



Rob Daviau @robdaviau



#### Upcoming Non-Legacy Designs

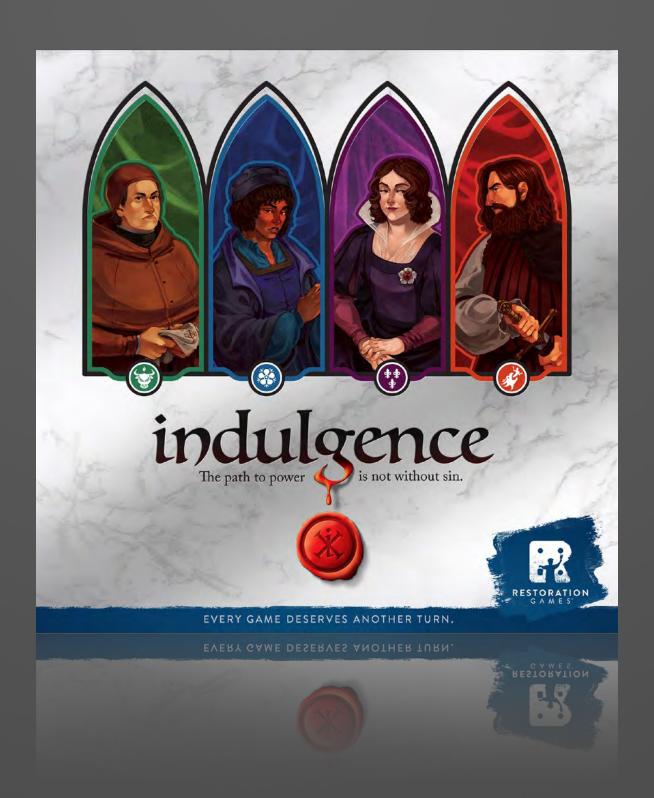


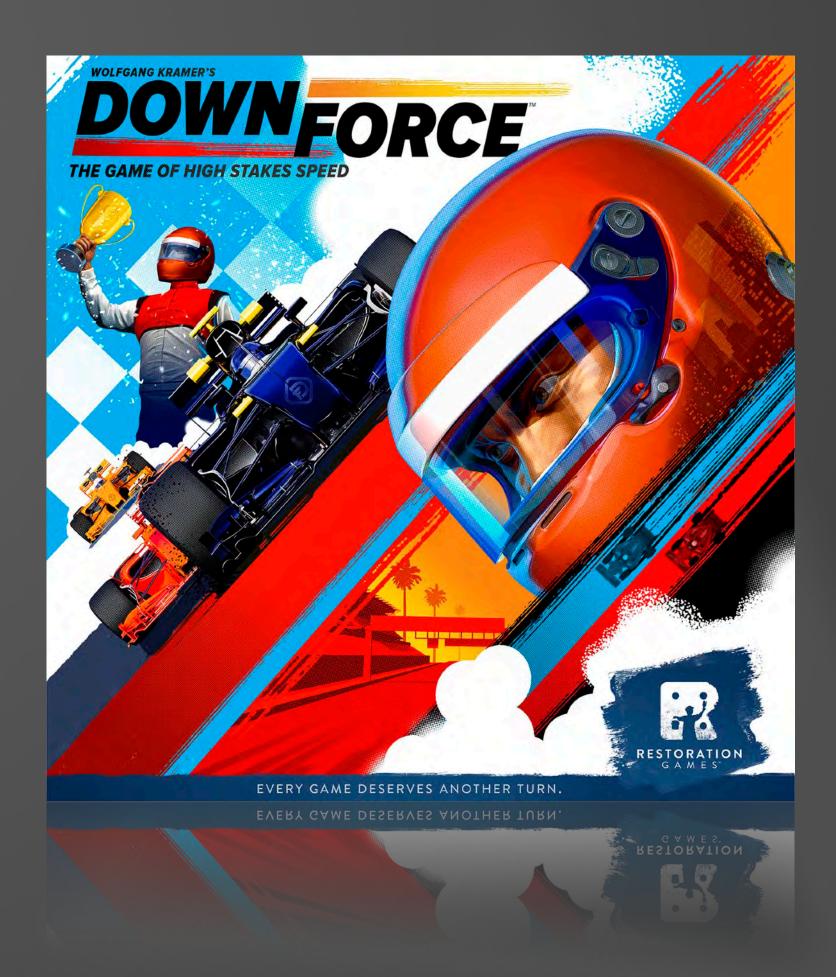




#### Restoration Games



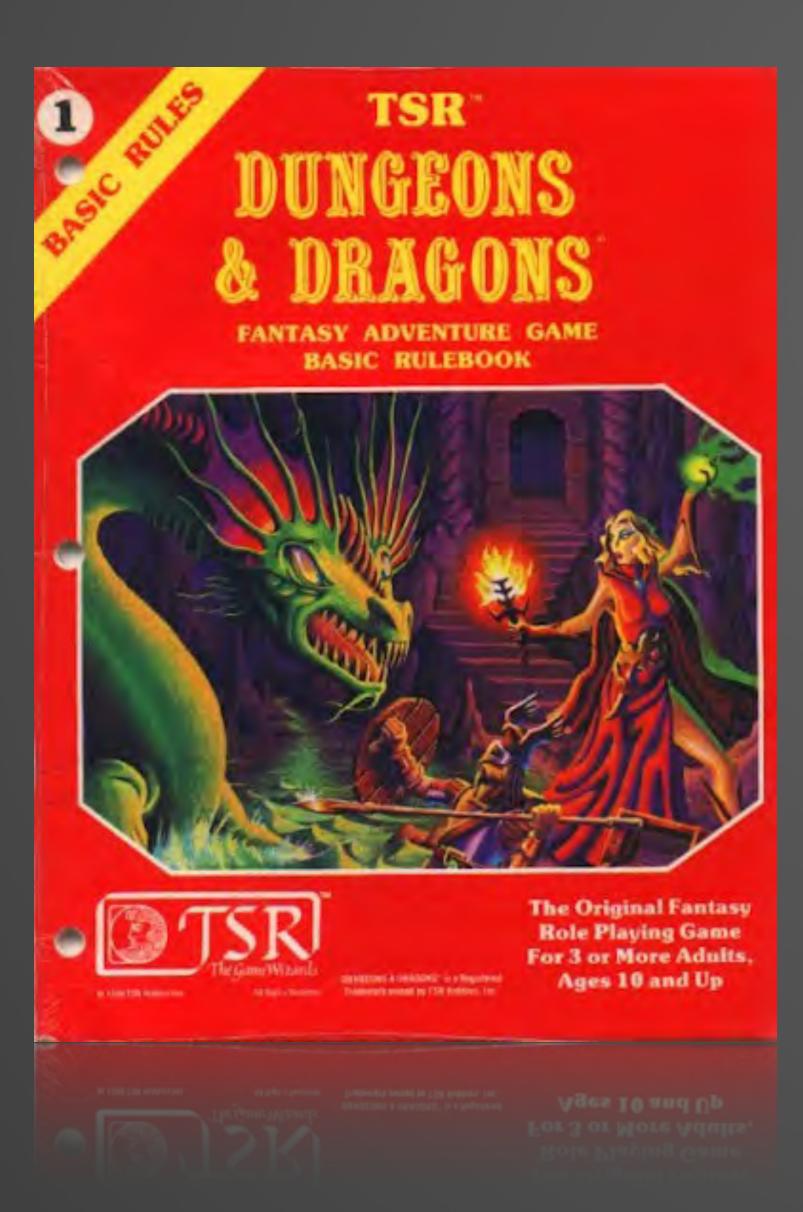


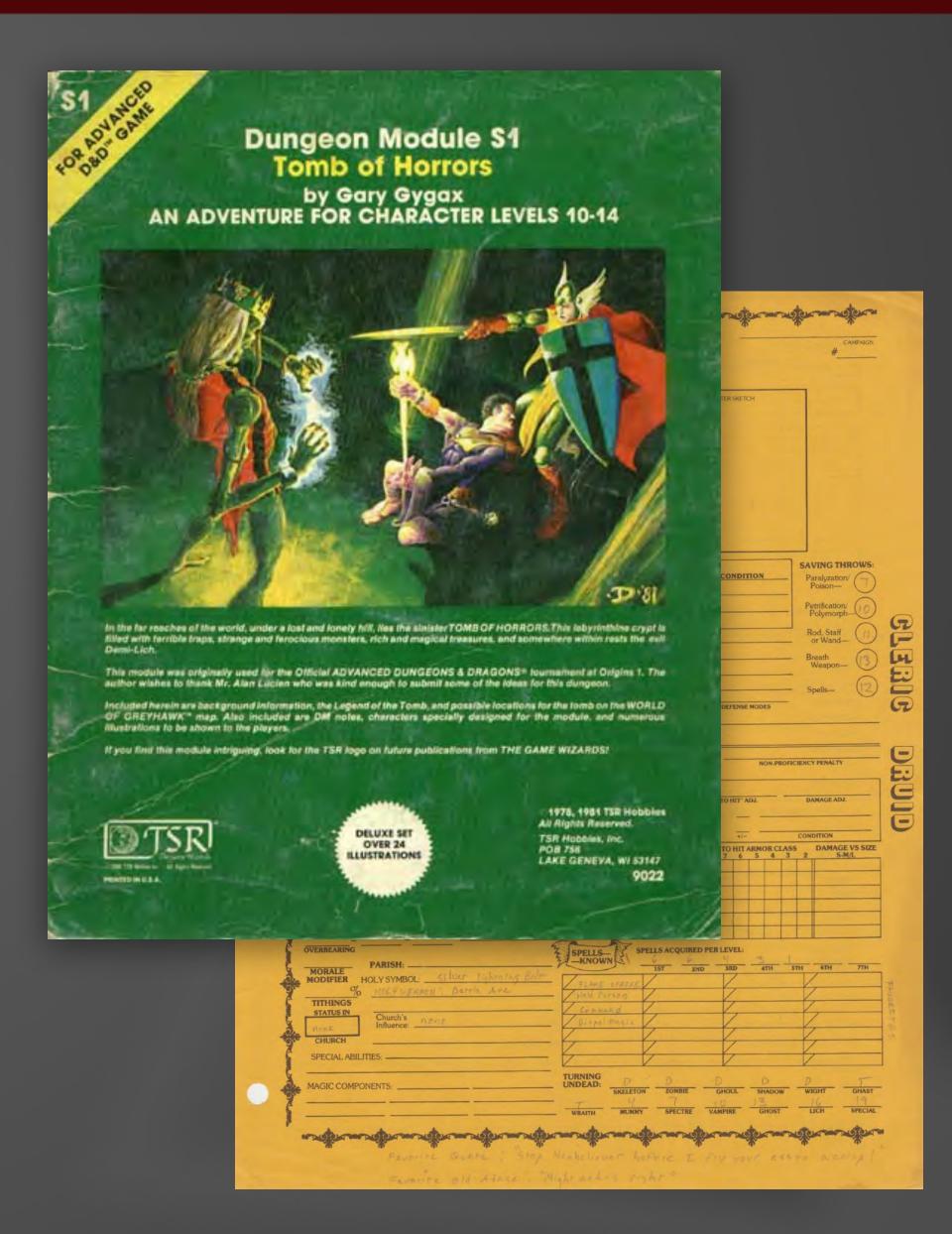


