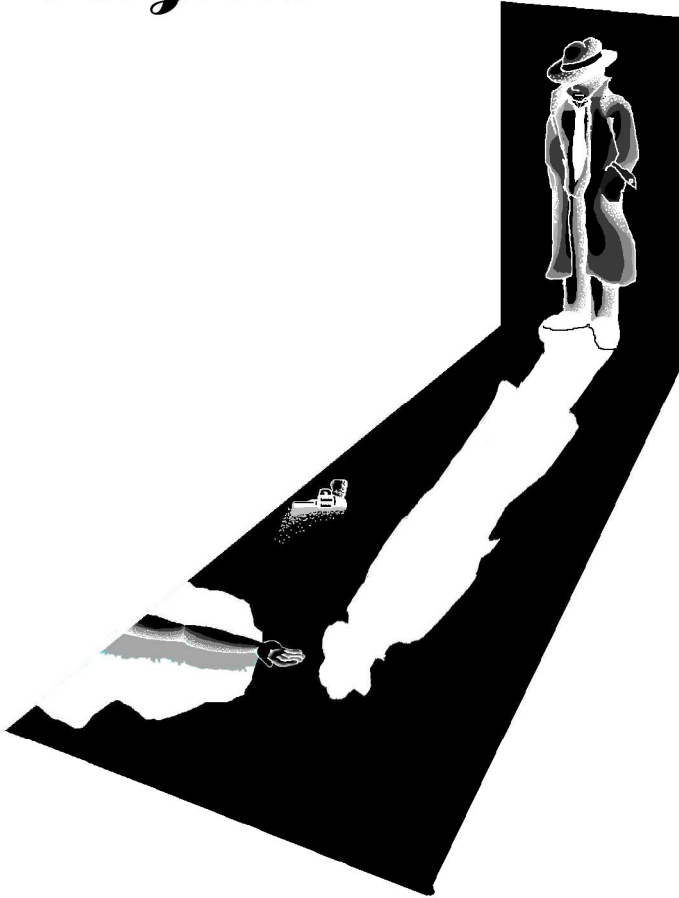


Chicago Nights



Team Lead.....Andrew Sallwasser
Programming Lead.....Nikhil Krishnaswamy
 Collisions Programming.....John Allen
 AI Programming.....Dan O'Brien
Art Lead.....Vanni Windlass
Sound Lead.....Arthur J. Mortega

Table of Contents

CHICAGO NIGHTS	1
TABLE OF CONTENTS	2
EXECUTIVE SUMMARY	3
STORY OVERVIEW	3
<i>One Liner</i>	3
<i>Brief Summary</i>	3
<i>Act I</i>	3
MAJOR GAME MECHANICS	3
INVESTIGATION	3
STRESS	3
STEALTH	3
COMBAT	3
THE GAME WORLD	4
GRAPHICS	4
HUD	4
VISUAL EFFECTS	4
MUSIC & SOUND	4
FEATURE SET	5
OVERVIEW	5
FEATURE CHART	5
DEVELOPMENT SCHEDULE	6
MILESTONE ONE - PROTOTYPING	6
MILESTONE TWO - CORE MECHANICS	6
MILESTONE THREE - DEMO	6
PUBLISHER SCHEDULE	7
OVERVIEW	7
BUDGET	7
STORY APPENDIX	8
CORE MECHANICS APPENDIX	15
CONCEPT ART/GAME WORLD APPENDIX	16
BUDGET APPENDIX	17
CHARACTER APPENDIX	18
NOTES	21

Executive Summary

Story Overview

One liner

Chicago Nights is a highly stylized film noir game; set in the 1950's taking a player on a Resident Evil gameplay style adventure from average cop to classic detective of noir legend.

Brief Summary

Act I

At the start of the game you are handed a missing person's case. The only lead in the file is the victim's sister, who reported him missing three days ago. After talking to her you decide to get some advice from your friend, who's been working as a Private Detective for a few years, from his advice and the girl's advice you go to an old speakeasy, and after investigating different rooms, you come across a sewer tunnel, and have your first shootout, after that you find the body of the person you've been looking for.

Major Game Mechanics

Investigation

The player will have the ability to find and collect evidence in rooms and the ability to use objects to meet certain goals.

Stress

The stress meter similar to the insanity meter in the game Eternal Darkness: Sanity's Requiem. Shall play an important role as the meter will scale between 1-100 providing the player stronger and faster reflexes as the stress increases. However, the player's accuracy decreases negatively and once stress levels get too high the player may pass out or die.

Stealth

Stealth is a major component of the game which enables the player to navigate stealthily through each level to meet its goals.

