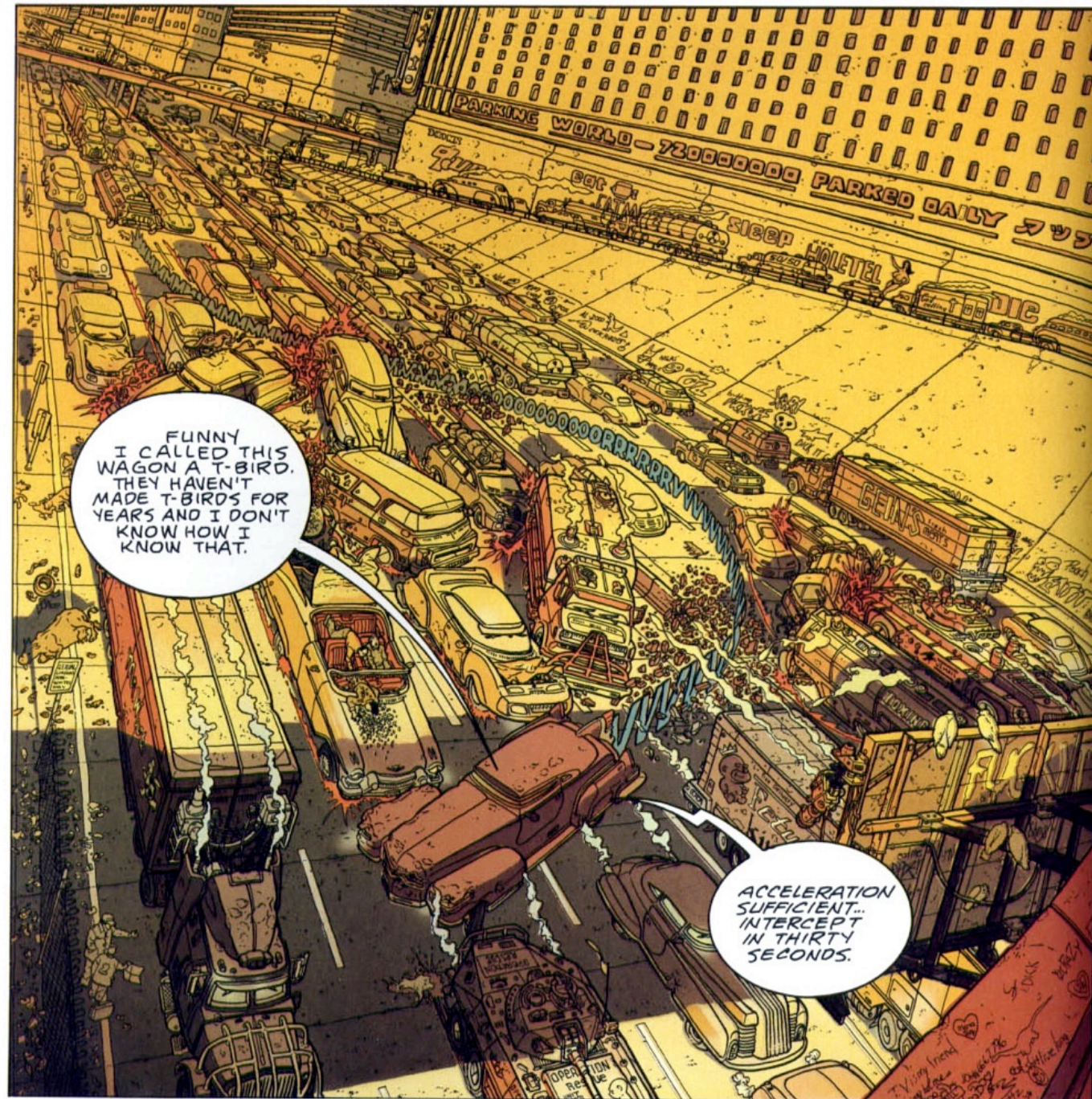




# Games & Comics: Commonalities

- Interactive
- Outcast Media
- Abstraction of both Iconography & Activity
- Audience controls the pace of experience







# A Brief Word On Concept

(...Or, why you should ignore movies.)

# The Worldbuilding Catch-22

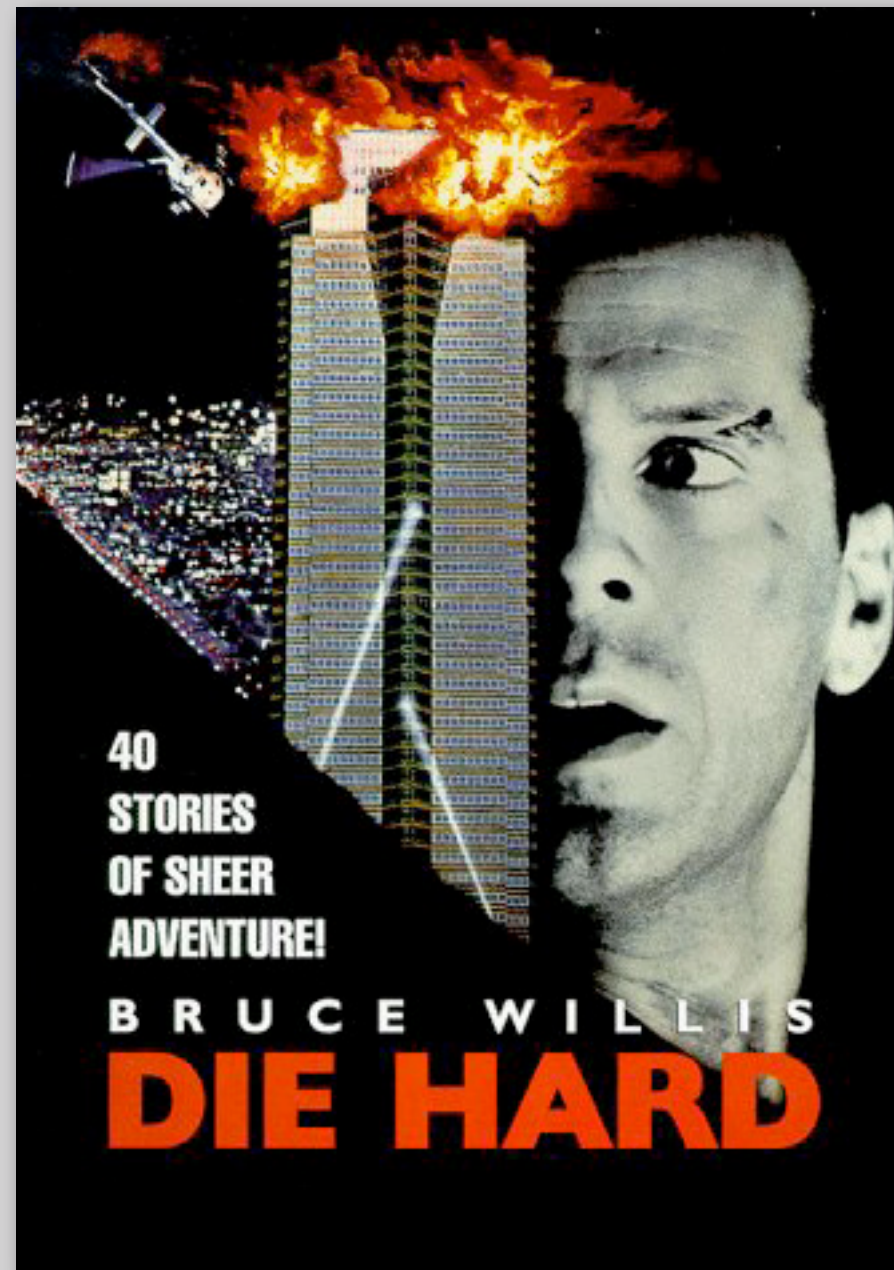
- Must support more than one story
- This story can only happen in this world