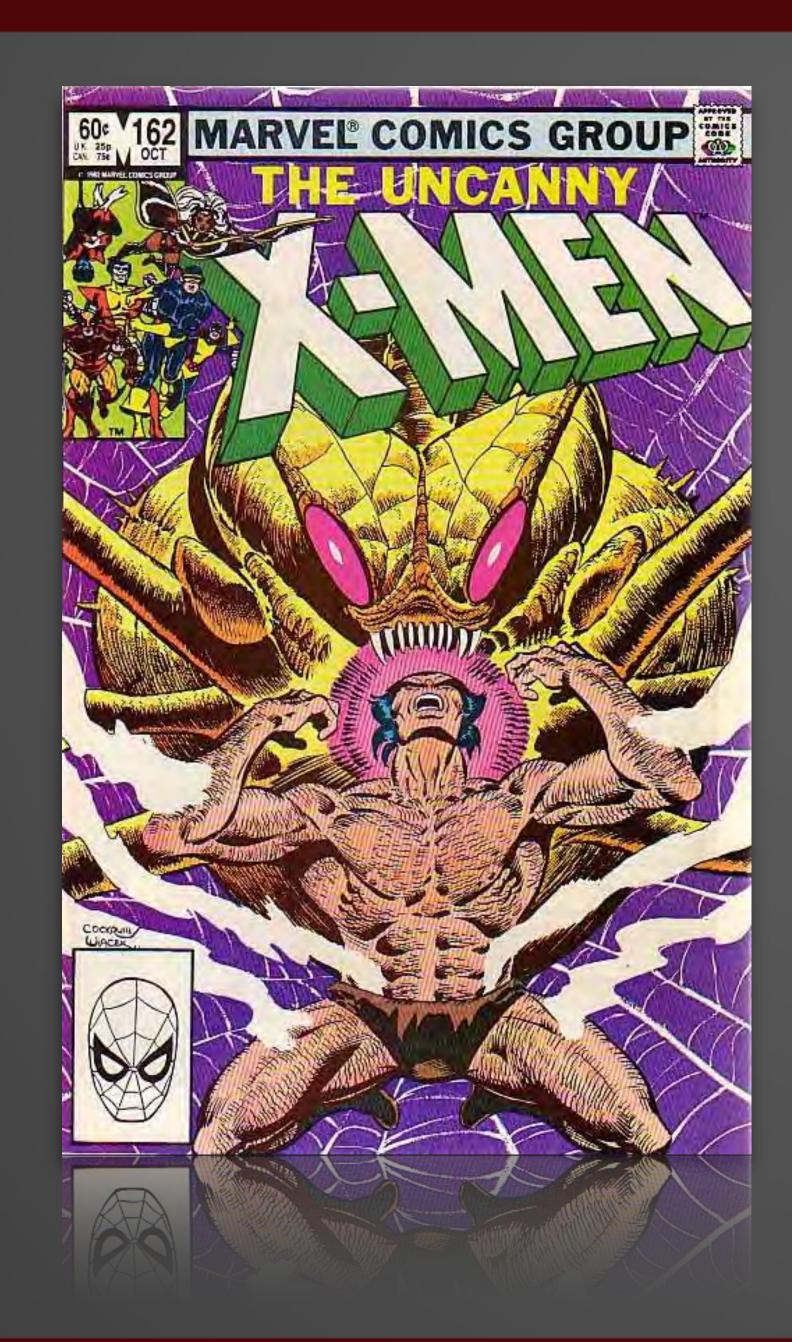
#### GOVERNANTS

# The Formative Years

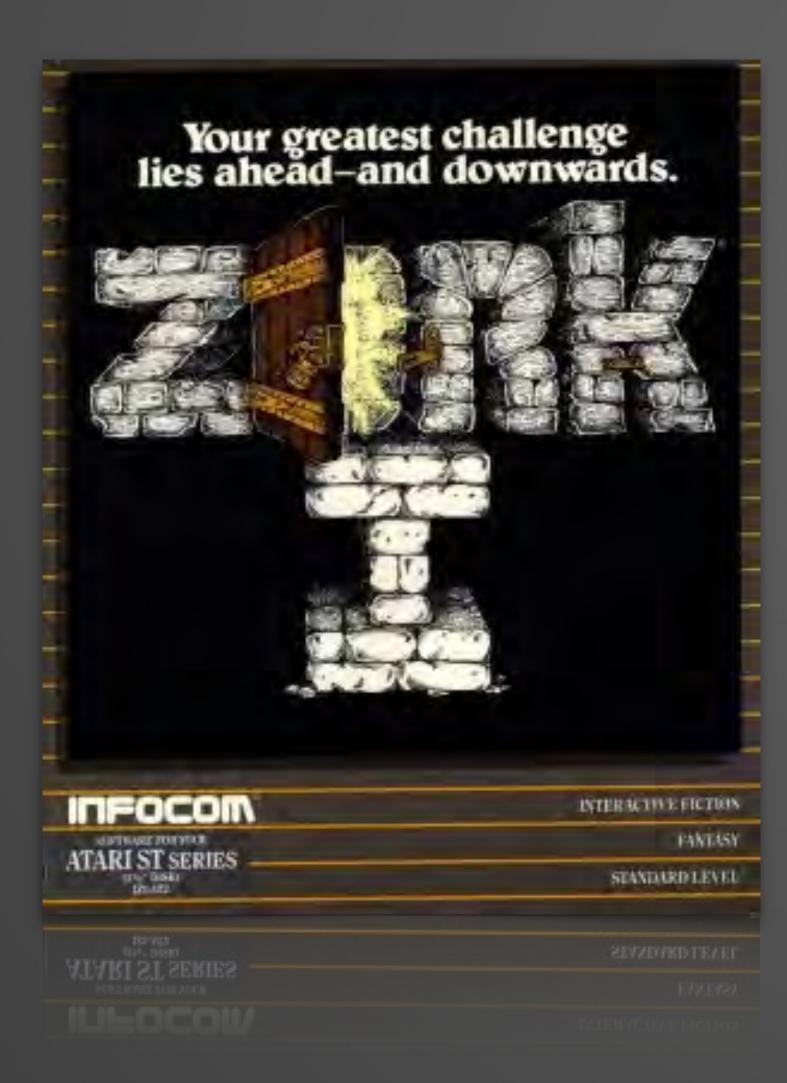








#### Comic Books



#### Infochment of the second secon

\*\*\*\* COMMODORE 64 BASIC U2 \*\*\*\* 64K RAM SYSTEM 38911 BASIC BYTES FREE READY.



JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

BT: When did you first become interested in sound effects?

sound effects?

BEN: I've been recording movies and lelevision shows since I was six I loved make believe and dressing up in costumes and even acted out little dramas about my favortie characters. As I grew older, those childhood plays grew into 8mm films. After all, a filmmaker could still dress up in costume and play a monster I did a lot of superhero films with visual effects and minatures. I became interested in the impact sound, had in a movie. I began to notice that every studio used their favorite sound effects over and over again. Now I can tell who made a film, and when, from its sound track.

Sound was always a part of my movie-making, but I didn'! think of it as a career. Then Garly Kurtz came to USC looking for a sound man for STAR WARS and hired me to start collecting sound. I met Ching in usual a month later. I was on my own for a year recording sounds. After listening to my tapes of science liction movies to give me a feeling for the genre. I decided the sound for STAR WARS should be very organic, everything would sound rusty real, and unoiled. No more electric guitar feedback in an echo chamber for the sound of deep space.

for the sound of deep space | I was responsible for recording, editing, and most of the mixing of the sound on STAR WARS. On EMPIRE, I touched everything in some way With a ten week deadline, I did only parts of RAIDERS because I wanted total control over the creative impact that I would have on the film. I'm always striving to outdo myself. Obviously each film is built on everything I've learned, but each new project is a challenge to create all kinds of new and, hopefully, more exciting sounds.

We're mixing a rough cut of JEDI right now. I ve recorded temporary voices and some possible creature sounds, because a aw musical sequences needed them. Some of the dialog I record for a rough cut will be used in the linal mix, but lots of it will be changed and re-recorded because the director will want slightly different reading. None of my rough, ut is approved yet because neither George. for Richard Marguand have heard it. They're wailing until the rough cut is complete to see the film for the first time. If we seen the rough version—I'm probably the only one outside of the editors who has seen the whole movie—IT'S GREATITI

BEN: Our new sound facility has rugs, lights, a little more space, and two new important sound features. First, our main dubbing theater with its well-researched technology will insure the high quality of our sound. We'll be able to do all our sound work here, not just the cutting and mixing. Second, my sound effects section is especially designed to invent sounds—to create sounds. We use the same equipment as any film sound studio, but we're geared for one person to do many steps. Our new technical process combines the three fraditional sound phases, particularly the mixing and the editing.

designed in an exaggerated comic book style where a face punch is no little tap, it's an explosion. A HAIDERS list punch sound effect would be used for a bomb going off on any other movie. The early Hollywood firmmakers discovered that a punch requires an exaggerated "thwack" to emphasize that it might really have hurt. Literal reality couldn't be as exciting. A punch in real life is nothing like a movie punch. You'd hear the grunt of the victim much louder than the impact of the fist. In STAR WARS even the hand lasers caused enormus explosions. When I rearrier time to



into one process—sound design. I record the sound manipulate it, and put it in the film. It's an efficient process where one mind. conceptually deals with the sound and the result strongly shows his style and viewpoint. Traditional sound tracks are created in three phases. The recording phase, where you collect basic sounds by going out with a tape recorder, the editing phase, where you take all this raw material and add a little piece of this to a little bit of that with a dash of elephant roar to make a totally new sound. lastly the mixing phase, where you take those little sounds you've been making for a year, and combine them with the dialog and the music into the sound track. It's better to have one person with one, hopefully clear, creative goal to follow.

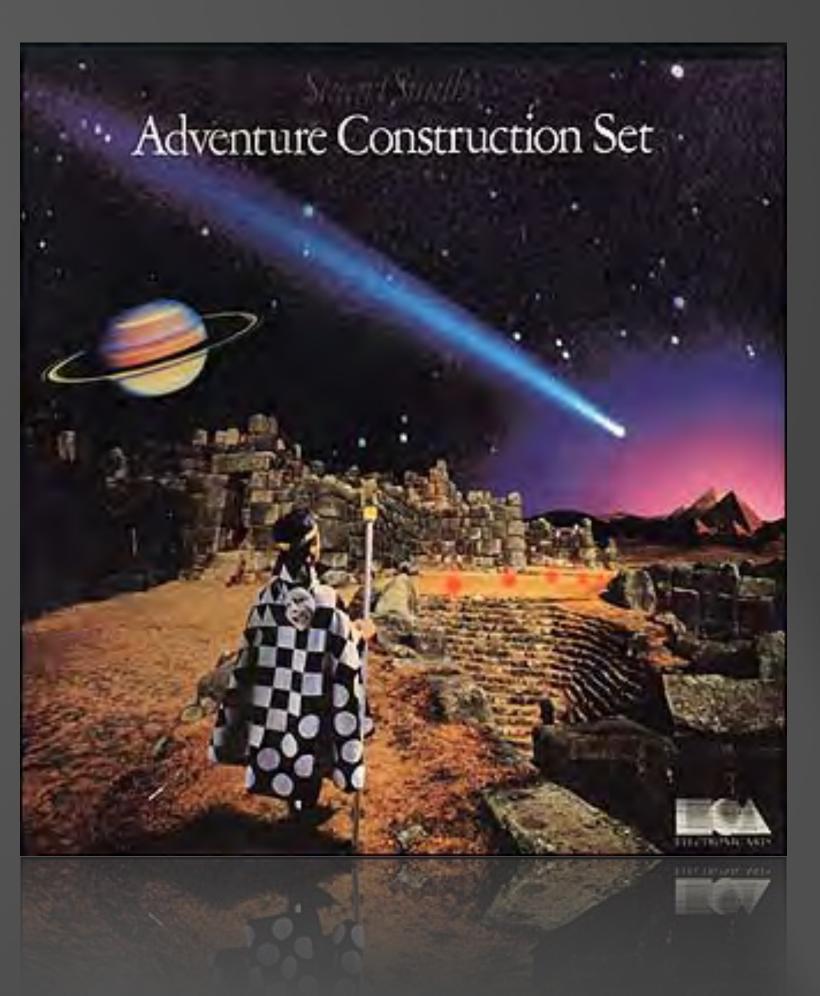
BT: How do you design an individual sound effect to fit a visual effect? BEN: The STAR WARS' sound tracks are

blow up the Death Star, I had a real problem-1

couldn't make the explosions any bigger Sound design is very culture dependent Our everyday life builds specific emotional responses to sounds. If you understand this, you can create sounds that produce a desired response. Look at the visuals of a scene and response. Look at the visuals of a scene and ask what the sene does, what the emotions are, and what needs to be emphasized, then strive to amplify those elements. If I get inspired by a wind blowing and want to design a sound effect. Let's say one with a how or a shriek in if, to create a desired emotional response. I might let's components so the wind. response. I might pick components so the wind seems cold and lonely, or warm and friendly or leave it unresolved. A sound designer does the same things with sound a composer does with

music
Sound can be designed in different ways.
In the STAR WARS Saga you want to hear a
space ship really slicing through the alher. To
design that sound I inspect what the ship looks.