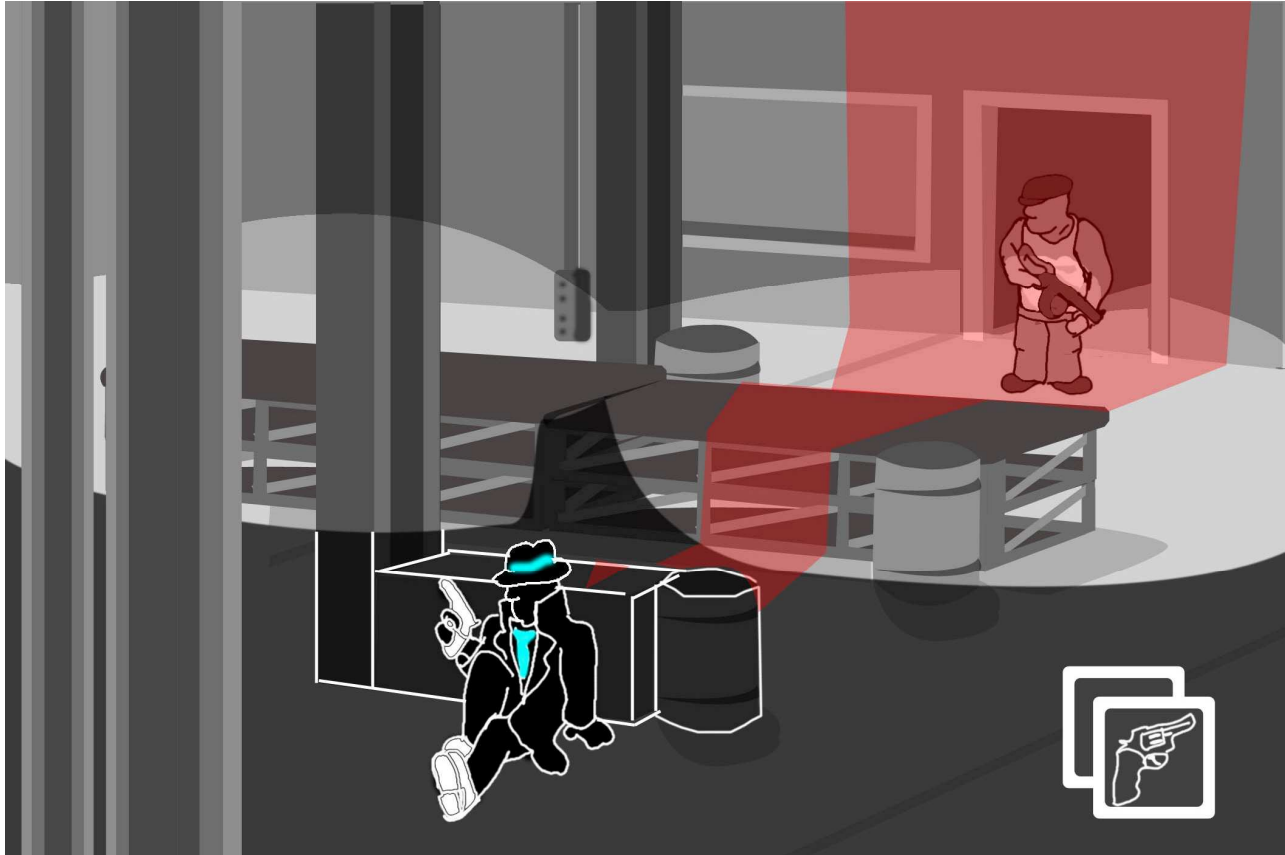
Combat

Tactic will rely on the player's ability to take cover, and to use stealth and their surroundings to their advantage. Enemy AI will be rudimentary, based on shooting at the last place the player was seen, and will be based on small squad mechanics, although they will be most likely scripted rather than dynamic.

The Game World

Graphics

The game look and feel will be highly stylized capturing the film noir look by utilizing 3D models with a 2D overlay.



HUD

The HUD is quite simple and small; the player will only need to pay attention to the icons displayed at the bottom right hand corner of the screen. These icons will provide the player all the information they'll need to complete their tasks.

Visual Effects

Color will play an important role highlighting objects of interest, like in the movie *The Sixth Sense*.

Music & Sound

These two elements will play an important role in providing the player the mode and ambiance of an old style detective film.

Feature Set

Overview

Each of the items listed are major features that we plan on implementing into this game. They are slightly grouped together in order of importance and area, such as design, programming, art and sound.

Story	2D Overlay	TGA Loading	Animation	Silhouetting/Shadows	BG music
Text (Font)	Collisions	Male Player Model	Environment Models	Inventory	Sound FX
Player Movement	Stress Meter System	Female Player Model	Gun Model	Cigarettes	Dynamic Lighting
Conversations	Stealth/Combat Mode	Enemy Models	Heads Up Display	Targeting/Line of Sight	Particle Effects
Keyboard + Controller Input	Investigation Mode	Rigging	Player Radar	Gun Implementation	Camera Control

Development Schedule

Milestone 1 - Prototyping

Week 1 (Jan 23)	Week 2 (Jan 30)	Week 3 (Feb 6)
<ul style="list-style-type: none"> -Test room and test render -Test model created -Framework completed -AI framework started -Text scroll prototype -2D Overlay started -Targa-Loading -User Input (keyboard) 	<ul style="list-style-type: none"> -Test model rigged and ROM test -2D Overlay working -Pipeline streamlined -Detection AI working -Collisions started -User Input (controller) -Character model started -Investigation sounds sampler Started 	<ul style="list-style-type: none"> -Test model moves in test room -Collisions working -Dialogue code started -Inventory code started -Character model finished -Investigation sounds completed -Test inventory objects made -Character model textured

Milestone 2 – Core Mechanics

Week 4 (Feb 13**)	Week 5 (Feb 20)
<ul style="list-style-type: none"> -Dialogue code working -Inventory code working -Character model rig started -Stealth code begun -Stealth test room made -Enemy model started -Combat sounds started 	<ul style="list-style-type: none"> -Stealth code working -Combat code working -Movement AI begun -Aiming code made -Character rig completed -Enemy model completed -Combat sounds complete -Rooms 1 & 3 modeled

Milestone 3 – Demo

Week 6 (Feb 27)	Week 7 (March 5)	Week 8 (March 12)
<ul style="list-style-type: none"> -Movement AI test -Gun model made -Character animations begun -Room 3 scripting (Investigation) -Text sound tweaks 	<ul style="list-style-type: none"> -Room 1 Scripting -Character Animations Cont. -AI Working -Room 2 Modeled -Gun Implemented -Background Music 	<ul style="list-style-type: none"> -Room 2 Scripting -Character Animations Fin -Background Music Finished

Publisher Schedule

Overview

This schedule is just a trimmed down version of our work schedule and is written to give you a quick idea of what the team should have done by when, for more detailed information, check out the work schedule above.

