Title: The Fourth (Victim)
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Github: https://github.com/eggbiskit/inkstory

Experience Goal:
We wanted to write an emotionally compelling detective story, as well as add in a novel aspect of our own. This came in the form of a typewriter, mysteriously typing out clues that add both important information to the player, as well as establish a sense of urgency. Messages are Wanted to focus on player engagement, and make sure that decisions felt both impactful, and character driven. This was largely achieved through shifting perspectives, between the killer, and the detective, though the story is largely played from the detective POV. We wanted to capture both the novel environmental storytelling available from text based games, with the interactivity capabilities from Inked. Worth noting as well was our goal to achieve a reasonable scope here, as much of our initial ideas were slightly out of reach for the bounds of this project, and the timeline provided.

G/G Narrative Stance and Rationale:
        Story is written in first person, with occasionally switched perspectives between the detective (explicit narrator) and the killer (unreliable narrator). The player primarily plays as the detective and influences their decisions and ultimately the outcome, but as the killer they can only treat the story as a 'looking glass', seeing the killer's reasoning and train of thought. The killer also has an inner voice (done in all caps) which serves to protect them from being caught.

G/G Story Structure (graphs):
Part 1 is about introducing the detective and the killer, and about the 3rd victim. We used branch and bottleneck to track conclusions made and whether they were correct or not. In this part, the game will also describe what kind of detective the players are playing through the detective's interests and thoughts to make the players feel more connected. When switching to killer's pov, the players will also know more about the killer and catch the killer with these knowledge.

Part 2 is largely focused on the detective's efforts to save an unsuspecting victim from our killer before time runs out. Driven by the message time stamped from the typewriter, mostly use a (somewhat modified) branch and bottleneck structure, with main leads that can be visited, and clues that are tracked based on the leads that are visited. These ultimately affect the outcome of Part 3. It is worth noting here that the larger story

structure is based around a Cave of Time structure, with variables and clues tracked throughout the story shifting the ultimate endings.

Part 3 is Largely dependent on Part 2, and utilizes the structure and clues unearthed in Part 2, to set the story path of a potential victim being saved in time by the detective, or becoming the next victim of the killer. Part 3 is also a very significant story point where deciding a victim's fate and indirectly affects the next victim's fate as well. Continuing the use of the variable and knot tracking to set the endings available in Part 4.

Part 4 is about the detective chasing the killer into his workplace, and negotiating with the killer on the roof. Depending on how you interact with the killer (aggressive or passive approach), and what you've done/not done previously, you can get different endings.

E/C Key Ink Variables / State Tracking:

```
VAR BUTCHER = false
VAR BUDDY = false
VAR SCYTHE = false

== nighttime3 ==
Three is a good number. But...not too many to brag about.
I might get front page in the papers tomorrow. My third marks a new
    era, puts me with the greats.
The memorable ones always get a moniker. Would it be something like
    ...

* BAY AREA BUTCHER.
    ~ BUTCHER = true
    Regional and job-specific. Put that on a business card.
    ->moniker
* CORPSE BUDDY.
    ~ BUDDY = true
    That sounds ridiculous.
    ->moniker
* SCARLET SCYTHE.
    ~ SCYTHE = true
    I use knives. My victims bleed. The general public loves
        alliteration.
    ->moniker

== moniker ==
I've outdone myself tonight. This bloody mess isn't going to clean
    itself.
    ->cleaningoptions
```

Player is given the option to decide the nickname of the serial killer from his perspective. This boolean is tracked throughout the entire story.

(dmv line decreasing)

E/C Ink affordances:

```
==Work==
        {whatsnext == true: Lets see whats left...}
        *{WhiteVisited == false && ScenesVistied < 2}[The White Pages]
            Would be a good place to start, but Heather isn't exactly a novel
                name. A quick page through couldn't hurt though.  //too many
                names, common, but need to narrow things down based on location
                /factors, revisit other leads?
            ~whatsnext = true
            ~WhiteVisited = true
            ~ScenesVistied +=1
            ->whitepages
        *{BureauVisited == false && ScenesVistied < 2}[Records Bureau]
            Just downstairs. Dusty place, but gives me a bit more to work with.
                Let's hope our Heather is in the system. //this would provide
                criminal records, dud lead? possible restraining order/ witness
                in other crime
            ~BureauVisited = true
            ~whatsnext = true
            ~ScenesVistied +=1
            ->RecordsBureau
        *{DMVVisited == false && ScenesVistied < 2}[DMV]
            Only a block away, but in a city like this, public transport is all
                too common. //want to link this to one possible option
            ~DMVVisited = true
            ~whatsnext = true
            ~ScenesVistied +=1
            ->DMV
        *[Review the facts]
            ->review
        *{ScenesVistied == 2}
            The realization hits me like a truck. Im nearly out of time... How
                could I have already used so much? And with two leads still
                viable? Only one of them is the right Heather Campbell.
            Slow down. Take a breath. Review what you know.
            ->Make a choice //note here, if RECORDS DEPT, and WHITEPAGES visited,
                then GOOD ENDING!, USE intuition, guess killer wouldnt go for a
                multi person house in suburbia, move to catch on time.
```