#### 



### MYSO CALLED PROFESSIONAL LIFE

#### RISK2210AD





#### Betrayal At House on the Hill

#### Heroscane





#### LOTRIPIUM



#### PRESIDENTIAL TRIVIA



Copyright © Diva-Girl-Parties-And-Stuff.com All Rights Reserved

### Perceived infinite replay is highly valued.

## Covenant 1: The player decides how much a game is played

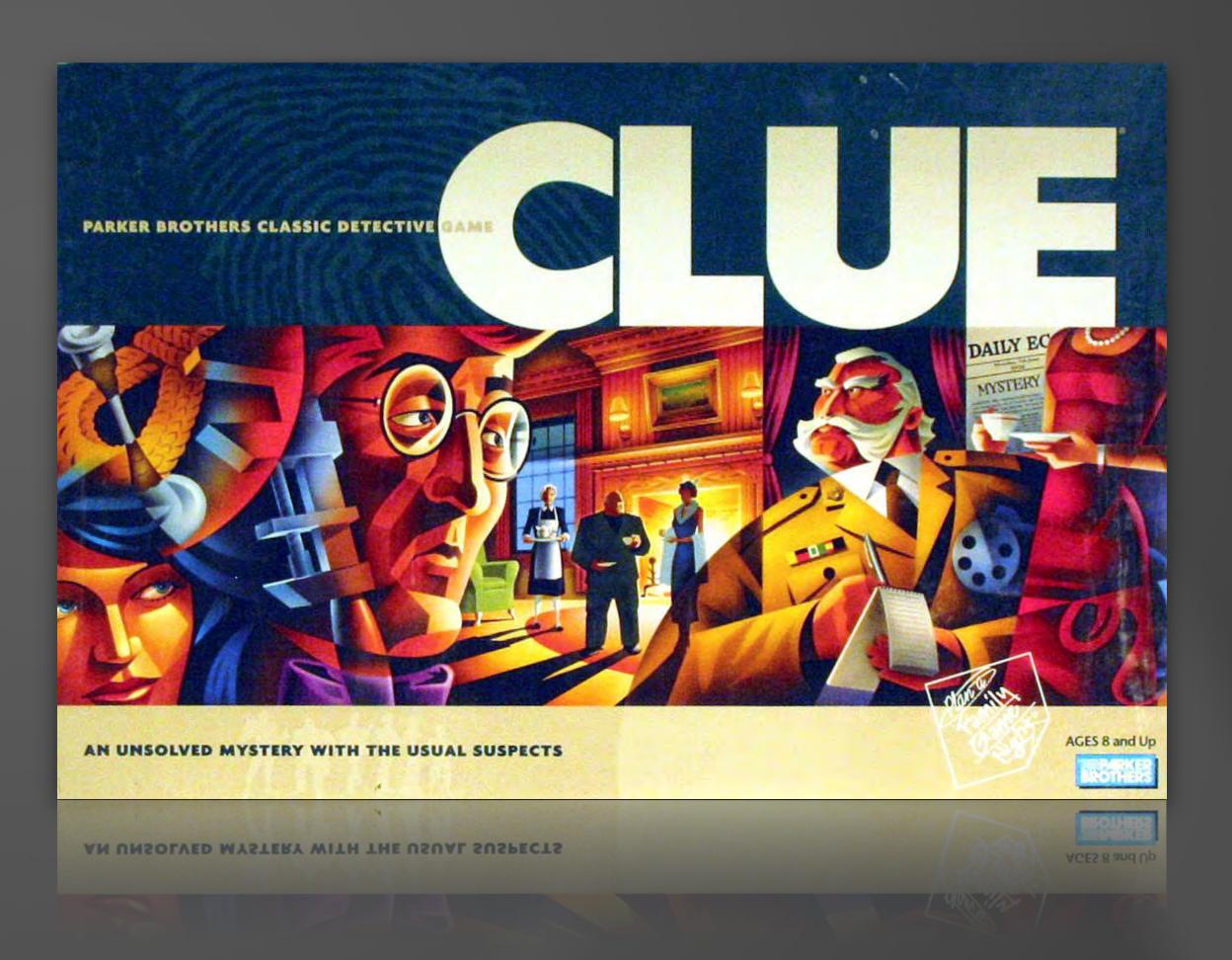
#### Groundhog Day



#### Repeatable vs. Experiential

Movie Book Music Board Game ppp Theater
Coloring Book
Concert
ppp