M1 – Prototype, by the end of our first milestone we hope to have our 2D overlay working, our collisions working, an AI capable of detecting objects, and should be well on our way through our Investigation and Dialogue Prototypes

M2 – Core Mechanic, by the end of this milestone we want to have our Character Model in, all our mechanics working, although not necessarily fun, but they should run in our test room.

M3 – Demo, by this time we should have a three room demo, each one showcasing different mechanics, and the first will introduce story arcs, with a dialogue test, the second should showcase stealth and combat, the third and final room will detail investigation, or using objects on one another to solve puzzles.

Budget

ITEM	COST	TOTAL
PROGRAMMING		
Lead Programmer	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
Assistant Programmer	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
ART & DESIGN		
Lead Artist	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
Assistant Artist	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
SOUND	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
MANAGEMENT	40hrs./wk * 20wk = 800hrs. @ \$31.60/hr.	\$25,280
TOTAL PERSONNEL COSTS		\$151,680
PC's		
5 PC Workstations	\$4,000 x 5	\$20,000
1 PC Render station		\$3,000
1 Server		\$1,000
SOFTWARE		
Maya 8.5	\$3,000 x 3	\$9,000
Adobe Design Premium	\$1,500 x 3	\$4,500
MS Visual Studio 2005	\$700 x 5	\$3,500
OFFICE EXPENSES		
Office Equipment		\$5,000
Rent	\$1,500 x 20	30,000
TOTAL PRODUCTION COSTS		\$227,680

Story Appendix

1.1 Overview

Chicago Nights is a film noir game, set in the 1950's, and instead of the traditional, tough as nails, detective, our main character will be an average everyday cop, and it's the events of the game that will eventual shape him into the classic detective of noir legend. The game itself will play out like an adventure / shooter, in line with games like Resident Evil. In that sense our core mechanic is split in two, on the one hand we will have a conversation and exploration section, and then we'll also have a combat and stealth section. The thing that will help tie the two together is the idea of a stress system, discovering crucial pieces of information, or asking certain questions will stress your character out, and as a result he'll get faster, and his reload time will be quicker, but his aim goes down the tubes, and just like low health, if you get too stressed out, game over. In terms of graphics we're going to use a form of pre-rendered environments, using the actual level as a starting point, we'll create a 2D picture using vectors to create a flat, dime-store novel / comic book look, sticking to black and white as much as possible, only introducing color for purposes of story, or to highlight specific objects.

1.2 Narrative

1.2.1 Background

You play John Conner, a former Mustang Pilot during WWII on the Western Front. Although you grew up in Iowa, you settled down in Chicago after the war, following your best friend and squadron leader. It's December 1950 and you have just been given your first case as a Detective in the Chicago P.D.

1.2.2 Act I

At the start of the game you are handed a missing person's case. The only lead in the file is the victim's sister, who reported him missing three days ago. After talking to her you decide to get some advice from your friend, who's been working as a Private Detective for a few years, from his advice and the girl's advice you go to an old speakeasy, and after investigating different rooms, you come across a sewer tunnel, and have your first shootout, after that you find the body of the person you've been looking for.

1.2.3 Act II

The next day you are reassigned, but continue to work on this case, at the bequest of the victim's sister. You discover that the victim was part of a robbery involving a mob bookie. You try to report this to your client, but the meeting is a setup, you're knocked out, and you wake up without your weapon, locked in a room, you escape and head to your clients apartment, but she's been murdered, and your weapon is at the scene. Hearing sirens in the distance you only have a limited time to flee the scene.

1.2.4 Act III

Start at your apartment, hunted by the cops. But you're staying on the case following your last lead to the docks, through the docks you're working to hunt down the mobster who you suspect of killing your client. After killing the boss you uncover a recording of the bookie heist, turns out your old partner was the other robber, turning the tape, gun, and badge into a nearby post box, you head to the docks. Where you're old partner confronts you. After a final dialogue boss battle, you are shot and fall into Lake Michigan.

1.2.5 After Credits

After getting back story of your funeral, and press coverage of a mob bosses demise, and how your partner was never seen again, cue your entrance. Brief conversation, given one choice, kill him in cold blood, or let him live. If you kill him, color fades out of the scene, and you disappear into the fog. If you let him live, you take his money and walk away into a sunrise. But your partner dies anyway from a car bomb.

Detailed Story Appendix

Character Bio's

Jack Spitzer

Age 29

Heights 5'11

Born: Lincoln, Nebraska

Early Life:

Jack grew up on the outskirts of Lincoln, Nebraska on a farm, kept mostly to himself, fixing equipment around the farm, he excelled at repairing so much, that he developed a small side business, fixing tractors and cars for people around town, normally content to stay at home and be a grease monkey. Unfortunately, Hitler had other plans, and on his 18th birthday, Jack ran away from home and joined the Army.