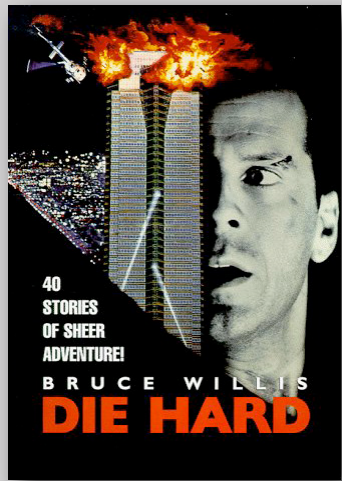


# Form & Structure

(...Or, why you should still ignore movies.)

# Die Hard

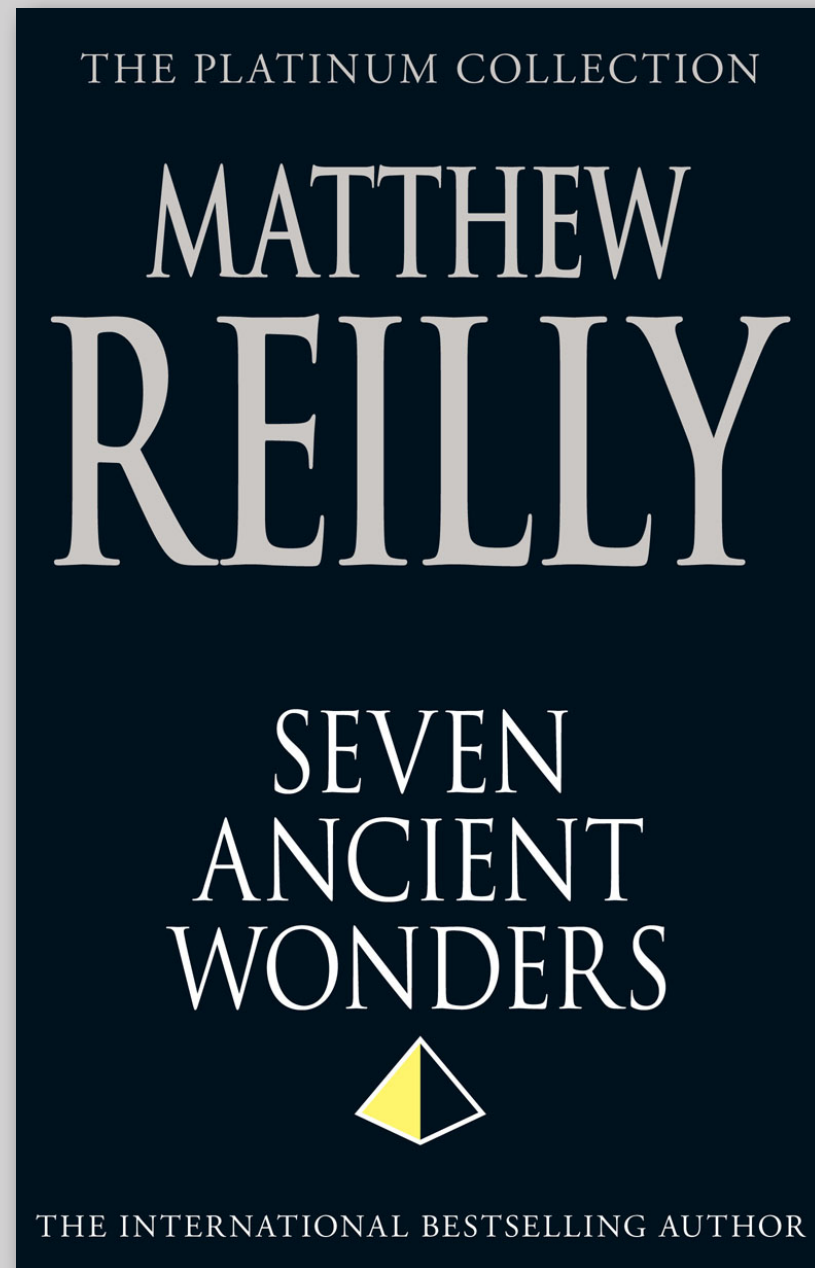


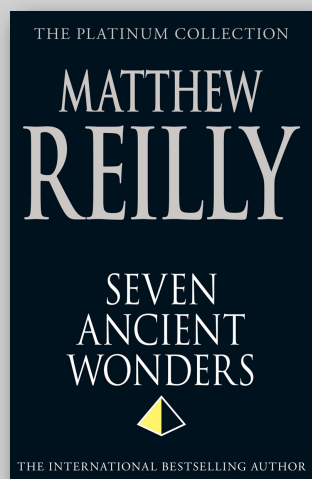


# Die Hard: Hero's active sequences (2-hour movie)

- 1) Recon terrorists
- 2) See Tagaki execution, evade capture
- 3) Fight his way off the machine floor
- 4) Send HO HO HO message, more recon
- 5) Rooftop/pump room fight
- 6) Fight terrorists in boardroom
- 7) Deliver chairbomb
- 8) Encounter Hans
- 9) Fight terrorists on computer floor
- 10) Fight Karl
- 11) Dodge FBI sniper fire, jump off roof
- 12) Shoot Hans, save Holly

# Seven Ancient Wonders





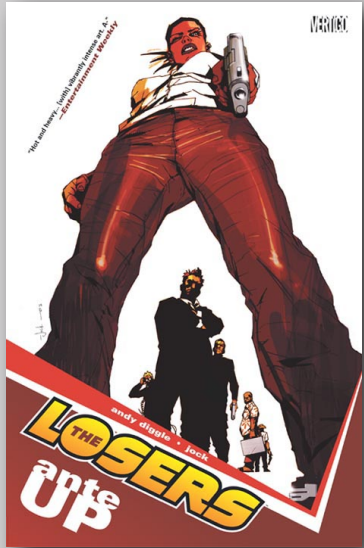
# Seven Ancient Wonders: Hero's active sequences (550-page book)

