

Plot Brainstorming

PLOT BRAINSTORMING

I. DRAMATIC SITUATIONS

A. SAVE CIVILIZATION

An embattled U.S. President, just after the Aquinas meltdown of DX2. A woman, perhaps. Linda Yarborough. Her husband (Nathan), seeming to have access to information she does not, pushes her to evacuate D.C. and close down Congress. Her son (Jake) is interning at the White House, along with his Yale Finals Club friend, Henri DuClare, who has been coercing him to play office politics in a way only a President's son is capable of.

President Yarborough has the opportunity to pull the world out of a nosedive into another Dark Age. She has the resources to rescue the failing governments of the other great powers, yet nothing can prepare her for the truth about the corruption inside her own government. To save civilization, she will have to face the truth about her own past and the people whom up to now have been her closest friends and family.

2052. The player is a new breed of black-ops operative, the product of a DARPA program that remains obscure even to the President. He/she leads a ground assault to retake Area 51 and to learn why the facility is going up in smoke. The player witnesses JC Denton destroy the Aquinas Router (perhaps by unearthing a security-cam video). Then something unexpected happens. Sirens begin to blare. Warning lights flash. A nuclear missile is inbound -- a missile from a U.S. silo! The player exchanges a few solemn words to his fellow soldiers. Perhaps one of his compatriots expresses allegiance to another faction (Illuminati?). "Ha-ha! Now your country will never know what hit it. The fire is lit! Now all my leaders have to do is wait for the edifice to collapse!" BURN TO WHITE.

A movie in the vein of Six Million Dollar Man plays. The player, his burned, irradiated body salvaged from the deepest bunker at Area 51, is rebuilt cell-by-cell with nanotech and stem cells. He is made into the ultimate fighting machine. Meanwhile, he is the only survivor from his strike team -- the only person who understands what happened to the Aquinas Router at Area 51 and the only person who knows who directed a nuclear strike using one of the United States' own missiles.

He finds himself speaking to the Joint Chiefs of Staff, the President, and members of the Cabinet. This is the last meeting between heads of state before D.C. is evacuated and the country's leadership are spread out among secret military bases. Rioting in U.S. cities is general, communications are down, personnel are missing, and meanwhile the same pandemonium has spread across the world. Fragments of the NSF, increasingly uncoordinated, are staging bold attacks, including a siege of the White House that is very close to succeeding.

The NSF breach the inner perimeter, and the meeting breaks up as everyone makes for the underground railway to Mount Weather. The player is given the task of escorting the President's son, Jake, and his coworkers from an upstairs office to the train. During this mission, he gets some time to walk around and eavesdrop on various officials. Perhaps he witnesses a murder or some other extreme act when he finds Jake. There is some confusion about what happened, with Jake, Henri, Nathan, and others possibly implicated. The player escorts the survivors to safety.

From here, the scope of the game widens to include the other nations that are in crisis. The President

fears that spies have penetrated her administration, and she sends the player on missions to New York, London, Moscow, Paris, or similar locations to contact old allies and neutralize enemies. In Mt. Weather, the player has a stable base analogous to UNATCO in the first game where the drama of the U.S. leadership's inner circle can unfold over time. Certain officials/friends/allies appear to be traitors at first and only later are revealed to have been loyal. The real threat to the government (and to society in general) remains elusive during a multi-stage drama that moves through many twists and turns. The player has an unprecedented ability to impact not just the minutiae of the gameplay but developments in the drama, up to and including a denouement that includes not just the fate of the world but also the fate of the Yarboroughs. Does President Yarborough learn the truth about the traitor in her family? Is there a reconciliation? A tearful goodbye as her loved one is hauled off to prison? What is the price she pays, in flesh, in order to save the world?

