**Cinematic Scripts Sample**

**Opening Cinematic: “Awakening”**

(Player character is shown beginning their journey.)

**Placement:** After player locks in their customized character and begins the game.

**Style:** In-Engine

·       Scene takes place in the Facility location. It is mostly abandoned save for roaming, mindless husks and small animals. Technology and machinery are all over in complicated arrangements, but most of it is damaged or broken. The Facility still has power, some sparking cables and electrical hums are a constant sound.

FADE IN ON:

A medium shot of what appears to be some sort of mechanical “pod,” like a cryochamber but without the freezing. There is a dim electrical hum, and the room is metallic and grey, with the occasional flash of blue sparks from an exposed wire. The room is a decent size but is filled with only machinery and the pod.

There is a rat in the room, having come out of some hole in the wall. Suddenly the pod hisses and the rat scurries away, frightened. Slowly the lid of the pod opens to reveal the protagonist, who wakes up and slowly climbs out, taking in their surroundings. They are wearing a full body, skintight suit. After they climb out, a couple of small blue lights float up from the pod and over to the suit, twirling around the PC and eventually settling in their right hand.

The lights fade, and the PC looks around, curious of their surroundings, but not recognizing anything. They walk over to a computer panel, but it appears to be dead. They reach out to touch it but there is no response. Another rat craws out of the wall, and the Player watches as it moves over to the door of the room, which hisses and opens up automatically, revealing a much larger are beyond the room. The PC turns towards the open door and takes a step forward, peaking through.

FADE OUT TO GAMEPLAY

**Cinematic: “Old Stories, Old Men”**

(Abram, the Last Caretaker, tells the player character what happened to this world.)

·       The PC and Abram are in Vulcan’s Rest, but the location does not appear, instead, Abram narrates over a series of pre-rendered shots of significant characters and events in the history of the world.

**Placement:** After the player meets Abram at Vulcan’s Rest.

**Style:** Pre-Rendered

ABRAM

(Abram’s narration is denoted with quotes, everything else is setting/direction)

“Long ago, before even the Caretakers…”

A scene of men and women in blue and grey robes huddle around a cylindrical device. It is made of some sort of ornate carved stone, and some sort of blue energy pulses and spews sparks from a large hole in the top of it. These ‘Caretakers’ bow their heads toward it, as if in prayer, and the blue on their robes lights up in response to the energy.

Camera pans up

“was an era of technological revolution, spurred by the discoveries and inventions of brilliant minds all across the land.”

A large room is visible where scientists and mechanics are hard at work. The shot is focused on a man in a lab coat and a woman wearing welding gear and watching their creation, a barebones humanoid robot, holding out it hand and moving its fingers for the first time.

“Great strides were made in all fields, lifespans were extended indefinitely, and cities were built with the intent that they might stand forever.”

Fade to images of citizens milling around, shopping, building homes, children playing, all while the skyline of the game’s main city is built up behind them at a rapid pace, until it is recognizable as being the same location as in-game.

We see the Capitol Building, sitting on its elevated platform above the city, and inside there is a council of politicians.

“Eventually it was determined that if the lands were to be truly unified, they would need to be brought under domain of a singular entity.”

A man wearing a robe in the center of all the politicians strikes a gavel against his desk.

“And so, The Director was born. An AI created to monitor and control the world’s technology.”

A fuzzy blue silhouette appears, floating in space. It is vaguely human, but indistinct and wavering, almost as if it were some sort of hologram.

“The Director selected four beings, each of them visionaries in their fields, to lead humanity into further prosperity.”

The image of Raghav appears, standing on a sort of podium deep in the mines, watching down at miners digging and operating large, complex mining machinery. He strokes his beard with one hand.

“Raghav The Burrower, leader of the mining sector, chosen for his careful planning and devotion to his workers.”

The image fades to another hologram, this time clear and distinct. It appears to be some sort of female wood nymph in appearance, and it sits in a garden among plants and flowers, along with several other animals milling about.

“Genevie, The Provider. An AI chosen to direct the agricultural district. Revered for her gentle nature and compassion for all beings.”

Image moves to a more elderly looking man, who still looks composed and regal. With elegant posture and fancy clothes, he smiles gently, walking down the steps of the capitol building to greet a crowd of citizens.

“Raikov, The Old King. Political leader and beloved icon, chosen for his noble dedication to the people.”