- 1) Infiltrate mine, take pendant
- 2) Return through Great Cavern, escape swamp
- 3) Infiltrate volcano, rescue Lily
- 4) Find + enter Tunisian chasm
- 5) Escape lava room in U-boat
- 6) Rescue Mustapha from Guantanamo Bay
- 7) Infiltrate Louvre, steal piece
- 8) Scale obelisk, escape Paris
- 9) Infiltrate Gardens, avoid traps
- 10) Find piece, escape
- 11) Final fight on Great Pyramid



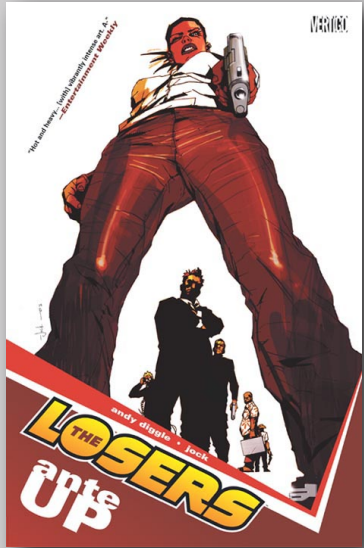
# The Losers





# The Losers: Heroes' active sequences (Six-issue collection)

- 1) Stealth takedown missile range guards
- 2) Steal helicopter
- 3) Steal drugs truck with helicopter
- 4) Infiltrate Goliath HQ, hack computer
- 5) Infiltrate tanker
- 6) Fight SWAT at terminal
- 7) Escape on speedboat
- 8) Scuba through drainage shaft
- 9) Infiltrate airport
- 10) Take out aeroplane



# The Losers: Heroes' active sequences (Single issue)

- 1) Stealth takedown missile range guards
- 2) Steal helicopter
- 3) Steal drugs truck with helicopter

# Brevity is the soul of wit

(...Or, Press × to Skip.)

# Economy

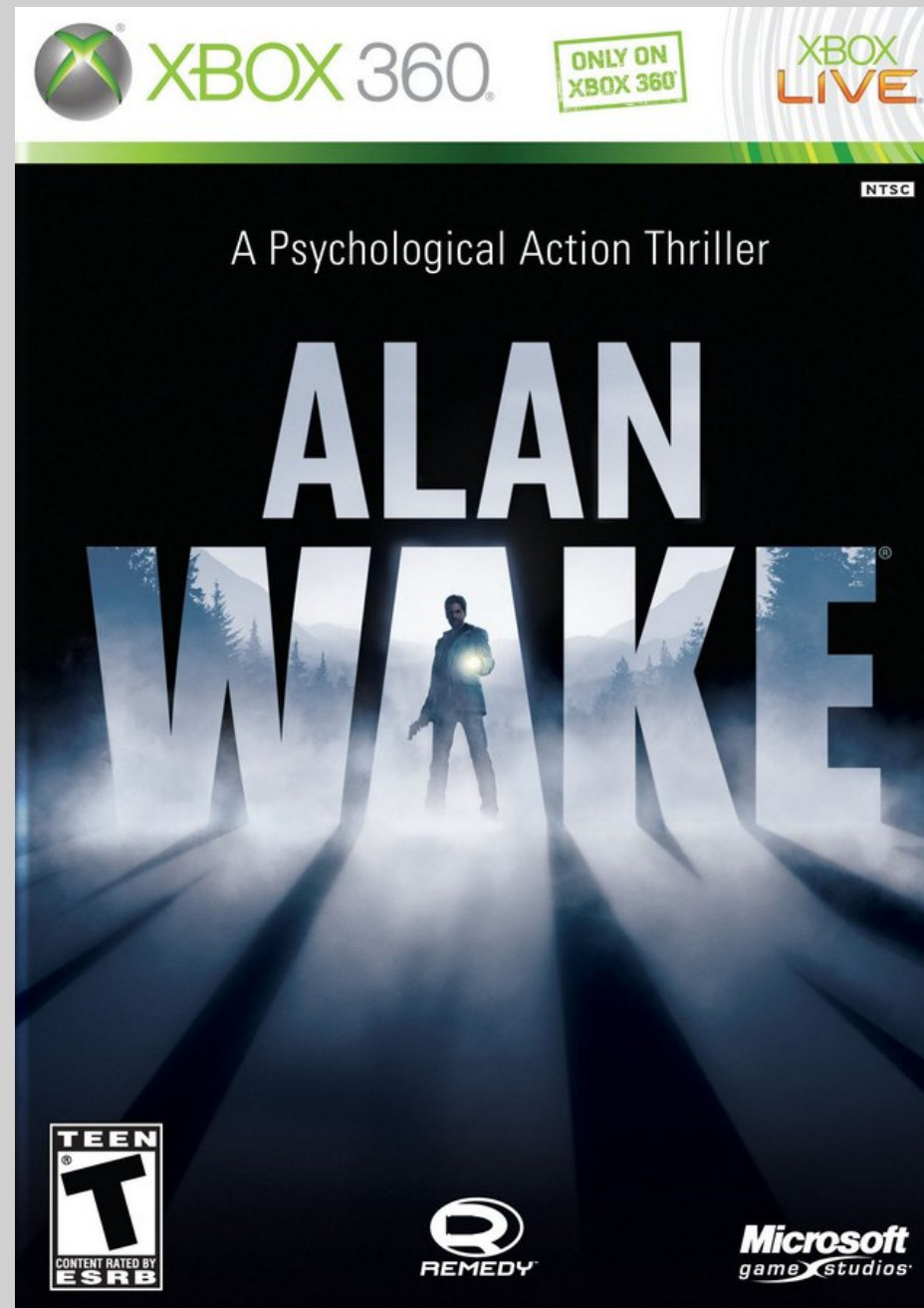
- Of dialogue
- Of exposition
- Of scene duration



**“Look for the least amount  
of words that convey the  
most amount of information  
with the most amount of  
style and character.”**

**— Warren Ellis**


# Alan Wake



# ALAN WAKE

# Alan Wake

## Page 1




STEPHEN KING ONCE WROTE THAT "NIGHTMARES EXIST OUTSIDE OF LOGIC, AND THERE'S LITTLE FUN TO BE HAD IN EXPLANATIONS..."

"...THEY'RE ANTITHETICAL TO THE POETRY OF *FEAR*."



IN A HORROR STORY, THE VICTIM KEEPS ASKING "*WHY?*"

BUT THERE CAN BE NO EXPLANATION, AND THERE SHOULDN'T BE ONE.