[I'LL CLARIFY THIS LOOSE DESCRIPTION NEXT DRAFT]

B. FOSTER FAMILY

Player is the adopted son/daughter of a wealthy well-connected family. Gavin Crane, if male. He went to the finest schools, and everywhere he turns doors open. His senior year of college, he mentions an interest in intelligence work, and Senator Crane, his father, calls up the head of the CIA. Six months later, Gavin is undercover at a diplomatic soiree in London. His mission -- steal the Russian Ambassador's private records prior to a U. N. Security Council meeting. Gavin attends the event with his fiance, Cari Kennedy, a college sweetheart with lofty political ambitions borne out of her family's history, but is under strict orders not to reveal his assignment to her or any family member.

The player succeeds in his missions and is showered with accolades. He is given a choice in a promotion, and whichever direction he picks, the doors will once again come flying open. He might find himself commanding a covert strike force or working undercover as the Deputy Chief of a U. S. Embassy. (Perhaps these are two forks of the same small mission). The information he continues to uncover directly helps Cari's diplomatic efforts at the U.N. She has been chosen as a spokesperson for the administration.

The more Gavin succeeds, the more he earns the trust of high U.S. officials, many of whom are family members or close friends of his or his fiance's. His missions become riskier -- and less conventional. He begins to question the legality of some of the things he is asked to do. Transferring terrorist funds to a Swiss bank account. Laser-sighting an American citizen for aerial assassination. Etc. The more he enquires, the more money and responsibility he is offered. Family members assure him that this is the way things are done. "Don't make trouble for me with the Director. I called in a personal favor to get you your assignment." Cari Kennedy is always close at hand, reminding the player how important it is for her career that the U. N. negotiations go the way the U.S. wants them to go.

In the Foster Family storyline, the player is tightly bound to the other principal characters on a very personal level. This opens up the potential for genuinely dramatic developments and choices, but how can these be implemented in the context of a game? Do all of these close friends infolink the player to death? Do we have a "home base" like CIA headquarters where the player can return and interact with moral compass characters?

I think we can do this kind of story as a series of tightly focused missions (in contrast to large sprawling areas like Upper Seattle or New Cairo). Each mission might support 2-3 strikingly different states, based on the player's earlier choices. A sample outline of how the game might progress:

M1 -- College Prank. Player is egged on by his finals club buddies to sneak into the Skull & Bones club and steal Geronimo's skull from the "Tomb." Thief-like gameplay, maybe some automated defenses. Player can pick up a few basic weapons. In the Tomb, the player discovers his fiancée with the chief Bonesman. She pretends to be having a fling, but the truth is more sinister. She is arranging a career for herself, in part by promising to manipulate the player into serving certain political interests.

M2 -- CIA HQ. Player discusses Cari and his new assignment with his father, the senator. His father urges him to ignore Cari's youthful inconstancies and go ahead with the marriage. Besides, the player's first assignment involves him traveling with Cari to her post at the embassy in London. The CIA map is a home base like UNATCO. Some RPG stuff (player meets CIA director) and resource gathering.

M3 -- London Soiree. Player makes first significant choice. He either breaks off his engagement to Cari or reaffirms it with a ring his father gave him. If he continues the engagement, he enters the Russian embassy on his fiancée's arm. Otherwise, he must penetrate the building from the outside. Either way, he ultimately uncovers the information the CIA needs.

M4 -- CIA HQ. Moral compass encounters, reflecting the Cari engagement and the stealthiness of the mission. Player's career choices are affected. (1) Field Commander / Special Ops -- offered if player succeeded in London without causing a scene. (2) Diplomatic Attache -- James Bond deep cover role, offered based on Cari's recommendation. (3) Lone Wolf -- fallback. Player is given a spiderbomb or some extra resource to make up for the fact that he can't be trusted with other people's lives.

M5 -- Johannesburg. Player pursues money-trail uncovered in M3. Raids a diamond mine, or gains partial access as a diplomat. Same mission, different starting conditions.

Etc.

Other potential dramatic developments:

(1) Fiance comes clean. Based on game-state, she either blackmails the character to marry her or explains how she has been pulling strings behind the scenes all along and expects the player's thanks. Player can accept/reject her entreaty.