Food

### The first big moment



#### Ownable vs. Experiential

Movie Book Music Board Game ppp

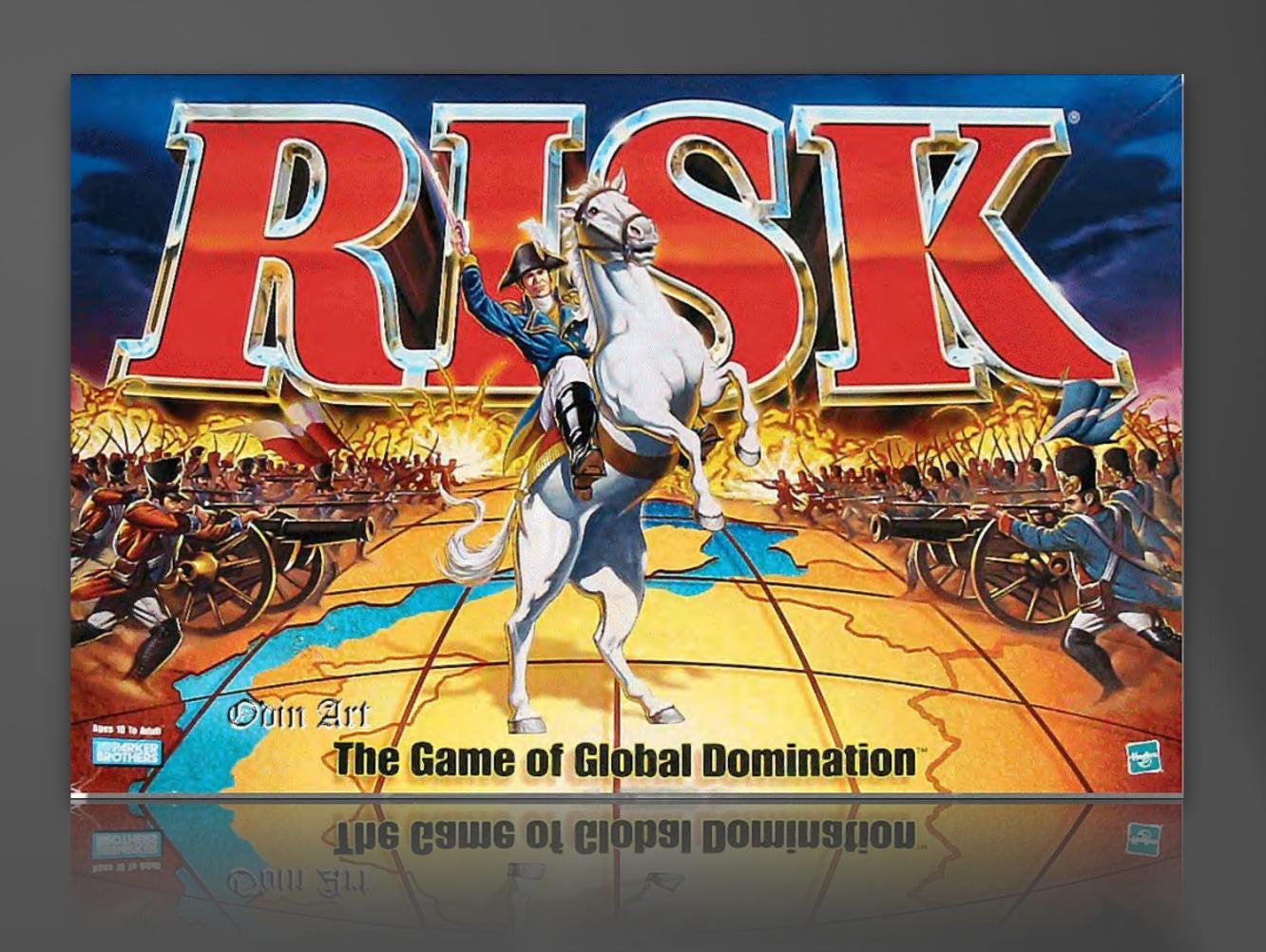
# Theater Coloring Book Concert PP

#### Permanent Change



## Covenant 2: Games allow for consequence-free exploration

#### New engine



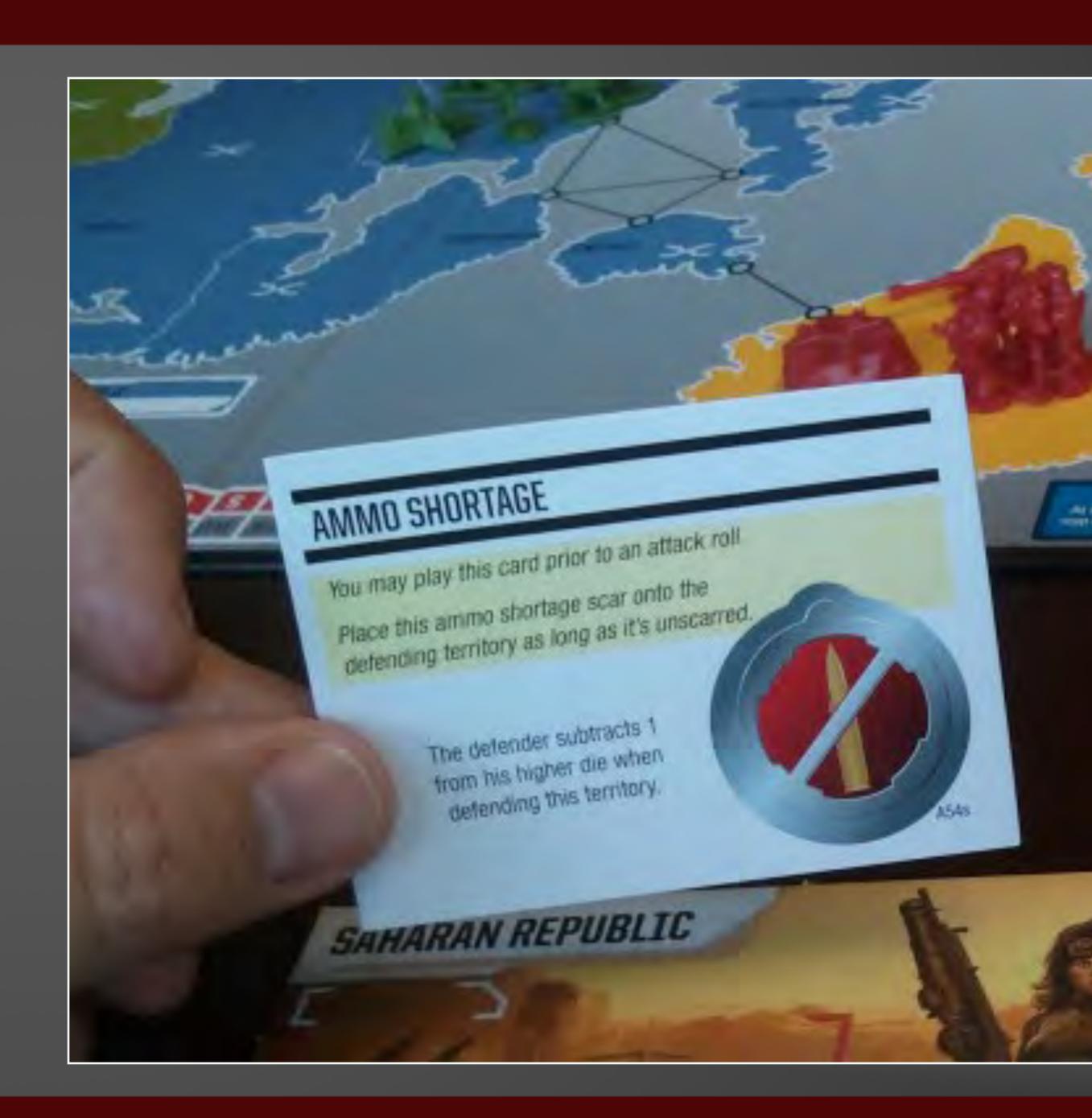
#### Early insights:

Tension Cliffhangers



### Minimizing Mastery

#### Early fixes



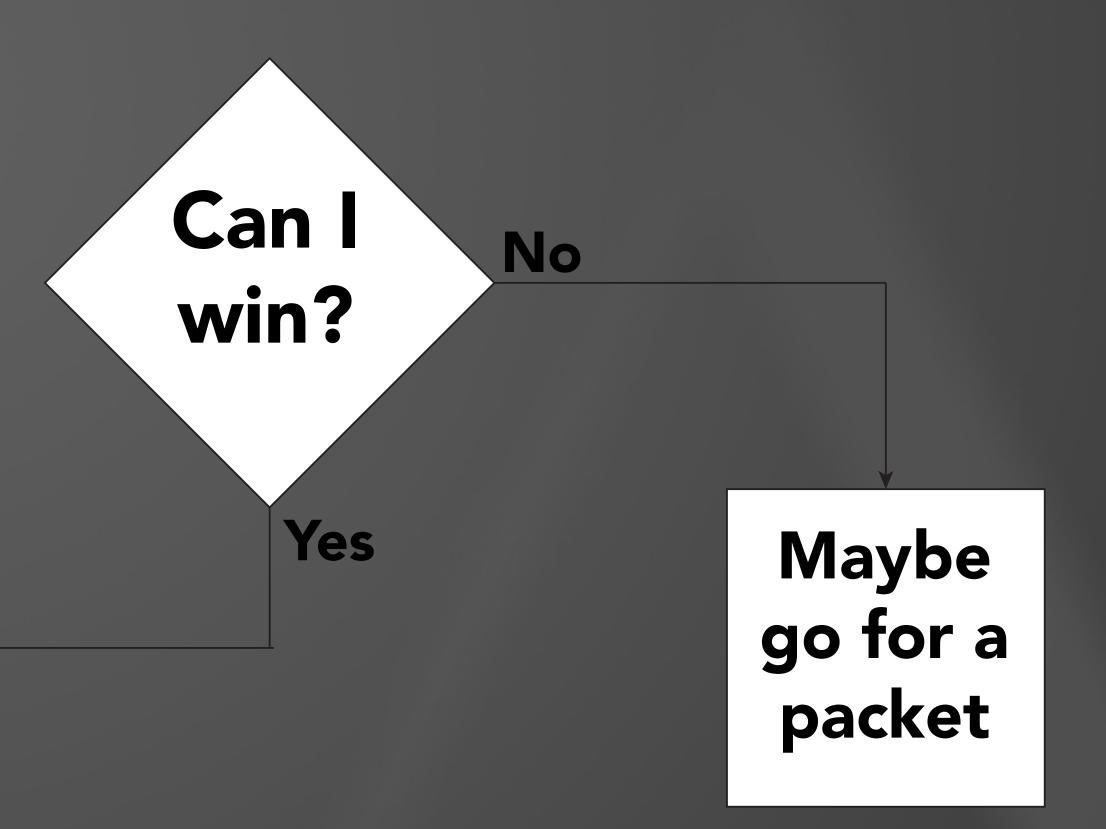
## Covenant 3: The designer controls the materials