THE UNANSWERED MYSTERY IS WHAT STAYS WITH US THE LONGEST, AND IT'S WHAT WE'LL REMEMBER IN THE END.



MY NAME IS *ALAN WAKE*.

I'M A *WRITER*.

# Alan Wake

## Page 2

# ALAN WAKE

I'VE ALWAYS HAD A VIVID  
IMAGINATION, BUT THIS  
DREAM UNSETTLED ME.

IT WAS WILD AND DARK  
AND WEIRD, EVEN BY MY  
STANDARDS.

SO YES, IT BEGAN WITH A DREAM.

FOLLOWING A TYPICAL  
NIGHTMARE PATTERN,  
I WAS LATE...



# Alan Wake

## Page 3



# Alan Wake

## Page 4



# Alan Wake

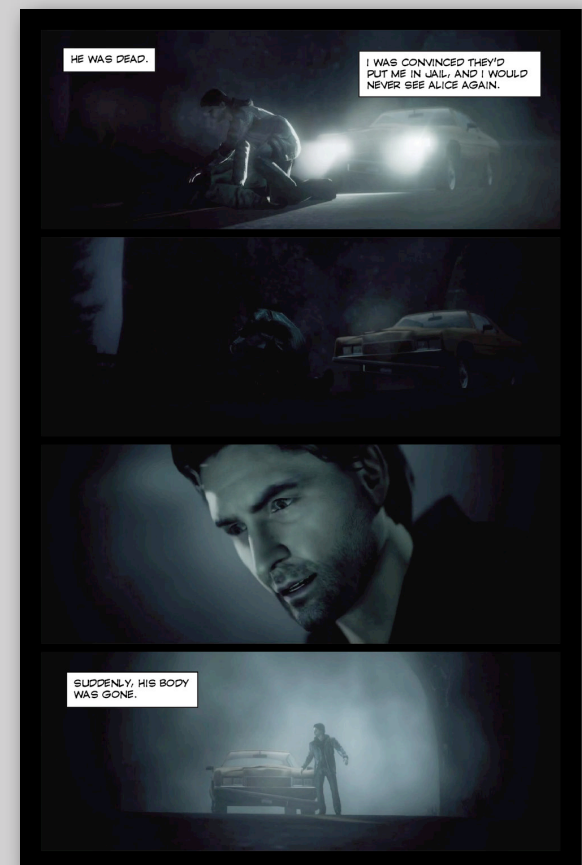
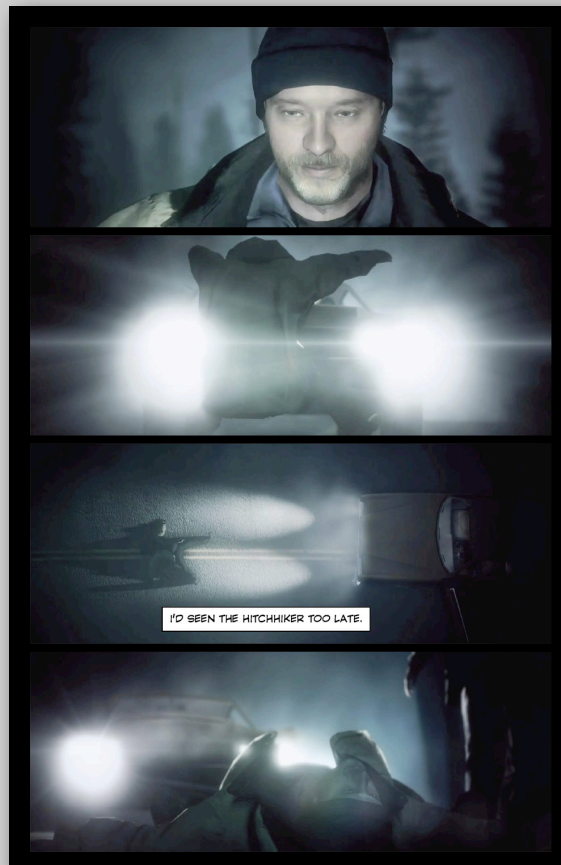
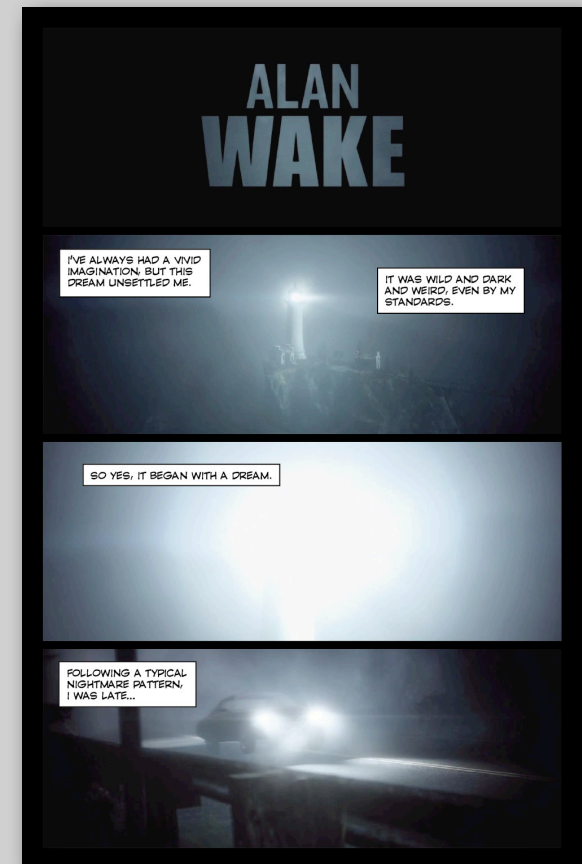
## Page 5



