Alright, so we’re back. We just need to try and figure out what we’re doing here. I think I should kind of scan over what I have in level 1 and figure out what to do. Let’s do that real quick.

On top of that, Osa did suggest the inventory option, so I should try and set that up.

I think the only other thing I need to do is set up the variables that I can use for the campsite. That will determine what can be talked about. Let’s try and have 3 things each for Camille and Julian.

What are the three for Camille?

1. Talk about Caden, her siblings, and what life was like in her homeland.
   1. Camille will start the conversation by brining up Caden and what you did as the player. This will transition/give the player the option to further the conversation about her siblings. Maybe Camille says something about her homeland that is somewhat concerning/conflicting presenting the player with another chance to pursue for information.
2. Camille’s sense of self & the idea of what she could want for herself
   1. I was thinking the homeland part could be here since it will easily transition to the idea of sense of self. She’s been in this role of servitude for so long that the idea of being something other than that doesn’t make sense to her. That’s the overall goal of this, but what does the player character say to have this conversation? Maybe I can do it as a right options type thing. I need to come up with what her religion/upbringing has convinced her of to have this mindset.
   2. I will say this goes back to the introduction parts, so I’ll go through it again to pick up on what I could do and get a bit more context as to what I might have had in mind before.
   3. Something about Gaia’s Advocates could be here. She uses this as a response to answer the player’s question and they reject the answer which causes a miscommunication/understanding. Maybe this spawns a bit of tension between the two and that’s when Silas interrupts.
3. Not completely sure about a third, we may not even need it. Unless it’s some superficial flirting. But I could see that working more so in the beginning of the conversation. Maybe the conversations start off kind of flirtatious or friendly, the player kind of teases the idea of Camille smiling and doing more outside of being so cold and flat mentioning how remembering about her family made her light up. That’s where things transition to the previous points.

What are the three for Silas?

Well, Silas is taking the conversation to the player, so what does he want?

Looks like I already have something in the works. Let’s make him an asshole-ish realist only looking to get what he wants out of the situation.

1. He expresses disgust for Julian and his passivity.
2. Julian doesn’t appreciate what he’s done for the both of them
3. He believes if given control over Julian’s body permanently he could find a way to finally explore true freedom and he’ll do what’s necessary to ensure the same for the player if he obliges.
4. The player does so by making Julian mentally unstable making it easier for Silas to take over.

This isn’t too bad, but it seems like something is missing. If the player flirts with Camille, Silas can use her as leverage to get the player to work with him. If the player denies Silas’s request, Silas gets angry attacks the player, and claims he won’t forget this while demonstrating his strength that could potentially rival Camille’s.

We’ll go with this so far. I’ll play the introduction sequences with both of them and see what I can possibly think of.

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Next day

So, I did go through the Get to know them sequences for Camille and Julian. There wasn’t really a ton to call back to honestly. I think the plan was to add some variables for level one to call back to during these conversations.

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Yeah, I was tired yesterday, my bad. I’m going to pretty much do a rough draft of what I have in mind to do for the level and then convert it to script format with more details once done. Pretty much what I always do with this stuff.

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Alright, how do we want to do this? What are we trying to cover or do?

The player sits down with Camille, but only asks question on what’s immediately happening.

Making tinder for the fire, asking if she cut down the tree she’s sitting on, asking if she needs help, and maybe about her name?

I want the name thing to come into play, but maybe that will come later now that I think about it.

What if just sitting with her could be an option and saying nothing. I could spend some time for narration and it covers her whittling the stick for tinder to start the fire and she starts it instantly with her altered abilities giving the player something new to talk about.

This could play into later with Camille going to the player to start conversation instead.

During this conversation, prior to the shift conversation, she should come off as distant and uninterested. Almost as if she doesn’t want to talk. Maybe her answers should be short and come off as almost stern as if there’s a problem. This could be referenced later.

Okay, so what are the options and paths.

Do you need some help, Can I sit with you, Did you cut down this tree yourself, leave

If the player does option two or three, Camille will talk to you during the shift scene.

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Alright, so what’s the deal with Julian?

He’s freaking out about the truck being damaged and is worried about Alistair hating him. Maybe Alistair’s frustration reminds him of someone that made him scared before who abused him. Because he’s trying his best to fix/maintain the truck he doesn’t want to talk for all that long.

Potential options: Is everything okay? / How’s Silas? / Let me help you / Leave

With these, I should be able to free form the dialogue and finish it.

After this it’s take a nap and sneak away if you have that conversation with Lowen.

My idea for that is the player can choose the direction of where they want to go: left or right.

If they go left, Alistair will catch them, start an argument, Lowen returns to break up the fight (saving your life) claiming that you wanted to go hunting with him, and Alistair makes a comment about how the player can’t stop killing.

If they go right, they eventually find Lowen in the woods talking to someone. They can try and get closer to hear what they’re talking about, but if they get too close or if they try to escape from the team they’ll get killed by the other person.

I’ll think of more stuff for this tomorrow. At the very least, this will introduce the idea of something going on with Lowen. The question is, will this be a good idea story wise? Technically, I already plan on doing this during the last level, so I’m already recycling content. However, if these are the only moments where this happens, then maybe it’s not that bad.

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So, for this, the ‘How’s Silas?’ question, I have the chance to vary the dialogue based on the Silas meter. I’d have to go back and check how many opportunities the player has to make Silas slumber or rumble in Julian. This will also influence the conversation Silas has with the player later on a bit.