War Career:

Originally applying to be a pilot, Jack was turned away because he lacked any college experience, but his mechanical skills were good enough to keep him out of the ranks of the GI's. He became an airplane mechanic, and soon became fast friends with Lt. Baker, after Jack was able to work on a plane a few times, and was able to help with an incident one night. Over the course of the war Jack became increasingly irritated about never really seeing action during the war, or making a difference. Eventually raising to the level of Sergeant.

Police Career:

After leaving the army, Jack followed his friend Sam back to Chicago, where he immediately joined the CPD as a regular police officer, where his determination and wits have lead to his promotion in just six year to the position of Detective. The story begins just days after this promotion.

Sam Baker

Age 33

Born: Chicago, Illinois

Early Life:

Sam comes from an important family, and was raised with a lot of pressure to succeed, but was also spoiled by having everything given to him, and learned at an early age that a smile can get you what you want. He received a good education and was three years into a law degree at Brown when WWII started, and he joined the airborne.

War Career:

Sam was immediately accepted as a pilot, and although he flew 20 missions Sam never reached an Ace status, but his charisma and leadership abilities led to his promotion to Captain and promotion to squadron leader. His relationship with Jack started soon after Jack's arrival at the base when Jack was able to fix a jeep after Baker crashed it in a ditch after a night of drinking, but since no one was hurt it was easy to hush up. When the war ended, Baker convinced Jack to come back to Chicago.

Civilian Career:

With the contacts he made from the war, Baker decided not to finish up college, and opened up a private detective agency instead. He has since had a hard time keeping up a steady supply of funds, and is used to others doing his work for him, people like Jack, whom he regularly calls favor on to help him out during a tough case. Before the story starts Sam's money troubles finally caught up with him, so Sam devised a plan with one of his snitches to steal bookie money from the mob, the scam worked, but Sam left enough evidence to suggest his partner was the sole participant in the crime, so when the mob caught up with him they killed him, letting Sam get away, the story takes place two days after that.

Act I "Missing Persons"

Summary:

At the start of the game you are handed a missing person's case. The only lead in the file is the victim's sister, who reported him missing three days ago. After talking to her you decide to get some advice from your friend, who's been working as a Private Detective for a few years, from his advice and the girl's advice you go to an old speakeasy, and after investigating different rooms, you come across a sewer tunnel, and have your first shootout, after that you find the body of the person you've been looking for.

Intro

Main Character: Must convey the following information, not necessarily in this order: His Name, Where he's from, Why he's in Chicago now, That he's was recently promoted to Detective on Christmas Eve 1951, that he was in the war (but not his position, rank, or relations). That the start of the story is Thursday Dec 27, 1951.

Mood: Bitter, the promotion was not a good thing; this narrator should act like the character acts at the end of the game. Character should be regretful, and almost nostalgic in his retelling. The narrator is talking directly to someone, make it seem like the player.

Police Station:

First Encounter Jack Spitzer, Sam Baker, Narrator

Jack: Content, Confident about the position, Happy talking to his friend.

Sam: Older Brother attitude. Mock Concern.

Narrator: Detached, not negative, not friendly. Indifferent.

Purpose of Encounter: Tutorial, get player used to interrogation methods, must observe information in a conversation. At a certain point conversation must break and player must get used to movement commands and stealth commands, he must get a file from homicide department, without being seen by the Chief, and then return to the phone.

Sam wants Jack to take a file out of a records cabinet so he can get some information for one of his cases. And although Jack initially resists, Jack eventually succumbs to his friend's wishes, and goes to get the file.

Narrator must give background on Sam, the fact that he was the squadron leader in Jack's unit, the fact that he was an engineer and Sam was a pilot, that Jack followed Sam back to Chicago, where Sam was a Detective, now turned Private Eye. Preferably this information should be given, after the conversation, and should scroll by itself, while the player searches for the file.

Items Gained: File

Second Encounter Jack, Chief, Narrator

Jack: Tense, Nervous about whether Chief knows about file, Obedient

Chief: Tired, Good-Natured, but sometimes impatient.

Purpose of Encounter: To give the player (Jack) his first case, to let him know that he's been handed a missing person's case. The only lead for this case is the victim's sister, who reported him missing the day before. This is also an initiation conversation, as this is Jack's first day as a detective. Should ask him questions about his promotion, which you should have gleaned from the previous conversation.

Items Gained: Phone Number, Badge

Third Encounter Jack, Marian

Jack: False Confidence, Determined, Trusting

Marian: Innocent, Scarred, Holding something back.

Purpose of Encounter: To give you some insight as to her “brother’s” background, specifically about the bar where he used to hang out. Also that he might have been caught up in something.

No items gained.

End of conversation

After this the character will need to leave the police station

As the game load in-between rooms, the narrator should give back story as to why Jack wanted to be a detective so badly.

Bar.

Narrator should talk about the bar their in, the Porter’s Mill. About how it was a known hang-out of Al Capone in the day and that its reputation hadn’t improved much since then.

Encounters can happen out of order, so that’s how this works.