(2) Bonesman from M1 (perhaps an middle-aged alum) replaces the player's boss at the CIA. He is threatening and cold. Tells the player he better perform or else.

(3) Father becomes embroiled in a media scandal. Attempts to explain it to his son, but questions remain. Player can do some digging (rogue mission; infiltrate skyscraper) and find out that his father has failed to pay a bribe to the Skull & Bones.

(4) Father comes clean. Depending on the player's attitude and previous actions (perhaps player can betray his father's confidence to the conspirators), the father becomes a powerful ally or a powerful enemy.

(5) Player's buddy from college, who came up with the prank idea, has been working at CIA headquarters. He/she uncovers corruption. The player gets a chance to go rogue or betray his old friend.

Etc.

Plot Brainstorming

C. AND THEN THEY PULL YOU BACK IN

Using his mech implants to the fullest of his ability, Xavier Gale did his patriotic duties in the 2020's. As part of an elite covert ops squad called Black Rain, he played a role in the South American uprisings and in quashing the pandemics-related rebellions in Asia. Paul Barrington served as chief of the team, making assignments and promotions but rarely operating in the field. Gale's peers were Kat Gordon (Systems Infiltration and Computer Research), Chris Oliver (Stealth and Intelligence Field Agent), and Tom Heinlen (Weapons and Munitions Specialist). Then the dealings got too dirty and dishonorable (questionable dealings with zyme trade, setting up a puppet government then assassinating the man they put into office when he began developing independent ideas, etc), so Gale disappeared.

Three years after leaving Black Rain, Barrington tracks Gale down to try to bring him back on to the team. Kat, Chris, and Tom are all still working there, with the addition of a new member, Robert Halloran, whose specialty is Emerging Technology (intentionally vague). Barrington's angle is that Gale can either face court martial for disappearing or absolve himself by running one last mission. (Not sure this is strong enough; alternately, Barrington is so ruthless that he's kidnapped either Gale's wife or child) Some members of the team are happier than others to be working with him, plus there's the tension surrounding the "new hire" who's somewhat of a cipher.

Ways to play with the timeline / Narrative structures for the mission layout:

A. first mission in game is last mission of "past" and then a cinematic that jumps 5 years to the "present"; perhaps there are flashbacks to that first mission as Gale puts the pieces together

M01 - 3 years ago - stopping a major zyme shipment - introduces the team and its tensions: who trusts whom in the field etc. - you get to the end and something shady seems to be going on - you realize it's not being destroyed or confiscated, just redirected and resold - confront Barrington, who coolly replies, "You didn't really think all your gear was paid for by tax dollars, did you?" - Gale decides that he needs to think about all this, maybe hints that other deals almost forced the same revelation, goes into hiding (confrontation and decision might happen in closing cinematic; fade to black, then title card for present day)

M02 - really mundane day, call at work from wife: daughter is missing, you get something in mail to meet without talking to police - ass kicking at abandoned warehouse - find out it's a test to see if you're still in top form. Barrington kidnapped your daughter to trade to the enemy to get one of Black Rain's new operatives back and to force you to come back out of retirement - he has lots of disdain for your new liabilities and white picket fence life, but is happy that it paid off as leverage when you're needed and wouldn't otherwise do your duty.

M03 - get reacquainted with the team and new tech, reoutfitted - meet new member Robert Halloran (the one your daughter was traded for) - find out that Black Rain has been sniffing around Versalife too much, Halloran was captured just bc he was in the way, but more importantly bc he had B.R. training and DNA; traded your daughter in bc she has the DNA and is more malleable at an earlier age.

from there more missions regarding:

- what is Versalife up to?
- how do you get your daughter back?
- who can you trust now that you're back? who's with Barrington? who hates you for leaving? who is Halloran?

Plot Brainstorming

it all comes back around to the zyme shipment from way back when, infected with a virus? with a mind-control nanite? is black rain just a testbed for Versalife products and projects? what were you really trained for? will you want your daughter back when you get her or will you have to destroy her?

somewhere along the line, an informant character should develop - either a deep throat character from the shadows or maybe one of the team members offers up inside info. breadcrumb trail to the truth. this character should represent the illuminati, yet another organization within and organization and try to persuade the player along a different path.