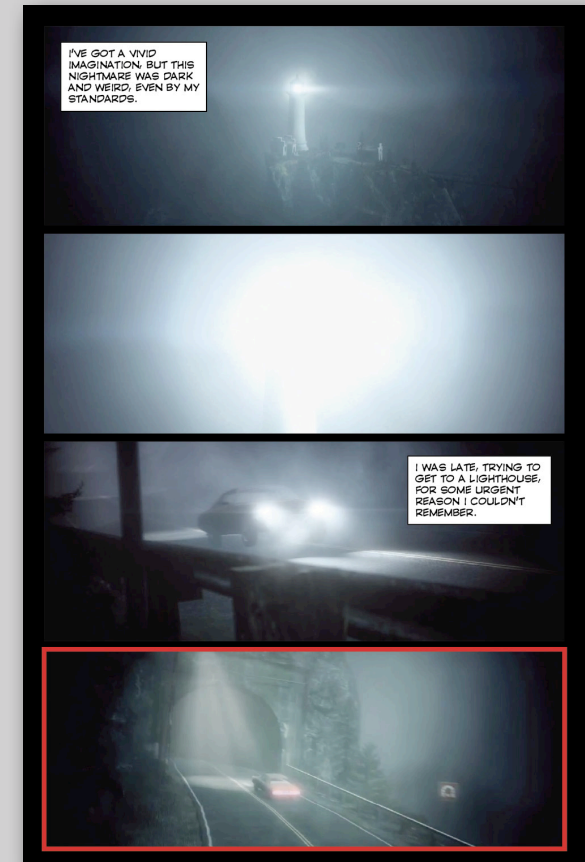
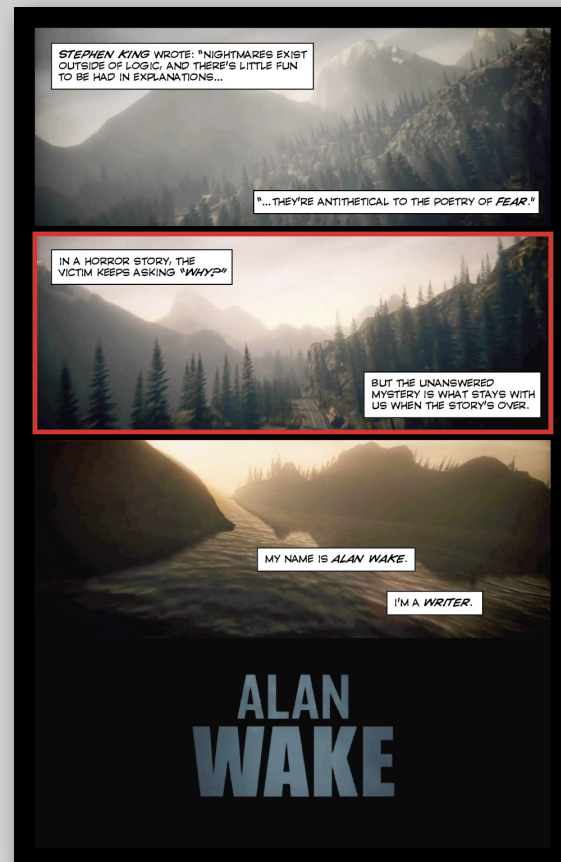


# Alan Wake

## All pages



# Alan Wake (Revised) All pages





# Alan Wake (Revised) Page 1



# Alan Wake (Revised) Page 2

I'VE GOT A VIVID  
IMAGINATION, BUT THIS  
NIGHTMARE WAS DARK  
AND WEIRD, EVEN BY MY  
STANDARDS.



I WAS LATE, TRYING TO  
GET TO A LIGHTHOUSE,  
FOR SOME URGENT  
REASON I COULDN'T  
REMEMBER.



# Alan Wake (Revised) Page 3

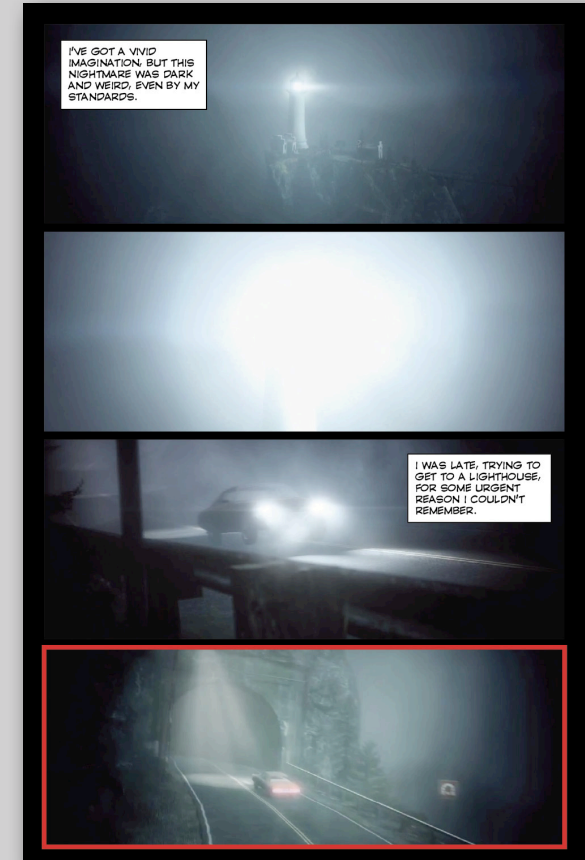
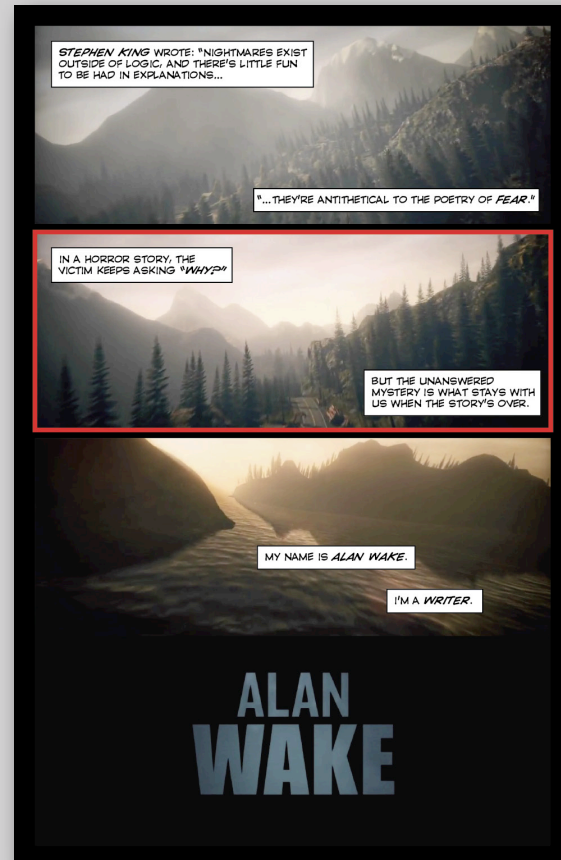