This part is one of the significant story turning points that decide how the story goes. The players need to utilize a limited amount of chances to decide and choose the best choices of action to go for. After choosing an action here, the players will be guided back here and will be given different text reactions based on what they did through that action line. They will be given one last chance to decide their last move, which will decide the ending of this part of the story. To accomplish the goal of this story section, I made it a self-looping know and added conditional logic to it.

```
▾ ==The_line
    The DMV, the happiest place on earth.The line. Theres always a line. Today, it
        seems like the bureacracy angels have heard me, as it's mercifully short.
        Only {line} people in front of me.
            *[Take a look around]
                It looks about the same as any other DMV. Fluorescent lights hang
                    over worn eye exam posters. The gentle hum of typewriters and
                    hushed clerical work fills the stale air.
                ~line -= 1
                **About as lively as the morgue... and I should know.
                    ->The_line
            *[suppress a cough]
                "Ahe....AH..AHEM!"... An old woman hunched over her walker looks up
                    from a stack of forms to shoot me a piercing glance.
                **This place really brings out the best in people.
                    ->The_line
                ~line -=1
                ->The_line
            *[take a deep breath]
                ~line -=1
                I let the stillness of this place wash over me. These last few days
                    have been a whirlwind, and any moment I can get is more than I
                    deserve. I breathe deep, in through my nose, out through my mouth
                    . I can do this.
                **I can save her.
                    ->The_line
            *[Approach the Counter] -> END
                +{line > 0}I can't just cut these people, as much as I might like to.
                    They're sticklers about the rules around here.
                    ->The_line
                *{line == 0}Approaching the counter, I slide my badge out from where
                    it hangs under my shirt.
                    "Excuse me maam, I was wondering if you might be able to give me
                        some information regarding a case."
```

In the game, the players will encounter a scene where they need to wait in line to obtain a piece of important information from the DMV department that is necessary to identify the serial killer. To make the players feel interactive, they will be allowed to make multiple actions to spend time while in the line. Every time the players make a move, there will be one less person in the line and one more step closer to obtaining the clue.

```
==hostageheather==
I make grab the woman from behind. She squeals. A pitiful noise.
"Please, Please don't... I didn't do anything to you!" She starts to cry. Even more pitiful.
"Listen to me Heather, you're going to be just fine... He's not going to hurt you, isn't that right?"
The stranger tries to calm her, looks to me for confirmation.
WRONG.
"How do you know my name!? Who are you people?!"

*GET OUT NOW->lookforexits


==cleankill==
~4thsaved = false
~killerseen = false
~cleanvisited = true
It is over quickly. Before too much noise can be made. A proper mess. Nothing I can't clean.
WHATS THAT?
tires. Screeching loudly. Too loudly for this time of night, too closely. I walk to the window. A man rushes out of the car, headlights still running.
HES COMING HERE.
He barges through the front. Clamors up the stairs. The first floor. The second.
CANT LEAVE A MESS.
But I'm going to have to. I'm rushed. A sensation almost like panic rises. I hate having my work interrupted.
FOCUS NOW.

GET OUT->lookforexits

==lookforexits==
An open window. A fire escape below. I have a route.
```

During the killing scene, we created multiple variables to make the situation more complicated. The player's point of view switches between the detective and the killer. To successfully stop the killer, or for the killer to successfully kill the victim, certain conditions need to be met. Also, to make things more efficient, we have some knots that can be utilized in different routes.

Discourse Example/Demonstration:

CHAPTER 1

Waking up at sunrise has its benefits. I see the sun peek through the rooftops, washing everything in a reddish hue. When else can you catch a glimpse of the sun?

A quick glance at my watch prompts me to wait on the porch. Not necessarily for the paper, mind you.

An average cyclist, or rather, a hotheaded paperboy, rides at a steady pace of 18 mph, and factoring in the time it took for him to ride over that hill, he should be here at...

6:08:23 AM.

6:08:35 AM.

6:08:49 AM.

THAT CASE.

In this example, the players need to choose a time that branches into a different storyline that converges eventually.

opening the door to my thimble sized office reveals two facts to me.

The plants don't seem to be a fan of Maxwell House. Their leaves are more wilted than the day before. I guess the least I could do would be to treat them to Folgers next time.

opening the door to my thimble sized office reveals two facts to me.

The clock is ticking. That name, (INSERT NAME), has already come across my desk once. I can't let there be a second time, stamped at the top of an autopsy report.

It looks like the only way to keep that from happening is with good old-fashioned detective work. But where to start...

opening the door to my thimble sized office reveals two facts to me.

Review the Note

This is an example of self-looping knot where the players must go through both options to be able to continue to progress.
Something Cool: Our original idea, which was edited for scoping purposes, was to have two detectives, traveling through time to stop a killer. One rooted primarily in the past, and the other in the future. The perspective switching stayed, but was iterated into the final project here!

Resources used:
https://github.com/inkle/ink/blob/master/Documentation/WritingWithInk.md
This instruction of ink helped us a lot to learn and utilize all sorts of functions to create our game with the expected story structure and progression.
https://en.wikipedia.org/wiki/Category:1970s_cars
Used plenty of Wikipedia articles in order to add time-accurate objects and methods for the detective/investigation, as our story was set in 1971.