Bartender Encounter

Need Badge to start encounter

Jack: Inquisitive, friendly, trying to be authoritative

Bartender: Busy, mysterious, and friendly

Point of Encounter, get a short history of the place, but mostly to let the player know that this was (the victim's) favorite place to go, and spent most of his time down the bar talking with the patron, if you ask him enough things about the bar, he offers you a whisky on the house

Item Gained Whiskey

Patron Encounter

Need Whisky to start encounter

Jack: Inquisitive, friendly, trying to be authoritative

Patron: Hung-over, depressed

Point of Encounter, to tell you that the patron was an old friend of the victim, he doesn't know what happened to him, but he knows it wasn't good. He tells you a little of his back story, specifically that he was involved in something big, something that he had got some good money for.

Item Gained Photo

Musician Encounter

Jack: Inquisitive, friendly, trying to be authoritative

Musician: Friendly, doesn't want to give to much away, nervous

Point of Encounter, Gives you some information about what he does there and that there's a backroom but the whole place is controlled by the mob, but doesn't want to tell you anything else to continue further, present the picture and he'll let you know how to

get into the backroom of the Bar. Make sure the musician warns the player that he's going to have to be stealthy when he gets back there.

Items Gained Backroom Key

No more encounters for this Act. But there will be occasionally bits of dialogue from the Narrator.

Act II "All for a Dame"

Summary:

The next day you are reassigned, but continue to work on this case, at the bequest of the victim's sister. You discover that the victim was part of a robbery involving a mob bookie. You try to report this to your client, but the meeting is a setup, you're knocked out, and you wake up without your weapon, locked in a room, you escape and head to your clients apartment, but she's been murdered, and your weapon is at the scene. Hearing sirens in the distance you only have a limited time to flee the scene.

Act III "A Night at the Docks"

Start at your apartment, hunted by the cops. But you're staying on the case following your last lead to the docks, through the docks you're working to hunt down the mobster who you suspect of killing your client. After killing the boss you uncover a recording of the bookie heist, turns out your old partner was the other robber, turning the tape, gun, and badge into a nearby post box, you head to the docks. Where your old partner confronts you. After a final dialogue boss battle, you are shot and fall into Lake Michigan.

Epilogue Old Friends

After getting back story of your funeral, and press coverage of a mob bosses demise, and how your partner was never seen again, cue your entrance. Brief conversation, given one choice, kill him in cold blood, or let him live. If you kill him, color fades out of the scene, and you disappear into the fog. If you let him live, you take his money and walk away into a sunrise. But your partner dies anyway from a car bomb.

Game Mechanics Appendix

2.1 Conversation

Presented through scrolling text, conversations will occur between 3 and 4 times per chapter. And will be used both to move the story forward and to keep the player on his feet, occasionally a break in the conversation will occur which will require you to present a piece of evidence. If a player presents the wrong piece of evidence, answers wrongly, or asks the wrong question, his stress level will increase. At the end of every conversation, your stress level will go back down depending on how difficult the conversation was.

Up to three conversation options, and no conversation should take between two and five minutes to get through, long enough to give you story without bogging down the player.

2.2 Investigation

The simplest form which will require the player to find pieces of evidence in certain rooms, and then use them on different objects or combine the two together, While there will be no inventory cap, the game should be designed such that the player will never have more than 8 items in their inventory at once, to make it easy to remember what you have, and to be able to cycle through it quickly. Discovering certain objects will also stress the player out. Cigarettes should be included in this item bar, present it to a character to get a light.

2.3 Stealth

The real meat and bones of the game, the character will enter a sort of silhouette mode when entering stealth zones, which will be designated by dark areas, and silhouetted objects. The player cannot be seen when in stealth mode when standing still, however when moving he has a chance to be seen, and when running it's even higher, and shooting from stealth is almost a dead giveaway. Once being discovered, the player must get out of sight range or stop moving, after that it will take 2.5 seconds before they are stealthed again, the indicator for this will be a blinking character, who will blink between silhouette and normal, similar to invulnerability on respawn from other games. It should also be noted that every time you are discovered your stress goes up by 5.

2.4 Combat

Most likely of all of these to be cut from the game, or at least shrunk, due to lack of time. If implemented this tactic will rely on the players ability to take cover, and to use stealth and their surroundings to their advantage. Enemy AI will be rudimentary, based on shooting at the last place the player was seen, and will be based on small squad mechanics, although they will be most likely scripted rather than dynamic. Ammo will be unlimited, and health will recharge over time, slowly at first, but faster as the game goes on. Aiming will be based on a red line emanating from the player. This line will become more and more cone like based on how stressed the player is, going up to a 60 degree angle. Again, if there's time, we will include a radar to let you know where all the enemies are on the screen, so the issue of bad camera angles will not affect your ability to defend yourself.