Raikov fades away and we see a red-haired woman experimenting with some sort of metallic cube. The cube shifts and twists itself into different shapes as she holds it, as if it were made out of some sort of living metal. (The motions of the cube should look like the Collector’s own shifts and changes that will be seen later in the game.)

“And of course, Rosalyn, the Primary Architect, charged with continuing technological advancements, and the security of the land.”

The four figures, along with the vague silhouette of the Director, stand together.

“But when the Corrupted ones rose up, even Rosalyn’s machines struggled to keep them at bay.”

A frightening monster, half human, half machine, rises up from a pile of bodies. It charges ahead to join a large mob of similar monsters, some with different sizes and silhouettes, but all similarly deformed. They rush into attacking an organized group of both humans with weapons and war machines. As the battle rages on, the silhouette of the Collector briefly comes into focus, observing the chaos from a distance.

“As the walls of the city’s crumbled, the four protectors were pushed to the very brink.

A brief montage of each protector performing some role during the conflict. Raghav ordering his miners into combat. Rosalyn inspecting a new war machine. Genevie watching a field of crops burn. Raikov attempting to calm a desperate mob of civilians making panicked angry noises.

“And that was when The Director vanished, retreating into hibernation as the four protectors struggled to end the corruption once and for all.”

The silhouette of the Director is shown one last time, fading away in front of the Director’s Tomb, which appears to be a giant metal coffin, but is only shown from the front. The sound of a door shutting is heard.

“No one truly knows why the Director abandoned the world. But it is said that they left each protector a Remnant, and that if all four were brought together, the Director might be awakened again.”

Fade to Rosalyn sitting at her desk, clutching a small object with a green glow. It can’t be made out, but it is obviously one of the Remnants that Abram is referring to.

FADE OUT TO GAMEPLAY

(Abram has more to say to the player in game, but the cinematic ends here.)

**Ending Cinematic: “Restoration”**

(The game’s default ending)

**Placement:** After player makes the decision to end the game by replacing The Director.

**Style:** In-Engine

·       Scene takes place in the Director’s Tomb, with brief shots of various areas from around the game world. There is perhaps a musical track playing an understated melody and some ambient sounds, but no dialogue.

FADE IN ON:

The Player Character standing over the body of the Director, their gaze lingers on him for a moment before stepping past the body. They walk up the metallic steps of the Tomb to the chair where the Director once sat. It faces away from a large amount of technology and screens, all of which are in good condition, though they occasionally flicker with blue light.

The PC walks up to the chair and looks at all the lights and information flickering on the screens. They hesitate before finally sitting in the chair. The chair begins to glow a bright blue, and an electrical hum starts up, as if it’s powering up. It locks the player characters arms and legs into place, but they do not seem shocked or surprised, the lean back in the chair, and a close their eyes for a moment. A robotic voice echoes through the tomb.

“Control link prepared. Vocal confirmation required. Are you ready?” There is a pause. The PC, in a rare moment of dialogue, (perhaps the first and only instance) responds.

“I’m ready”

 When they open their eyes again, they now shine brightly with the connection to all the world’s information funneled directly into them. The chair turns the player character towards the screens and away from the camera.

The camera slowly pans over the screens around the room, each of them shows different perspectives of the areas around the world that the PC has visited. The mines show cultists running around, infighting, unsure of what to do with Raghav dead, and one screen shows a woman in Raghav’s chamber, investigating his body, taking a ceremonial ring off his hand and putting it on her own. Another screen shows machines in the agricultural district returning to life and beginning to tend to the crops once again. The windows of the biodome open up to the outside world and let fresh air in once more. In the Factory, Rosalyn’s workers turn off their machines and head outside, hearing news about something going on outside, they all move to watch the city. On one final screen, the security robots in the City are alive and focused again, protecting a group of civilians from a gang of bandits, while another screen shows a group of drones clearing out the town square.

The camera begins to pull away, past the body of the Director, past the door of the Tomb, exiting out into the world. It pans past The Collector, who is either dead, or if alive, will be seen walking to a cliff edge to look out at the city. As they watch, the camera continues panning up until we see a wide shot of the cliff looking out over the four main districts the player journeyed through. Slowly, more lights begin to turn on in each district, as connections are re-established. Things move and the world is in motion again. The music swells up, and then

CUT TO BLACK

CREDITS ROLL