

Thrasher's Revenge

Genre:

Action/Adventure

Plot Summary:

You play as Thrasher, a tiny demon armed only with his electric guitar. You've noticed the love of metal everywhere getting crushed by popular music genre's. You take it upon yourself, axe in hand, to defeat the forces trying to kill the metal. The character and level design will be meant to be a light-hearted jab on all music genre's. The enemies you encounter and level design will be caricatures of music stereotypes and possibly popular music icons. The main character himself is an exaggeration of your standard metalhead.

Level Layout and Game Progression:

Thrasher will travel from world to music genre themed world doing battle against appropriately themed enemies in 3d much like a Ratchet and Clank style engine. Platforming will be incorporated although sporadic. Levels will be designed around their respective music genre with appropriately themed music. At the end of every level there'll be a boss who you must defeat to move along to the next world. Every level's music will be a "metalized" version of that specific genre. A pop world will have a pop influenced metal background track. The country world, a country themed metal track and so on. Thrasher will hop from world to world doing battle with these different genres until he final ends up in the world of corporate music to fight his final battle on a world themed around record labels, agents, and directors.

Character Progression:

As you travel throughout the game, Thrasher will learn new battle skills in the form of guitar techniques, like sweep picking, tapping, and pinch harmonics. There will also be power ups hidden that increase his health meter and improv meter (more on that in a bit.) Thrasher will also be able to pick up upgrades for his guitar that effect damage, speed, and the types of techniques he can use; things like a whammy bar, high quality strings, picks, or distortion pedals. Now on top of normal attacks, Thrasher will have an improv attack at his disposal. Thrasher's improv meter will fill as he defeats enemies. When it reaches, it's maximum, he's able to unleash an improv attack, an extremely powerful solo that lays waste to everything in his path. When activated, the improv attack only lasts until the meter runs down at which point Thrasher must return to using regular attacks

Music implementation and battle:

Instead of simply button mashing to perform attacks, Thrasher must "play" his guitar in order to perform attacks. Take a standard dual shock controller for example. The player will lock on the enemies using one of the left shoulder buttons. Once locked on and ready to play, Thrasher will hold out his guitar and ready mode able to begin attacking. From there the player must use a sequence of the buttons and shoulder buttons (representative of six guitar strings) and move the left analog stick up and down to pick the guitar once the appropriate frets are held down. Along with regular attacks performed this way,

Thrasher's acquired special techniques would be performed through a specified series of notes hit. As he gains more powerful techniques, the inputs would become increasingly complex and correspond to the techniques. For example, tapping would simply require a quick inputting of multiple fret buttons. Sliding the pick up the fretboard would mean moving the left analog stick from side to side instead of up and down. Likewise when the improv attack is active, you'll strum and fret the same way to unleash a killer solo that mows down your enemies. When you attack, you're unleashing soloish lead guitar type riffs but Thrasher needs a way to defend himself too. In order to defend himself against enemy attacks, Thrasher will have to play chugging rhythm in order to negate or absorb enemy attacks. Enemy attacks will also be dodgable. Thrasher can move a bit while playing using the right analog stick as well while he's locked on but he won't have the same maneuverability as when he's not.

Besides the implementation of music into the battle system the music played by Thrasher and his enemies will match the background music the best it can tonally. Imagine it being sort of like Rez in this respect, where all of the attack and defense will be inputted by you but the key and style you play in will also match your environment. So not only are you playing music to attack and defend throughout the game, but it will seemingly flow well with whatever stage music is playing at the time.

Other Gameplay elements:

As typical with many types of these games, before selecting a stage to travel to you'll be presented with a general map in which you'll be able to travel from point to point selecting your world. Once you select the world, you'll be taken into and standard gameplay will begin. Progress will be saved via checkpoints. If your Thrasher were to die he'd return to one of these checkpoints with full health and you'll be able to continue on from there. There will be no "lives" system implemented.

Success and Defeat:

Your goal is to investigate and destroy the source of what is killing the metal and ultimately defeat the corporate big wigs suppressing music. Defeat is met when your health bar reaches 0 and Thrasher falls in battle.

Carrot Says:

Title: Thrasher's Revenge

Written by: GetThere1Time

Week 1

High Concept: A High Concept is nice to have because it gives the reader a nice primer as to what can be expected from the rest of the Treatment. It is generally a good idea to include this.

Critique: The thing I really like about this Treatment is the light-hearted nature of it all; the game doesn't take itself seriously at all and sounds like it could be a really funny game. I would love the idea even more if it completely ditched the thought of using a standard controller and instead rocked out with a guitar peripheral a la *Fret Nice*. I mention *Fret Nice* because it is pretty much a 2D version of the game talked about in this Treatment, albeit a different theme and style. This game idea puts a little more emphasis on the combat than *Fret Nice*, which is mostly for the better, but it sounds a little complicated and may be too clunky and slow for the nature of the game. I definitely like the idea of a more skill-based combat system, but you have to make sure that it flows quickly and well, which is something that it doesn't sound like it currently does what with the lock on system and slowed movement using the *right* thumb-stick.

I'm going to make a quick mention of the right-thumb stick because the implementation of it in this Treatment is highly counter-intuitive. Most games that use the right-thumb stick use it for camera controls, other uses have been done, but camera controls are the dominate use. Trying to feebly use it to move your character while trying to focus on pressing 5 other buttons does not sound very fun, it actually sounds more complicated than it needs to be. This is just a Game Treatment of course, and this is an issue that is hard to see without trying it out first, but if details of the control scheme are going to be discussed, they had better be extremely thought out.

This game is about a character trying to save the Metal; it practically begs to be a fast paced game with lots of visceral action.

I really like the idea of the music played by the player's actions and the music played in the background merging together to form a whole and cohesive sound. If you can think of a way to integrate that directly into gameplay (some kind of system that encourages the player to play the two sounds together well), then I think you've got a winner.

Presentation wise; it is generally good overall, a handful of nit-picky grammar mistakes, but nothing major. The biggest hang up for me is how short a lot of the sentences are; it makes the bulk of the Treatment read like bullet points. The flow reads decently enough, there weren't any painfully obvious disruptions that took me out of the Treatment to catch my bearings and figure out where I was. It's a shame that there wasn't a High Concept, the quick story summary was nice (since it set the mood well), but the High Concept gets the player a general idea of what to expect of the gameplay, which is almost always more important than story. Any time there's a specific name for an object in the game, such as the Improv Meter; don't be afraid to capitalize it to give it more importance (it's also a grammar rule).

Fun: B+

Presentation: B+

Originality: C

Kaiser Says:

Title: Thrasher's Revenge

Written by: GetThere1Time

Week # 1

High Concept: No high concept?

Critique: This game sounds like the type of game Tenacious D would make. The setting of the game sounds like it has the potential to be hilarious, and the involvement of music sounds great.

I like the combat system integration in this game, as well. It does seem like it might get particularly difficult, but that isn't necessarily a bad thing. The attacks being based on actual guitar techniques is a nice touch, and goes a good way to cement that this is a game all about the music.

The level design sounds interesting, as well. This ties in heavily to the setting, but it seems like each level could be very unique and add to the immersion into the game. You outlined a pop level with a metal influence as an example, and I've been trying to picture that in my head since reading it. It definitely sounds like there's a lot of fun to be had in these levels.

Overall, I really like the concept of this game. It has a unique twist on a combat system, it has an interesting and possibly hilarious setting, and integrates music well. This game doesn't redefine any genres, but it approaches it in a different way, and has a lot of fun in the process.

Fun: A-

Presentation: A

Originality: B+