# Alan Wake (Revised) Page 4



# Alan Wake (Revised) All pages



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# Mass Effect



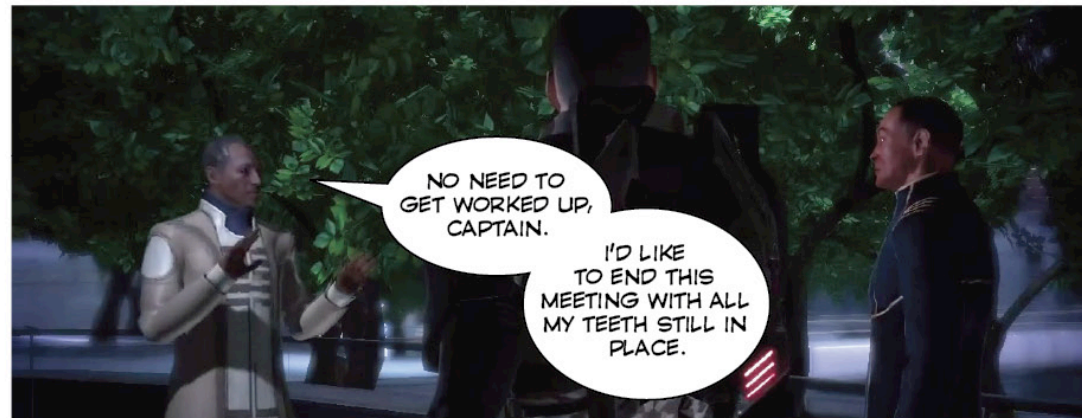






# Mass Effect

## Page 1



# Mass Effect

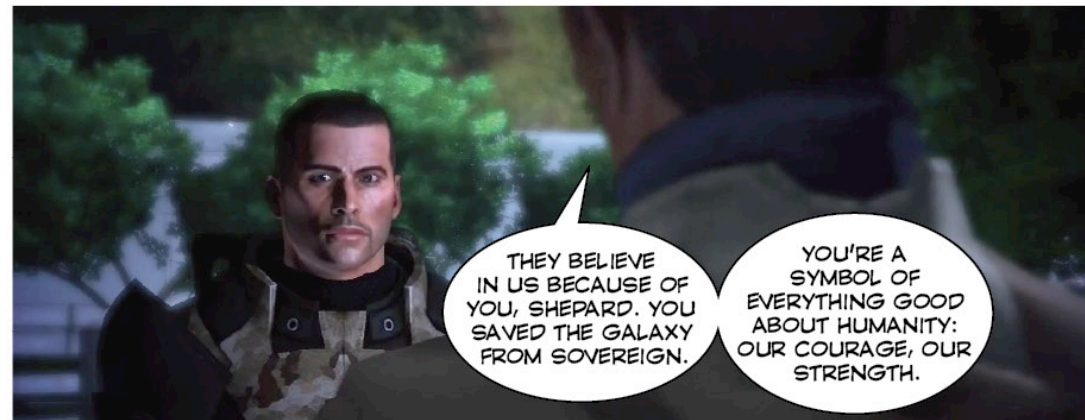
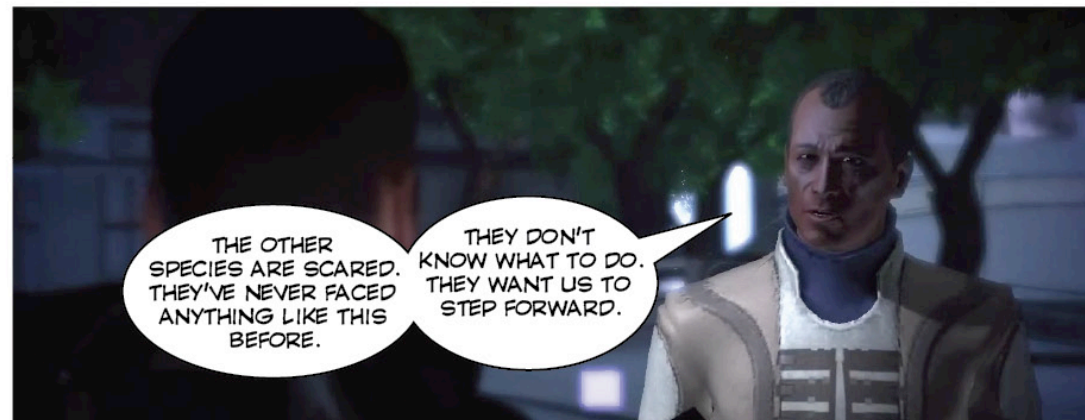
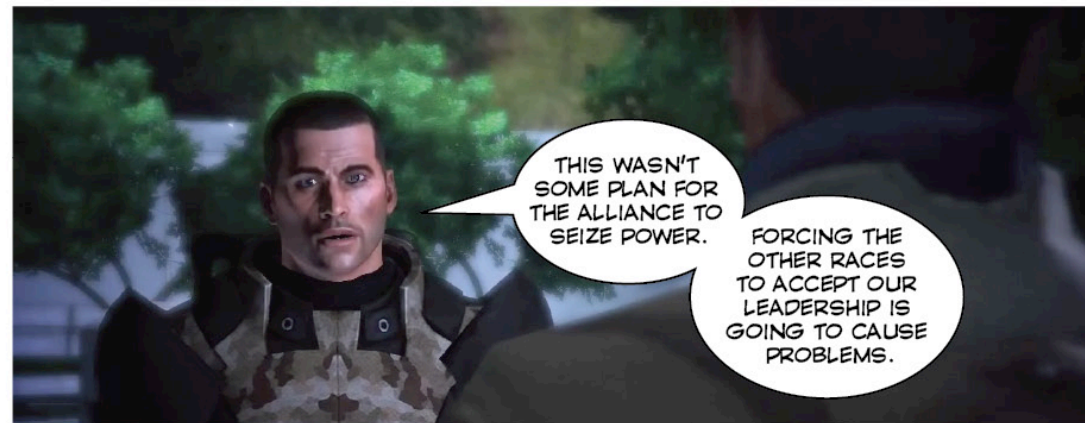
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# Mass Effect

## Page 3



# Mass Effect

## Page 4





# Mass Effect

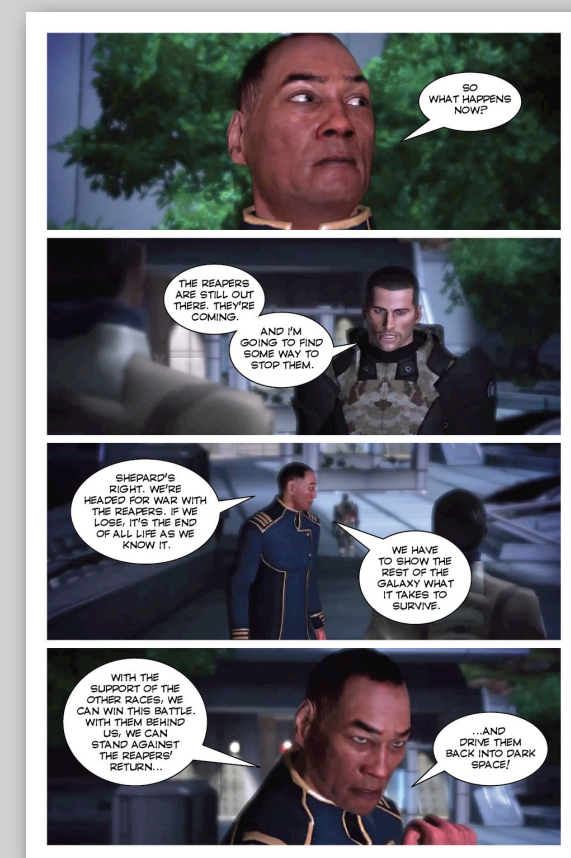
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# Mass Effect