Eh, for simplicity’s sake maybe not. Just this interaction that’s happening. If you make Julian happy, then Silas will be made at you for not making him mentally unstable allowing him the opportunity to take over Julian’s body. If you make Julian, upset not only will be happy, but almost suspicious on why you’re helping him and that will transition to the him revealing his plans and trying to make a deal with the player.

Anyway, I’m pretty sure the player has 3 different moments to influence whether or not Silas reacts inside of Julian. I need to review those moments. For now, I’ll just make very blanket versions of good and bad

Alright, at the scene with Lowen talking with the H.U.N.T.R. agent.

What do they talk about?

Excellent question. I will say, this could be the instance where the player could learn something about H.U.N.T.R. and use that in the next level with Lowen.

If Lowen’s mission is to capture Alistair and take him back to H.U.N.T.R. to use him in order to obtain unfathomable power, I think there’s a decent amount to pull from that.

But I can’t do too much here.

I might save this for tomorrow and go over Lowen’s character sheet. That way I can try to space out a bit more of what I could potentially do with him and what kind of seeds I want to drop for the player.

I’m thinking that Lowen should partially be arguing for the sake of the others in a way that allows him to delay whatever his mission is supposed to be with the agent(s).

I just need a bit of time here.

Oh, maybe that’s why the player reveals themselves. In an attempt to protect Lowen thinking he’s about to get attacked. Once that happens the player could be killed.

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Yeah, I didn’t go over the character sheet for Lowen like I said I would, but we got it done and I think I got the idea across pretty well. I can always go back over it, but I think it’s fine for now.

Alright, campfire scene.

What are we doing for this scene?

Technically, this wasn’t planned.

With this new Lowen scene, two things could happen: the player could put pressure on Lowen and ask questions on where he was and what was going on there (which I kind of want to avoid. Maybe the player could consider who to talk to about it with? The right choice being Alistair) or they can play dumb and just listen in.

I guess these campfire scenes will act as a briefing on their next site and some things to expect.

That’s not a bad idea, honestly. It’ll show how much of a planner Alistair is, how he expects things to go a certain way, but life doesn’t work out that way. So, what gets discussed here?

* Real Life Location: Huntersville, North Carolina/ Town Name: Torrance/ Nuclear Power Plant: McGuire Nuclear Station
* Town Status: Densely Populated and divided
* Site Contact: Tavern Owner\*
* Suggested Approach: Work in secret. Try and not upset the balance of the town or get involved with its personal affairs.

I swear I had a name for the Tavern Owner somewhere. Maybe in the code of Godot when I was setting things up before.

Alistair will speak on why the town is divided and introduce H.U.N.T.R. and a bit of their purpose using it as justification for the team to operate as discreetly as possible in the new town. They’ll make jokes on how the name of the organization and the name of the town matching is a little too heavy handed, but that shouldn’t be something they underestimate. The significance of the town to their organization could mean it’s a potential stronghold which they don’t have the numbers or means to combat right now.

Maybe during that part of the conversation is when the player could ask questions based on whether or not they ease dropped on Lowen’s meeting. Well, I think the player can ask questions anyways, but maybe there can be a final/special question they could ask in relation.

What question could they ask that isn’t super obvious that Lowen would pick up on, but be vague enough to prime Lowen’s interest. Just enough that he can’t necessarily do anything without blowing his cover. That’s a good question…

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I just need to transition into Lowen re-introducing himself to the team.

I think what I’m going to do is basically do the transition for the few instances, which I think is three:

Alistair catching you sneaking away, you taking a nap, and you returning from sneaking away.

It’ll be somewhat annoying, but I can do this.

After the campfire scene will be the fire watch scene and closing out the level pretty much.

I can definitely get this done today. Then spend the rest of the week putting everything into Dialogic and brainstorm on level two, because that’s going to be a ton of stuff to figure out.

Anyways.

Transitions complete.

What I’m thinking of doing for the campfire scene was to kind of have a scene where everyone is talking to one another while they skin the rabbits, prepare the food, and joke with each other to demonstrate the relationship that the team has. There’s a moment where Lowen gets kind of sad, but only the player notices and asks him if he’s alright.

I was thinking maybe the player could say something alluding to the conversation that they overheard, but eh. I don’t necessarily think that’s a good move. It’ll detract from what this level is kind of supposed to do/provide for the player giving me way more to do. Maybe in the official version of the game when I revise the entire game.

The real question is whether I come up with actual dialogue for what’s above or just summarize it. Obviously, having actual dialogue would be best for character building and showing the depth of the relationships that the characters have, but man…

I gotta be creative and come up with even more stuff lol.

I mean, considering that it is a visual novel game, it only makes sense that I do that, but God damn, man. What the hell are they talking about now? Lol

I don’t know, man, and I really don’t want to get stun locked on this. If I do, it’ll push completion of the script who knows how much further.

For now, I’ll do a place holder and just kind of describe the synergy that everyone seems to have and the happiness in everyone’s expressions with Lowen and Julian kind of taking the lead in shenanigans.

Yeah, after the break I took, which was two hours jesus christ, I’ll do a placeholder and note here what kind of things they could talk about.

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Alright, last major part before the conclusion. It’s definitely doable today. I just need to review some of the stuff I wrote earlier in this sheet and go from there.

We got this.

I’ll probably copy whatever is above down here and expand on it.