### The second big moment



### Secondary goals & Safety locks

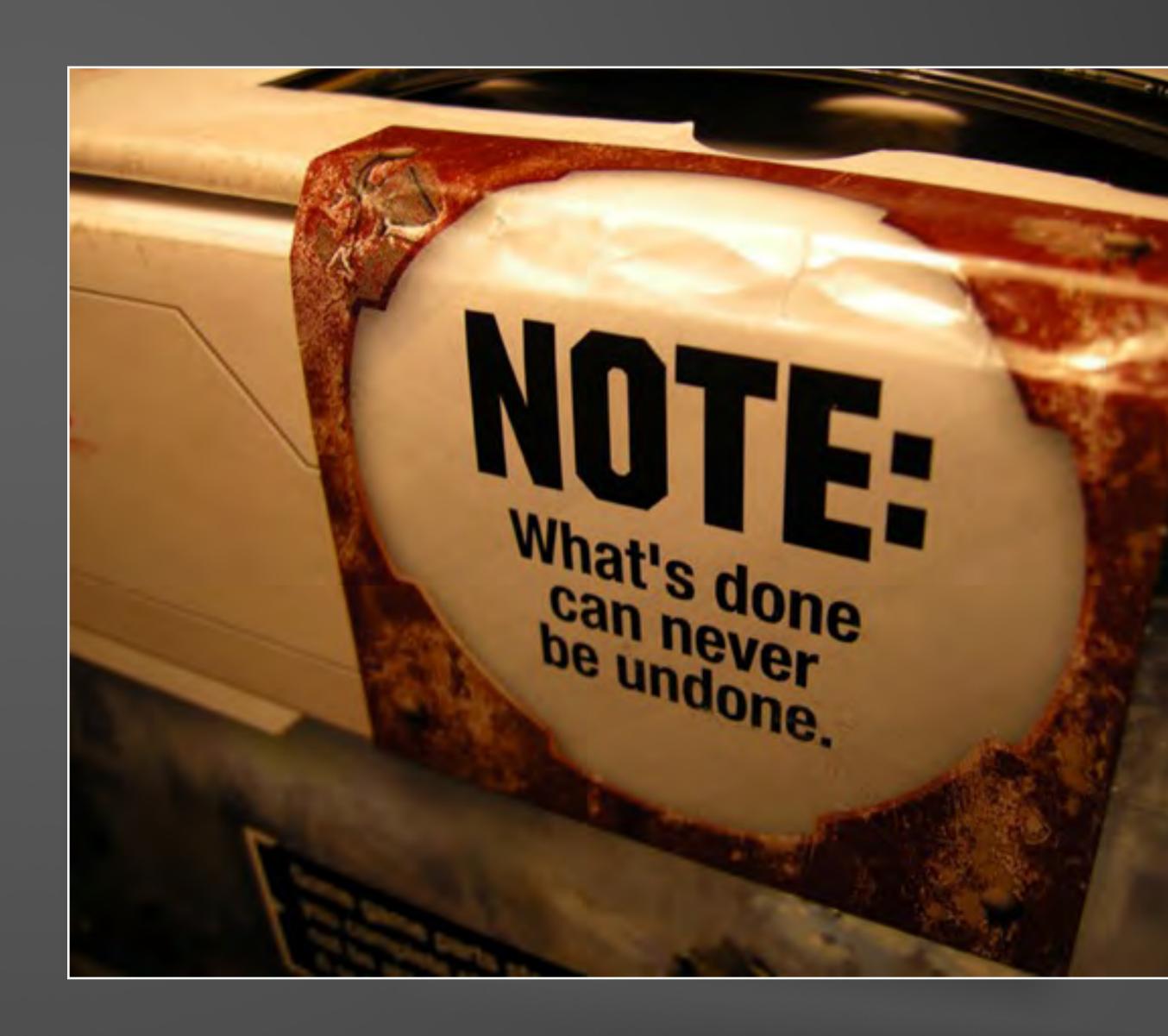
#### I saw it as this



Try to win



#### The nower of anticipation



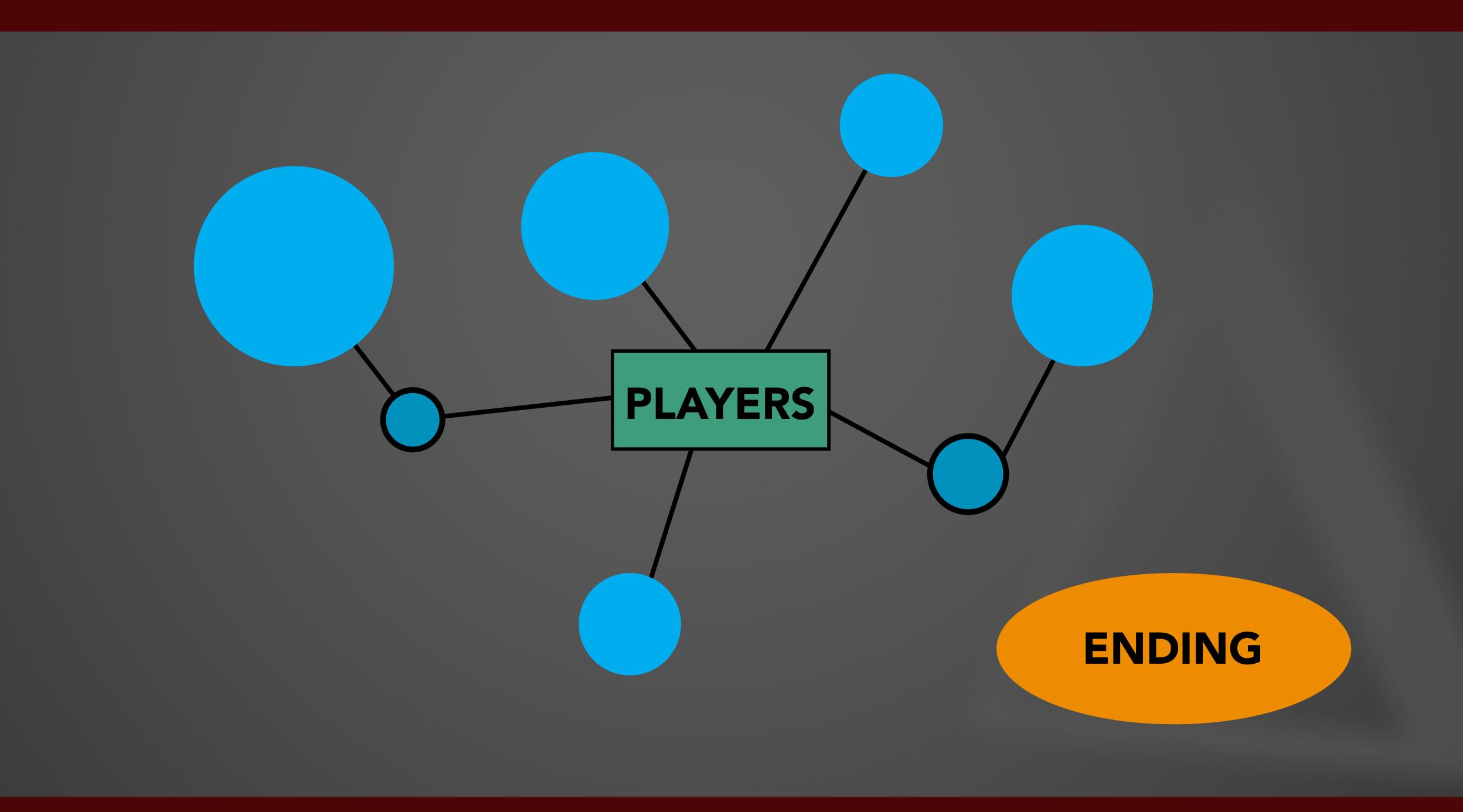
## Covenant 4: Games tell you everything that's in the box