## All pages

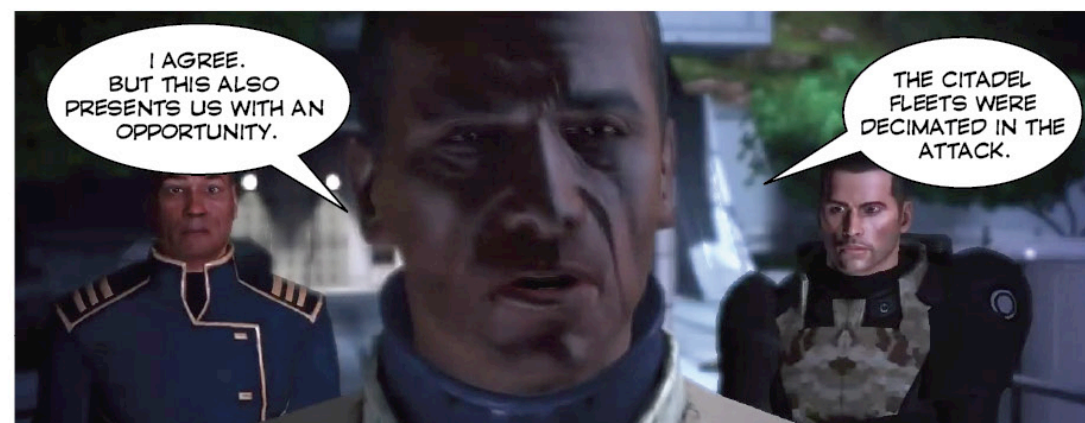




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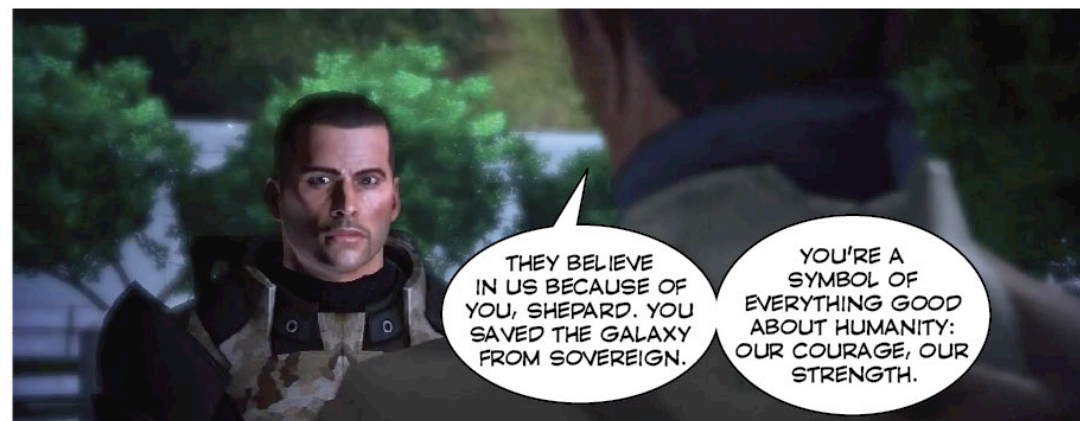
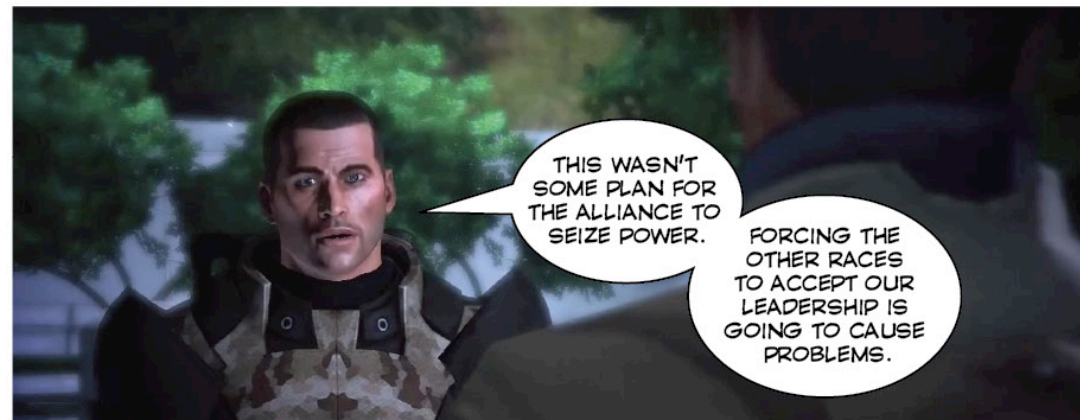


# Mass Effect (Revised) Page 1





# Mass Effect (Revised) Page 2

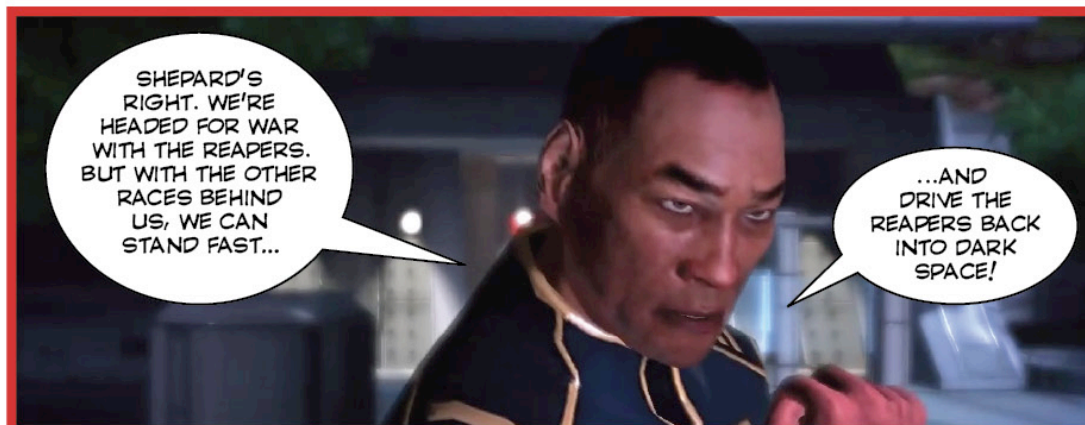
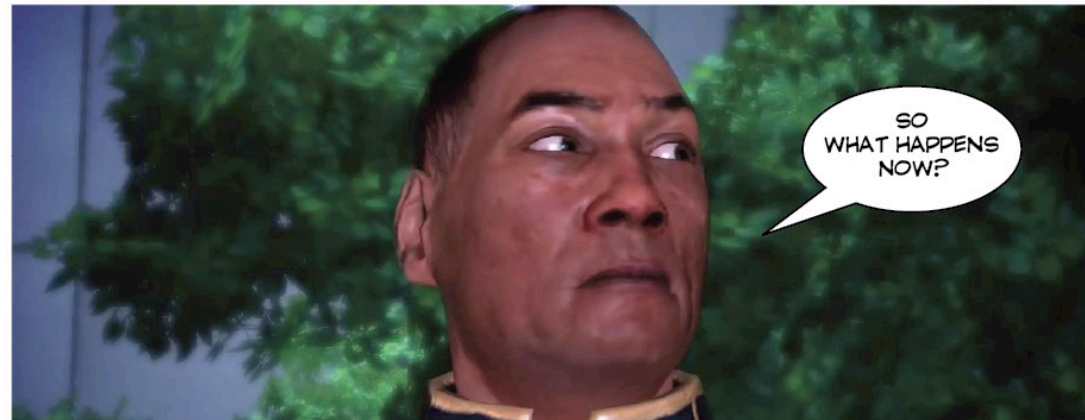


