

Bits and Pieces

by [Richard Dansky](#) at 9:44 PM, November 11, 2006

I believe, at this point, that I am roughly the four-hundred-and-seventeenth person to note in this forum that the new edition of



[On Writing Horror: A Handbook by the Horror Writers Association](#) is expected to slither down the chimney imminently. In my case, it's because I've got an essay in it, a piece on writing horror RPGs (like, say, [Wraith: The Oblivion, Second Edition](#)) and video games (like, say, [Cold Fear](#)). The essay is entitled "The Play's the Thing on the Doorstep" - with apologies to both Shakespeare and Lovecraft - and it was written late at night in a tiny hotel room in Lyon that overlooked a narrow, rain-slicked street filled with perpetually zooming taxis. Hopefully it will offer some useful insights, and I like to think of the essay as a companion to the work I did in



[Game Writing: Narrative Skills for Videogames](#) which is a book entirely devoted to the craft of game writing. I was pleased to be a part of the project, a brainchild of the IGDA's Game Writers' SIG, and I believe we got very high praise for it from the folks who matter most, the readers, at the Game Writers' Conference this year. Time after time, we were told that it was a wonderful thing to have a book written by a collection of folks doing game writing in the virtual trenches. There was more than enough theory to go around, or so we were told. The audience wanted something really practical to sink their teeth into.

Now, to start thinking about the sequel - assuming it doesn't give our noble editor an aneurism.

I need to keep mum about a more fully-fledged writing project for the moment, but in the meantime, I humbly offer the latest incarnation of Sam Fisher's adventures as evidence that I haven't been entirely slacking off the writing. A lot of the words in



[Tom Clancy's Splinter Cell Double Agent](#) are mine. If you're a Splinter Cell player, I hope you enjoy. If you're not, well, hopefully Sam won't take it personally. I'm afraid he's edgy, though, these days, though. *Very edgy.*