## Covenant 5: The game designer isn't lying to you



#### I'majer.



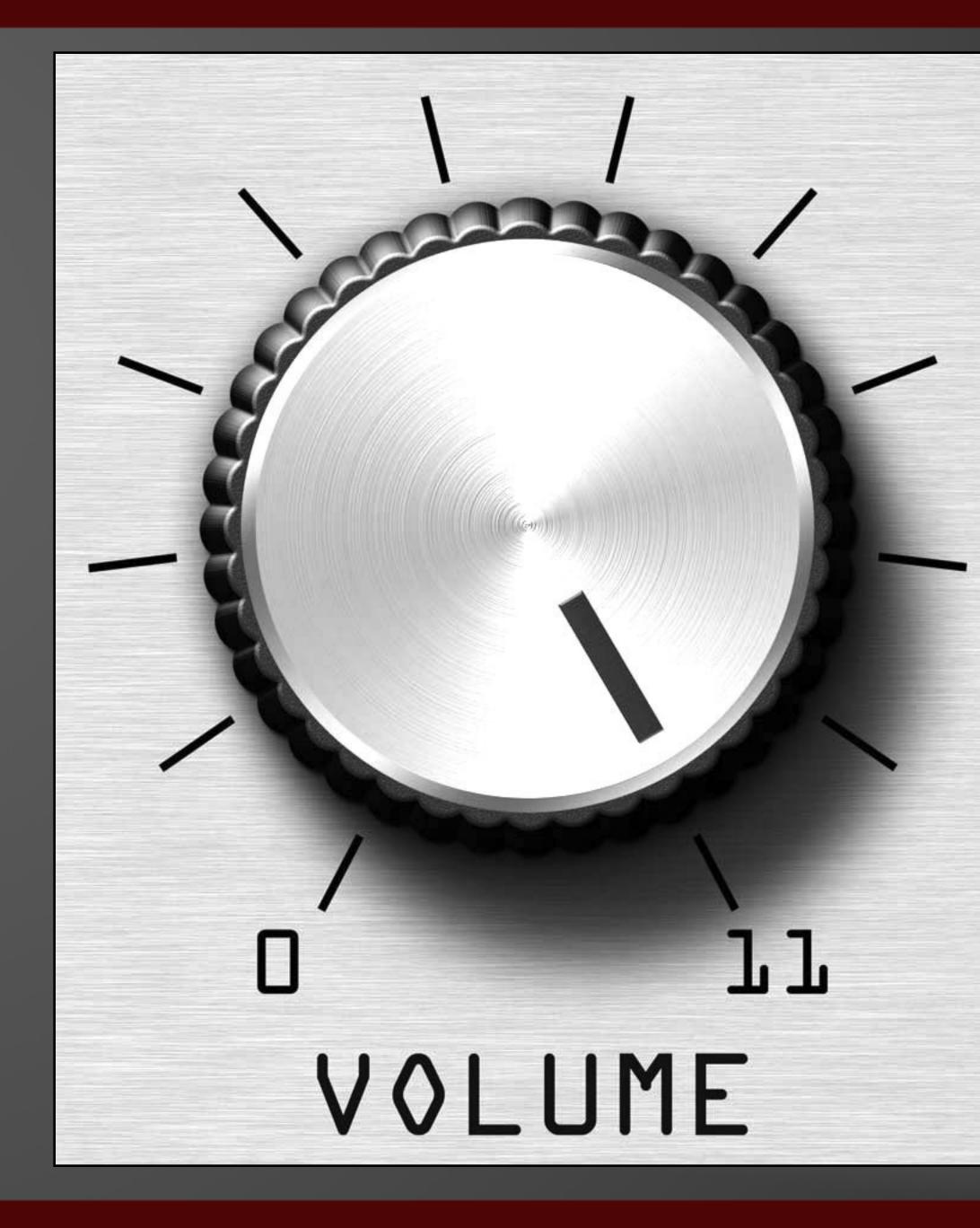




### 



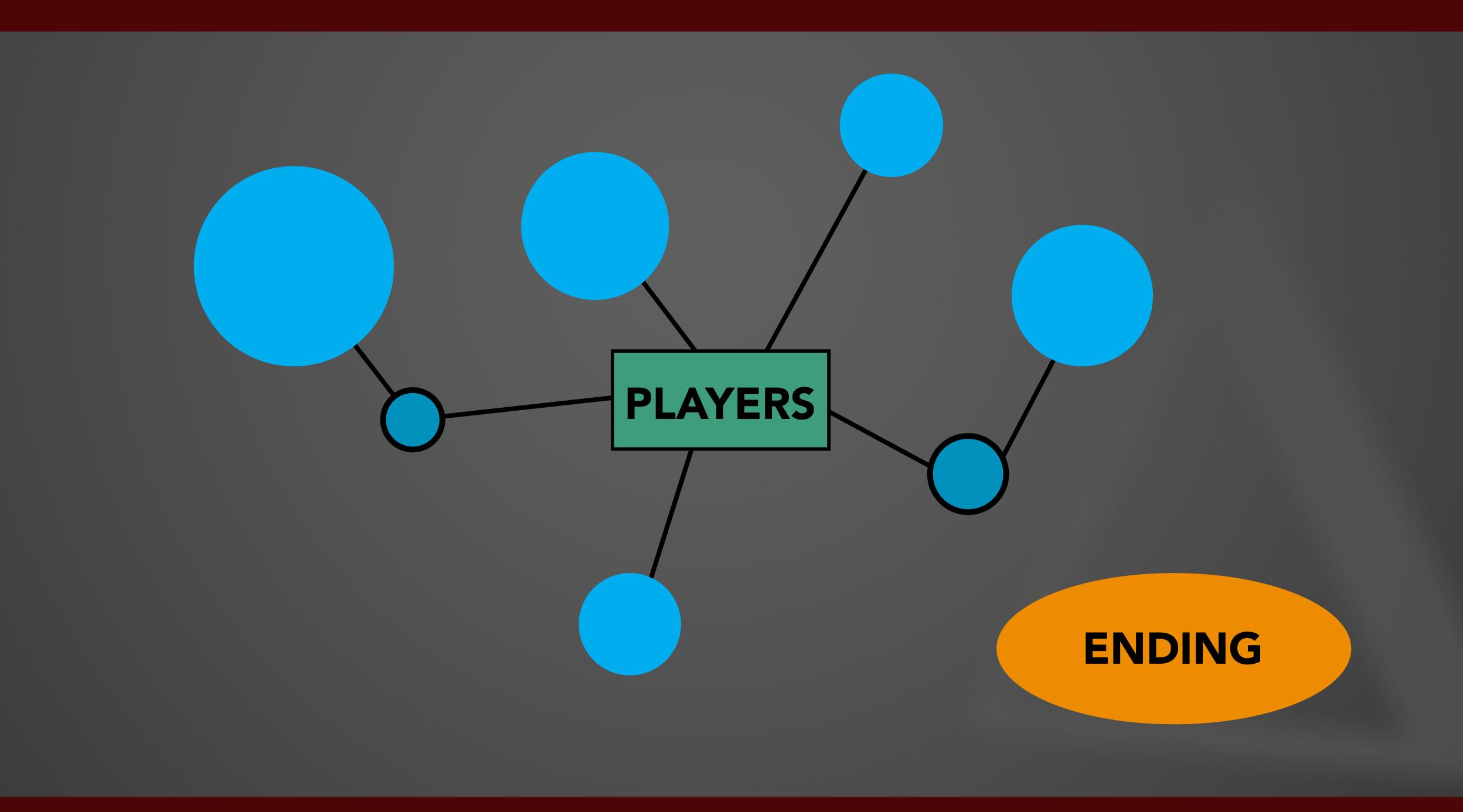
### Longer play time. More narrative. More unknown.

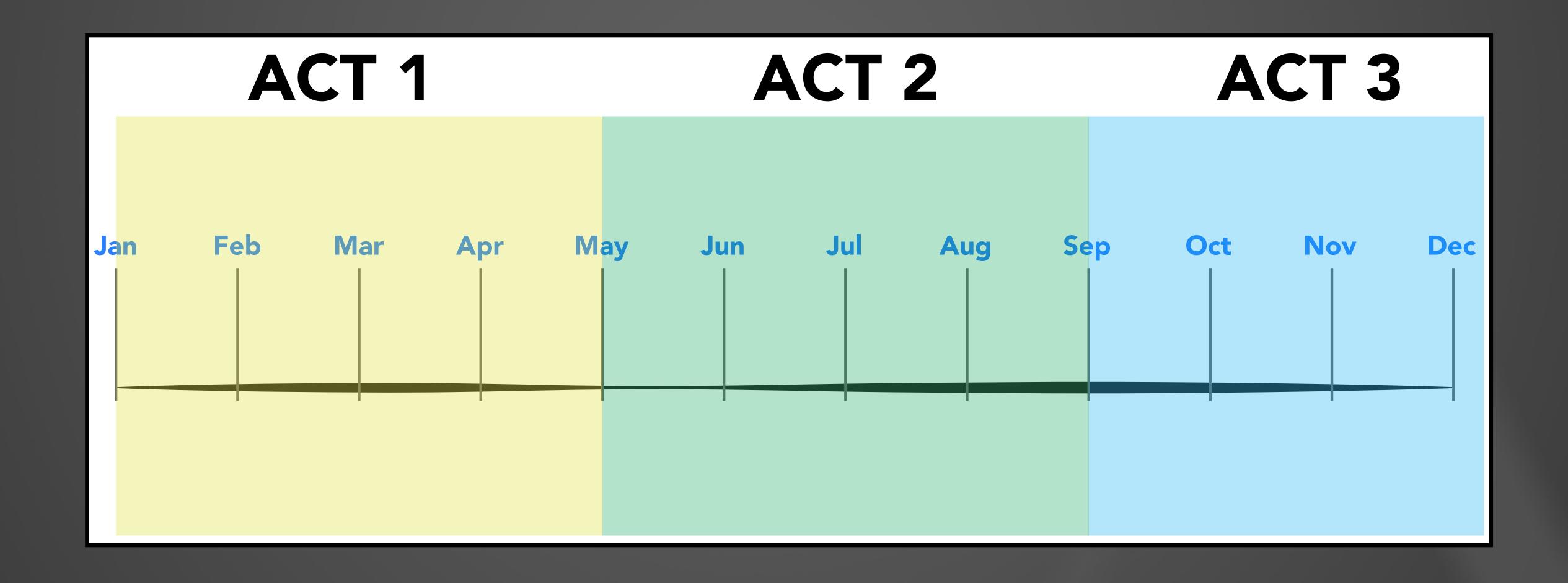


### Pandemic Legacy











# Tightly scripted - legacy deck

### from beating

#### GAME CALENDAR

If you win, advance to the next month and decrease your funding by 2.

If you lose the first half of the month, play the second half of the month and increase your funding by 2.

If you lose in the second half of the month, increase your funding by 2, then proceed to the next month.

Funding cannot go under 0 or over 10.

		F	Date	Players and Changeton	
	Early			Rex Lenier - Bran Mrs Butterworth - Dave	Win or Lose ?
January			126	F. Cruz - Louisa Francis Grimes, MD PhD - Moth	<u>L</u>
	Late	6	1-26-16	Rex Lenier - Brian Mrs. Butterworth - Pave R. Cruz - Louisa Francis Games Mp (hD - Matt	W
February	Early	4	1-30-16	Rex Lenier-Brian Frances Griner MD matt Mrs. Butterworth-Pave Blen Hansen-Louisa	W
	Late			The state of the s	
	Early		:	MCS Reflectionth - Briss Bless Honren - Matt	
March	narry		1-30-16	Mrs. Butterworth - Brian Blew Harren - Matt Francis Grimes MD MD - Dave Barry S. Mann - Lowise	W
	Late	STATE:		· No outbreaks. All diseases eradicaded!	
April	Early	0	1-30-16	1 Faded City, 3 figures / Francis Grimer-Brian Blew-Matt. Barry S. Mann - Louisa Mrs. Butterworth - Pave	W
	Late			Darry 3. Mann - Course Mrs. During works have	
				Book 5 Many - Brica Francis Grimes MD (40 - Dewe:	
May	Early	O	1-31-16	Barry J. Mann-Brian Francis Grimes MD 120-Dewe: Mrs. Butterworth-Matt Bleu Hansen-Louisa	$\omega$
	Late			9 Faded Cities Sex Vampirism evadicated	
June	Early	0	1-31-16	Bary S. Mann-Louisa Put. Bobbi "Sweet" Jenkins III. Mrs. Butterworth - Brian Francis Grimes - Dave	2_
	Late	2	2-7-16	Bury S. Mann-Brian Bobbi Sweet-Matt	L
	Early	Ш	2-7-16	Barry S Man - Bran / Col. Ken Kom - Mail Upgrados: 3 modblocks :	Lä
July				Hrs Buttersworth-Louise Bluetansen-David Col. got Paramilitan Escort	
	Late	6	2-7-16	Barry S. Mann Louisa MathFrancis Gromes Upgradet Blue Hutation David - Bolobi Sweet Brian - Col Korn Marthreaks + Assa Blocks	WÜ
	Early	4	2-20-2016	Oban Brail ( Mis Butonicato) Matt-Bir I l'erradicaded.	Wo
	Late			Upgrados: Gosparch station Sychey & Local Dressuren avaidad	
			0 00 11	Blenthousen-brien Barry J. Menn-Louve	1