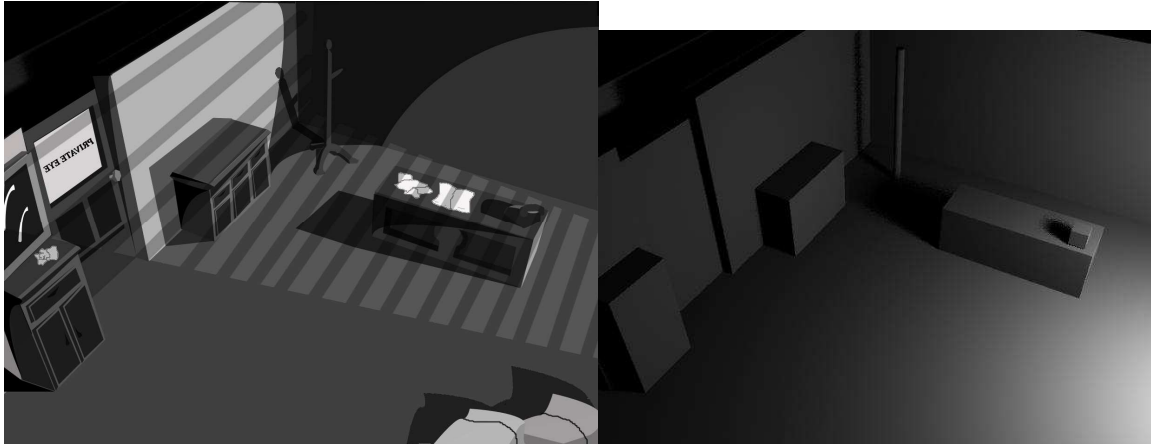
2.5 Stress

Intended to tie the whole game together. The stress scale will be between 1-100, 1 being calm, 100 being heart-attack, in a very literal sense, your stress level is what you should keep an eye on the most, since your health recharges this is the one that matters. The higher your stress gets, the faster you can reload and the quicker you move, but also remember that your accuracy will decrease. The best ways to decrease your stress is to kill enemies, make it through conversations, and to smoke cigarettes. Unfortunately not only will cigarettes be hard to come by, until the last chapter of the game, you don't have a lighter so you have to rely on others, or nearby sources of flame.

Concept Art/Game World Appendix

3.1 Graphics

The game will be made using 3D models with a 2D overlay. Using nothing but shades of gray we can capture a film noir look, as well as the look of graphic novels, and even dime store novels of which the whole genre is based. The use of color will be reserved to highlight specific objects. The characters themselves will be entirely 3D models rigged and textured to match the setting of the game.



3.2 Hud

The Hud of the game will largely depend on what room the player is currently in. Depending on the room, an icon in the bottom right hand corner should tell you what room, you're currently in. In an investigation room it should display a magnifying glass, and to the left of it should be what item the player currently has out. If it's a combat room, a gun icon appears, and over the gun is how many bullets you still have left in your gun. To the left of that icon, where you once were, is a picture of an eye, Normally it's black with a white border, but when cloaked it becomes white with a black border, also this symbol display's your health, when you get hit, it will fill with red, when it's all the way full you have died. But it will slowly drain on its own. Regardless of which mode you're in, on the far right hand side of the screen is a picture of your character, and it will be divided up into 20 white bars, this is how stressed out you are, each bar is a measurement of 5. When you're whole character if full, you die.

3.3 Visual Effects

3.3.1 Color

As mentioned before, color will be used to highlight objects of interest. Put because of the style if we plan on changing the color on the fly, it'd probably be easier to use modeled objects, specifically because anything we're trying to highlight is something we want the player to interact with, and using models makes collisions easier.

3.3.2 Particle Effects

Particle effects should be used primarily in the Combat mode for bullet strikes. When a bullet strikes a person you should have a red particle effect and when it strikes a wall you'll have a gray particle effect.

3.3.3 Targeting System

A red line with a 30 percent opacity should come from the player and this line should go over all the objects in between. How wide the line is based on the stress system already discussed. This line will also appear in the lower radar.

Budget Appendix

Name	Art	Programming	Sound	Management	Total
Andrew	8	1	2	8	19
John	1	8	2	0	11
Nikhil	3	8	2	2	15
A.J	3	0	8	2	13
Vanni	8	1	2	2	13
Dan	3	8	0	0	11
Total	26	26	16	14	82 hours

The total amount of hours each team member plans on working on a weekly basis, which totals 82 hours a week for our team.

Character Appendix

All animations used for the main character.

All animations must be made at 30 fps

IDLE	WALK	RUN	SNEAK	SHOOTING
90 FRAMES SHOULD BE READABLE WITH OR WITHOUT THE GUN, RIGHT HAND (GUN HAND) DROPS TO THE SIDE. SHOULD BE THREE SEPARATE ACTIONS COMING BACK TO THE POSE EVERY SECOND.	45 FRAMES AGAIN, GEARED TO BE ANIMATED WITH AND WITHOUT GUN. SLOW WALK, BUT SIMPLE. TRY TO KEEP THE BACK STIFF, AND MOVE THE EYES FROM SIDE TO SIDE.	30 FRAMES MORE OF JOG THAN A RUN, AGAIN MADE FOR BOTH WITH AND WITHOUT GUN, PUMP THE ARMS BACK AND FORTH, AGAIN, KEEP THE BACK STRAIGHT, BUT NOT AS STIFF AS THE WALK.	60 FRAMES A SIDEWAYS WALK WITH HIS RIGHT ARM BEHIND HIM LOWER THAN THE WAIST, BEND THE BACK AND ANIMATE IT FLUIDLY.	45 FRAMES BRING GUN UP AND LETS LEFT HAND DROP, CLOSES EYES, AND FIRES, HARSH RECOIL. THEN QUICKLY RETURNS TO THE DEFAULT POSE.