B. missions alternate between the two timelines, with some constant thread of theme, and the core story continuing the develop - Xavier learns who he is and who he's really working for

D. INFILTRATE THE CULT

In the wake of the Collapse you joined up with the local Nevada militia, searching for some form of structure and a way to protect yourself and your family from the roaming bands of looters. You lied about your age to get them to let you sign up. Fortunately your gift for marksmanship motivated them to look the other way about your youth.

Your sister, Natalie, however, sought solace within a local quasi-religious group, called the House of the Righteous. As you are finishing your training, her devotion to the sect is growing to the point that she now dresses in their robes and hardly sees you or your parents anymore. She begs each of you to come to a meeting. You visit one and the ritual and rhetoric is overwhelming and frightening. You try to convince her to leave, but of course it is to no avail.

When you return from your first mission, a trek to Area 51 to see what you could learn about the state of the rest of the world and to gather supplies, your parents tell you they haven't seen Natalie in a week and that the House was deserted in the middle of the night. You search the House for what little information that you can gather before you are urgently called back to militia HQ. They've decided that based on what they themselves have discovered about the House's activities, that they now classify the group as a threat. They mysteriously burn their compound to the ground, "to prevent any other people from being seduced into becoming followers" and order you to join a squad that will work on tracking them down. You've got numerous conflicting suspicions at this point because of what you've seen and heard on both sides, but keep your questions to yourself and embrace the opportunity to find and rescue your sister.

Eventually you'll be ordered to go under cover as a new convert at the House, using your sister as a source for information for the Outer Counties Militia. You'll hear compelling versions from both inside and outside the House and have to decide whether to use your sister for the greater good, rescue her, or join her.

Alternately, you are in a militia group in the mountains, trying to stay outside JC's mind-net after his endgame in DX2 and retain your individual consciousnesses. Scientists in your cadre have developed a nanite inoculation to keep you free from JC-Helios's whispers in your head. Your father is in the militia, your sister is seduced by a strange cult (see plot thread above). You are contacted by a mysterious

Plot Brainstorming

figure, presumably outside both organizations but with a lot of info about both. He tells you the militia and the infusion are not what you think. You can choose to follow your father, your sister, or this new voice and decide who to report to about whom.

What's really going on:

- your militia is actually a node of yet another Illuminati plot to bring the world back under their control. and the nanites in your blood are protecting you from JC, but could they be saying something else. your father doesn't know any of this, but firmly believes in the "living in villages" model.
- your sister's House is in fact a cult. see above. House of the Silent Mind. Also offline. Sounds good at first, like militia, but wants you to forsake all your possessions, yadda yadda. The sociopath running it is in fact just trying to develop a force impervious to JC-Helios, so he can use the troops to stage a coup. He has no intention, however, to return to the state previous to transhumanity as he claims -- he just wants to assume JC's role at the top.
- the mysterious figure is Paul Denton, who is now in a vat like Lucius De Beers, and is telling you that JC has gone mad and you need to stop him. (or is it Paul who's just bitter that his little brother is god now?)
- another entity, whom you first mistake for Paul, makes contact with you. eventually you learn it is an entity arising out of online web of minds, a self-aware AI born of humankind, what will this child be? begs you not to pull the plug entirely, but maybe just get JC offline or maybe not.
- alternately, it is possible that JC is good and all these ppl are lying (of course)

CONSPIRACIES:

A massive plan to insert an ID chip into every person on the planet. The chip transmits ID, health information, locations and other data to the Central Observation Service. Of course this is for the good of the citizens, for their own protection and safety and the information will never be shared or misused. Also, removing or intentionally jamming the chip will result in prison time.