### Safety net.





#### Linear story can work Cooperative can work (may be better) Timed unlocks can work



# Got big. Stayed shaggy. Mixed reviews.



Longer play time discourages binge play Rules complexity ramp up an issue There's some really cool stuff in here

### DOWNSTREAM

# Pathfinder Adventure Game

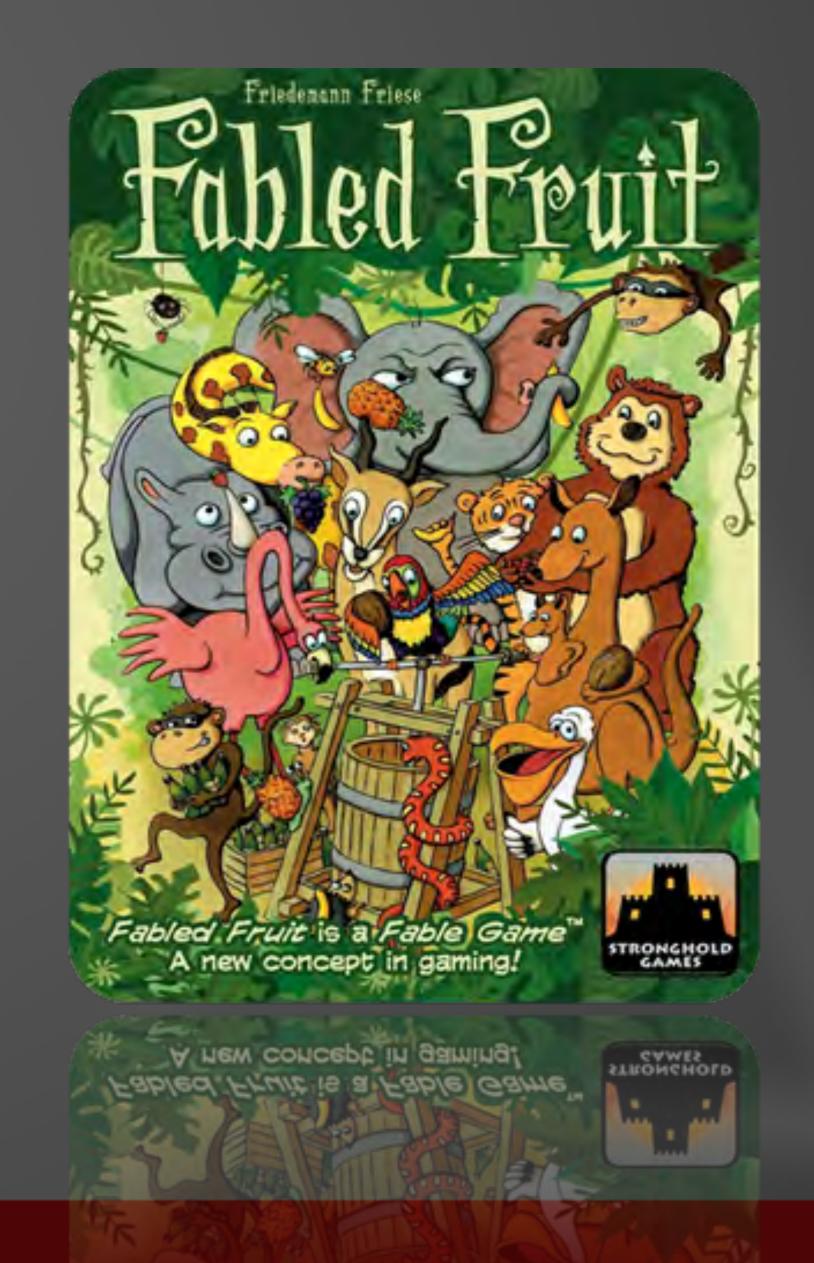




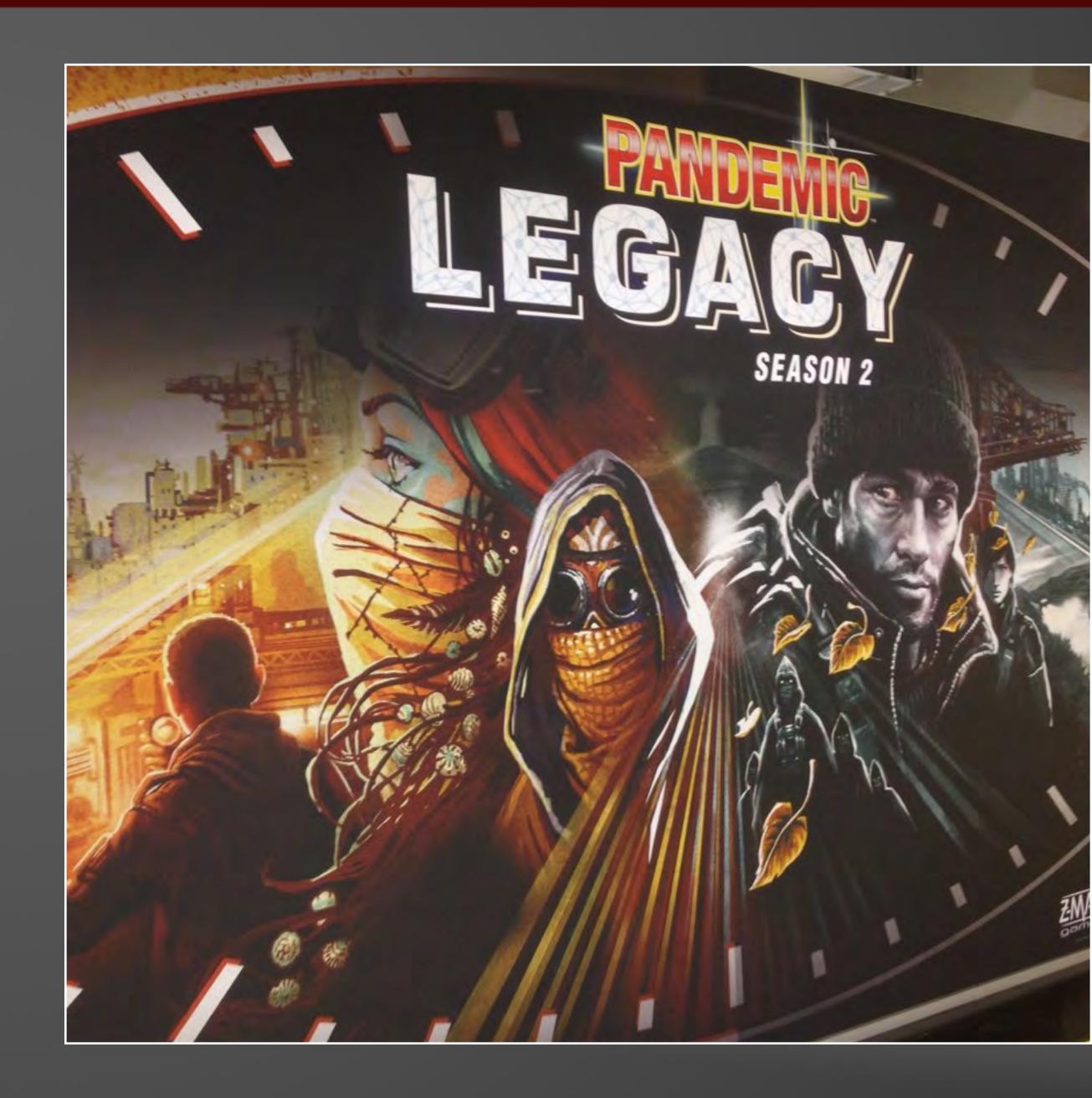


### Mechs vs. Minions

### Fanger Fruit



### Season 2



#### GOVERNAMES

- 1. The player decides how much a game is played
- 2. Games allow for consequence-free exploration
- 3. The design controls the materials
- 4. Games tell you everything that's in the box
- 5. The game designer isn't lying to you

### LEGACY GAMES Rob Daviau

Orobdaviau