QUESTIONING	LISTING	AFFIRMATIVE	NEGATIVE	ANGRY
60 FRAMES TAPS LEFT HAND AGAINST THE RAISED NOTEBOOK IN THE RIGHT HAND, LEANING FORWARD, AND THEN SWINGS BOTH ARMS WIDE IN A SHRUG	60 FRAMES FOLDS ARMS AND HAND ON CHIN, BENDS HEAD TO THE SIDE LOOKING DOWN AND THEN BACK FORWARD. SHOULD CYCLE THIS DURING CONVERSATIONS.	60 FRAMES NOD'S HEAD, LEANING FORWARD WITH HANDS OUT CYCLING THEM BACK AND FORTH AND THEN COMING BACK TO LISTING CYCLE.	60 FRAMES SHAKES HEAD, HANGING HIS HEAD. HANDS ARE AT THE SIDE ON THE HIPS. COMES BACK TO LISTING CYCLE.	60 FRAMES LEANS FORWARD WITH HEAD UP, SHAKES FINGER OF RIGHT HAND TWICE BEFORE LETTING IT DROP TO HIS SIDE AGAIN.

SMOKING	WALL CLING	CROUCH	LOW WALK	SWITCH FLIP
60 FRAMES REACHES	30 FRAMES QUICKLY	30 FRAMES PUTS HAND	60 FRAMES MOVE FROM	30 FRAMES UNIQUE

INTO POCKET AND THEN CUPS HAND AROUND FACE, AS BODY LEANS FORWARD, THEN RETURN TO POSE, CIGARETTES SHOULD APPEAR IN MOUTH	GOES INTO WALL CLING, HEAD LEANS BACK AGAINST WALL, ARMS SPREAD WIDE. SHOULD BE THERE BY FRAME 15 THE NEXT 15 SHOULD BE RETURNING TO THE IDLE.	ON HEAD AND THEN LOWERS HIMSELF INTO A CROUCH, THERE IS NO IDLE FOR THIS POSE, GAME SHOULD HOLD ON THIS END POSE WHEN NOT MOVING.	THE CROUCH POSITION SAME SPEED AS THE SNEAK WALK. KEEPS THE HAND ON THE HAT DRAGGING THE RIGHT HAND BEHIND HIM JUST LIKE THE SNEAK	STARTING POSITION, NOT THE IDLE, FACING FORWARD TOWARDS SWITCH, AND USES LEFT HAND TO GRAB THE SWITCH. AND THEN RETURNS TO AN IDLE.
---	--	---	--	---

PICKING UP PHONE	INTERACT LOW	INTERACT HIGH	PRESENTING	DEATH
60 FRAMES MOVES FROM THE IDLE TO PICK UP THE PHONE AND THEN LEANS INTO THE PHONE. HOLD ON 30. FROM THE POINT FORWARD BLEND PREVIOUS TALKING ANIMATIONS WITH THIS ONE, EXCLUDING EVERYTHING IN THE LEFT HAND.	90 FRAMES CROUCHES DOWN WITH HEELS RAISED, GUN HAND BALANCING ON THE RIGHT KNEE, LEANS FORWARD GRABS ITEM IN QUESTION AND STANDS UP PLACING ITEM IN POCKET AND RETURNS TO IDLE.	60 FRAMES SIMPLY LEANS FORWARD TOWARDS THE ITEM, PICKS IT UP GINGERLY WITH THE LEFT HAND AND THEN PUT IT IN THE POCKET AND RETURNS TO THE IDLE.	60 FRAMES REACHES INTO BACK POCKET AND PRESENTS THE ITEM BY BRINGING IT FORWARD	90 FRAMES QUICKLY FALLS ON HIS BACK TRYS TO PUSH HIMSELF BACK UP USING HIS RIGHT HAND, BUT AFTER A MOMENT HE FALLS BACK ON HIS BACK AND THAT'S ALL SHE WROTE.

Used for Enemy Animations and Conversation Animation

All animations must be made at 30 fps

Idle Gun	Walk	Shooting	Death	Whos There
----------	------	----------	-------	------------

90 Frames Stands with gun pointed down but held in arms such that it could be used quickly, hard pose.	30 Frames Walks calmly but deliberately, steady pace, gun shifts from side to side, with the walk, still held in relaxed but ready pose	60 Frames Gives a shout, momentarily surprised, but then gives a quick pull up to the shoulder, and fires, three quick recoils, and then lowers the weapon	30 Frames Fall forward on his face gun falls to his side, pointed away from him.	90 Frames Gives a start and raises gun to shoulder height and looks left and then right, pointing the gun in those directions, then relaxes to idle pose.
--	---	--	--	---

Questioning	Listing	Affirmative	Negative	Angry
60 Frames Taps left hand against the raised notebook in the right hand, leaning forward, and then swings both arms wide in a shrug	60 Frames Folds arms and hand on chin, bends head to the side looking down and then back forward. Should cycle this during conversations.	60 Frames Nod's head, leaning forward with hands out cycling them back and forth and then coming back to listing cycle.	60 Frames Shakes head, hanging his head. Hands are at the side on the hips. Comes back to listing cycle.	60 Frames Leans forward with head up, shakes finger of right hand twice before letting it drop to his side again.

Various Idles

Barman	Witness	Witness 2	Cop	Smoking
90 Frames Glass in hand, the barman is constantly working on cleaning the glass, occasionally looking up from his work	150 Frames Looks forward, checks his watch once, and then looks forward again, hands in pockets	150 Frames One hand in the pocket one hand to the side, bends over to knock a little dirt from his right pant leg. Then gets up again.	120 Frames Arms folded, looks from side to side during the shot, holds on looking left then looks forward again.	120 Frames Man standing straight, left hand in pocket right arm with cigarette, brings it out of mouth to breath one a cycle.