Development Committee - February 2004

> Thief IV: Dagger of Ways (working title)

> Warren Spector, Ion Storm

Thief IV: Dagger of Ways

- **Genre:** Action/Stealth/Horror
- **Game Synopsis:** Thief 4 will bring the series to the modern day, creating the first 'Urban Stealth' game in this now crowded genre.
- **Target Audience:** 16 +
- **Competition:** Splinter Cell, Metal Gear, kill.switch, Starcraft: Ghost, and Alias
- **Target Ratings:** T
- **Platforms:** XBOX & TBD

Month Year | NAPR/Dev Co

Design Goals

- Make Thief the mass-market game it has the potential to be.
- Move it to the modern day.
- Find new, more action-oriented approaches to stealth.

Month Year | NAPRR/Dev Co

USPs

- Re-envisioned Thief world - set in a recognizable modern city.
- A redesigned, intuitive, action-oriented stealth model.
- Realistic shooter gameplay w/tactical, visceral combat.
- Responsive, lifelike AI.
- A cutting edge animation system.
- Online Component: Plans for releasing additional missions.

Month Year | NAPP/Dev Co

Schedule Overview

CURRENT SCHEDULE

- Concept Development – February 2004
- Begin Pre-Production – March 2004
- TDR & Start Production – July 2004

Realistic, Simon team ready?
↑ it's some limitation as
SX3, which we are aware
already...

TENTATIVE MILESTONE DATES:

- Alpha - TBD
- Beta - TBD
- RTM - ~~TBD~~

Month Year | NAFR/Dev Co

Top line financial information

Projected cost through end of Pre-Production – STAN TO PROVIDE

The provisional forecast of the full project is estimated at \$6.6 Million, with a break-even ~500,000 unit sales.

Note: More precise budget cost to be supplied at a later date.

Month Year | NAPR/Dev Co

Current Milestone Overview

We are in the process of fleshing out the high-level concept and will be ready to start pre-production in March (pending Eidos approval).

Deliverables: — for March Dev Cycle

- Design concept doc
- Concept art
- Pre-production plan & budget

(Marketing component?)

Month Year | NAPR/Dev Co

Risks / Issues

- We want to take a potentially valuable franchise and re-vitalize it, to make a more commercially accessible action-stealth game. — Why is this a risk?
 Take it as an, it cut this.
- Need to improve AI, animation and character control.
- Need to figure out a strategy for getting the game to the PS2 platform.
 This was it —
 non-remake in the platform —
 bullet point —
 an earlier file.
- Our ultimate production goal is to create a polished Thief title on a short production schedule, attempting to use existing technology to its fullest extent.