# Mass Effect (Revised) Page 3





# Mass Effect (Revised) Page 4



# Mass Effect (Revised) All pages



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Text reduction:  
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# Script format (Scrivener)

## PAGE 1

### PANEL 1

CAPTAIN ANDERSON and COMMANDER SHEPARD approach AMBASSADOR UDINA in the gardens.

CAPTAIN ANDERSON  
We got your message,  
Ambassador. What's all this  
about?

### PANEL 2

Ambassador Udina holds up his hands, appealing for calm, fearing another outburst from Captain Anderson.

AMBASSADOR UDINA  
No need to get worked up,  
Captain.  
(cont)  
I'd like to end this meeting  
with all my teeth still in  
place.

### PANEL 3

ON Captain Anderson, stern. He doesn't regret a thing.

CAPTAIN ANDERSON  
You should thank me for what I  
did.  
(cont)  
If the Normandy was still  
grounded, we'd all be dead  
right now.

### PANEL 4

ON Ambassador Udina. Once again, he appeals for calm -- Anderson's attack on him isn't what this is about.

AMBASSADOR UDINA  
I understand, Captain. You did  
what you had to do. That's not  
why you're here.

# Script format (Final Draft)

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AMBASSADOR UDINA  
I understand, Captain. You did what  
you had to do. That's not why  
you're here.

**"You can write this shit,  
George, but you sure  
can't say it."**

— Harrison Ford

# Transmedia

(...Or, why you should have a go.)

# Comics transmedia

- Unique and challenging form
- Hones important skills: structure, economy, visual awareness
- Kudos from audience's recognition of easter eggs
- HAPPY FUNTIME

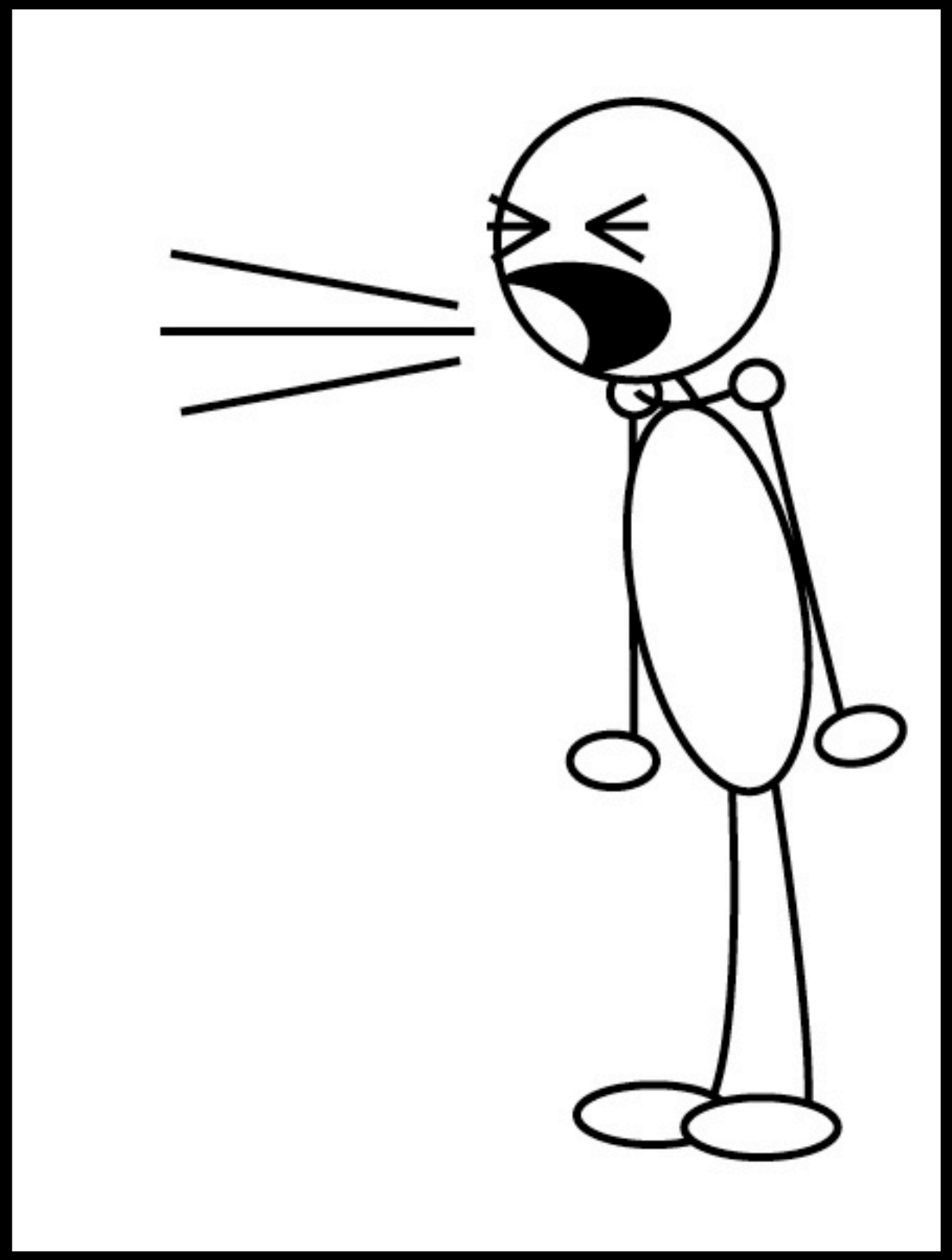


# Iteration

(...Or, why you should *still* ignore movies.)

# True script iteration

- Writer present at VO
- More willingness to make big iterative changes
- Original writer to make those changes



**Thank You**

**Q & A**