Various Seated Idles

Working	Phone	Drinking	Hunched	Smoking
90 Frames Hunched over desk, typing periodically, head is forward and down.	120 Frames In the chair but facing the side, nods once and then shakes finger towards floor,	150 Frames Sitting calmly, looks to the right and takes a drink. Places glass back down	90 Frames Slumped over the desk, arms spread out over the desk, passed out or sleeping,	150 Frames Looks forward, and occasionally to the left, looks forward again and

	and nods with shake.	and looks forward.	obviously breathing.	takes a drag. Arms should be crossed.
--	----------------------	--------------------	----------------------	---------------------------------------

NOTES

Team CAI*It's just cold!*243 S. Wabash Ave, Chicago, IL 60604
Phone 312.362.8381**INVOICE**INVOICE #1
DATE: 2/11/2008**TO:**
President Eugene Jarvis
Raw Thrills Games
5441 Fargo Ave.
Skoki, IL 60077
847.679.8373**FOR:**
Project Chicago Nights Milestone Completion One.
Design, Programming, Art, Animation, and Sound
implemented to accomplish Milestone One.
P.O. # [A24]

DESCRIPTION	HOURS	RATE	AMOUNT
Week 1: Jan 16 -22			
DESIGN			
Reorganizing Design Document	10	\$31.60	\$316.00
Fine tuning Game Mechanic Descriptions	6	\$31.60	\$189.60
PROGRAMMING			
Room/Collision Framework	5	\$31.60	\$158.00
Game Project Framework	7	\$31.60	\$221.20
Preliminary research for 2D overlay	5	\$31.60	\$158.00
Object drawing/camera code	7	\$31.60	\$221.20
Prototype Targa Loading Code	5	\$31.60	\$158.00
Keyboard control implemented	6	\$31.60	\$189.60
ART			
Test Model created	5	\$31.60	\$158.00
Test room and test render	7	\$31.60	\$221.20
First Pass at main character model	6	\$31.60	\$189.60
SOUND			
Researching sound samples	5	\$31.60	\$158.00
Creating sample Sound FXs	7	\$31.60	\$221.20
MANAGEMENT			
Organizing team meetings	5	\$31.60	\$158.00
Reviewing Tasks	6	\$31.60	\$189.60
Organizing schedule	8	\$31.60	\$252.80
	TOTAL HOURS	100	
		TOTAL	\$3,160.00

DESCRIPTION	HOURS	RATE	AMOUNT
Week 2: Jan 23 -29			
PROGRAMMING			
Continued Research of 2D overlay	5	\$31.60	\$158.00
Prototype of 2D overlay	8	\$31.60	\$252.80
Model movement room tests	6	\$31.60	\$189.60
Room collision prototype working	6	\$31.60	\$189.60
Xbox controller input implemented	5	\$31.60	\$158.00
Libs directory structure set up	5	\$31.60	\$158.00
Object drawing look abstracted and implemented for all game objects	5	\$31.60	\$158.00
ART			
Test Model Rigged	6	\$31.60	\$189.60
First Pass at Animating main character	6	\$31.60	\$189.60
Fixing test Model for gameplay	5	\$31.60	\$158.00
First Pass at Importing Animation	6	\$31.60	\$189.60
Pistol, Shotgun, Phone, and Zippo modeled	10	\$31.60	\$316.00
SOUND			
Importing Sound FXs	5	\$31.60	\$158.00
Working on theme music samples	8	\$31.60	\$252.80
MANAGEMENT			
Organizing team meetings	5	\$31.60	\$158.00
Reviewing Tasks	6	\$31.60	\$189.60
Organizing schedule	8	\$31.60	\$252.80
TOTAL HOURS	105		
TOTAL			\$3,318.00

DESCRIPTION	HOURS	RATE	AMOUNT
Week 3: Jan 30 –Feb 5			
DESIGN			
Update Design Doc	5	\$31.60	\$158.00
PROGRAMMING			
Camera import code from Maya implemented	5	\$31.60	\$158.00
Player state machine set up	4	\$31.60	\$126.40
Continued research for 2D overlay	5	\$31.60	\$158.00
Working 2D overlay	8	\$31.60	\$252.80
Room test prototype	8	\$31.60	\$252.80
Keyboard and controller input	5	\$31.60	\$158.00
Object collisions implemented	5	\$31.60	\$158.00
ART			
Stealth room modeled	5	\$31.60	\$158.00
Environment models created	5	\$31.60	\$158.00
Continued working on Animating main character	6	\$31.60	\$189.60
First Pass at Importing Textures	7	\$31.60	\$221.20
SOUND			
Working on adding MP3 support	5	\$31.60	\$158.00
Added sample Sound FXs	5	\$31.60	\$158.00
MANAGEMENT			
Organizing team meetings	5	\$31.60	\$158.00
Reviewing Tasks	6	\$31.60	\$189.60
Organizing schedule	8	\$31.60	\$252.80
Reworked Budget	10	\$31.60	\$316.00
Completed Invoice	8	\$31.60	\$252.80
TOTAL HOURS	115		
TOTAL			\$3,634.00
TOTAL MILESTONE COST			\$10,112.00

Make all checks payable to Team CAI
Total due in 15 days. Overdue accounts subject to a service charge of 1% per month.

THANK YOU FOR YOUR BUSINESS!