Month Year | NAPR/Dev Co

Marketing Overview / Issues

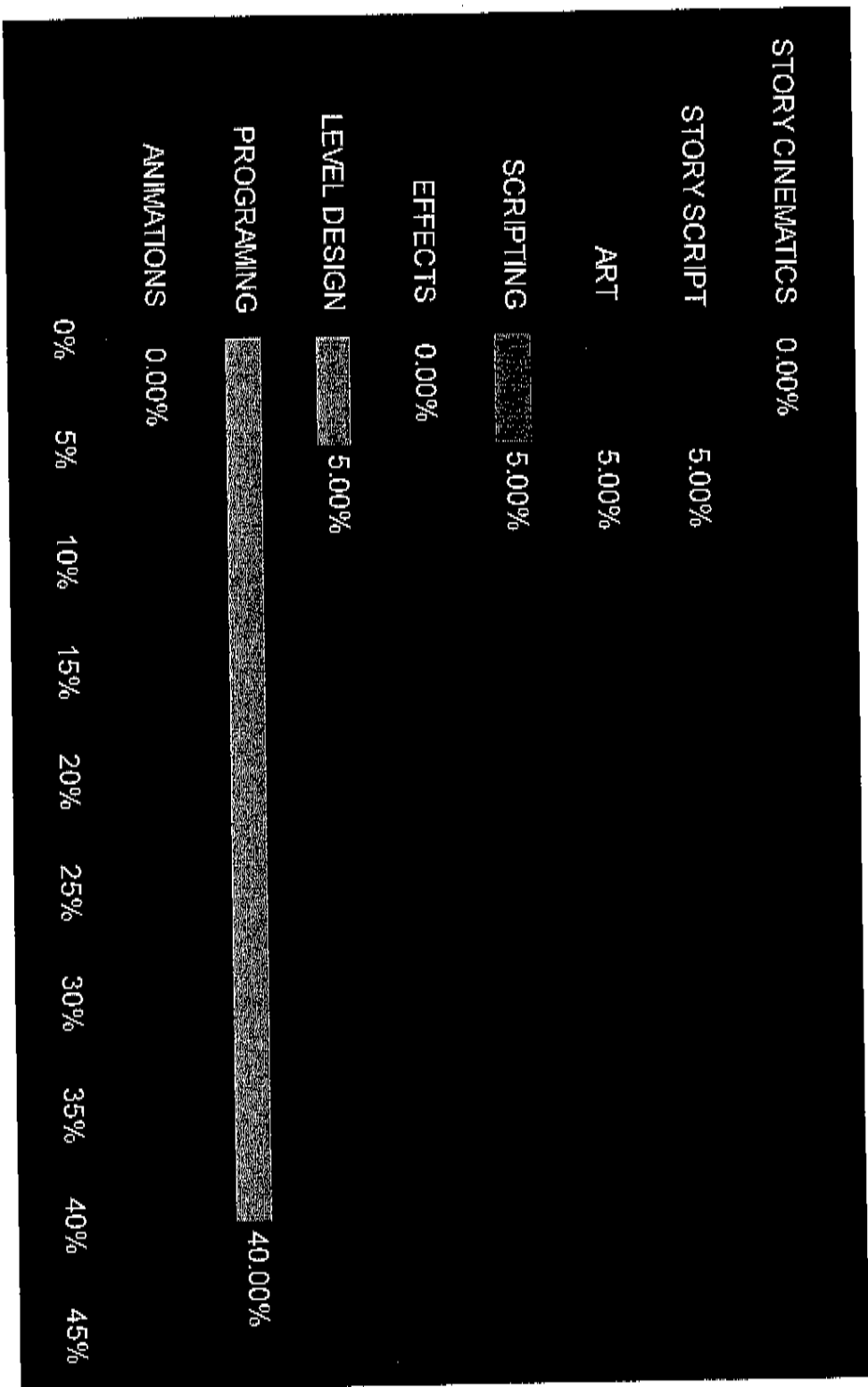
- Market Analysis
 - Theoretical summary and/or
 - Feedback on last iterations of the franchise
- Product naming status
- Brand / Franchise Mgmt.
- Focus testing
- Asset schedule status
- Etc.

*Lots of blanks.
Get Nell's ideas?*

Month Year | NA/R/Dev Co

Current Production Status

What to use 9, then?



Month Year | NAFR/Dev Co

Questions and Answers

Development Committee February 2004

- > *Deus Ex 3: Insurrection* (working title)
- > Warren Spector, Ion Storm

Online plus?
All file or
bullet (on US side?)

Deus Ex 3: Insurrection - Overview

- **Genre:** Action-Shooter-RPG *Action shoot power?*
- **Game Synopsis:** Twenty years before the events of ~~Deus Ex 1~~, an escalating international arms race has resulted in a perilous standoff. As Bryce Denton, father of JC and Paul Denton, you have talents that can either serve or undermine the cult of secrecy the United States government depends on -- and in turn steer the course of world events. *Non-hon Muskade?*
- **Target Audience:** Males 17-35
- **Competition:** Splinter Cell – Ubisoft, Halo 2 – Microsoft, Knights of the Old Republic – LucasArts (*All ok after from 2000?*)
- **Target Rating:** M
- **Platforms:** XBOX, PC, (XBOX2 to be determined)

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Design Goals

- Freedom of player expression through gameplay
- Combination of Shooter, RPG and Stealth
- Original story expanding the Deus Ex universe.
- Unique new Weapons and Biomods.

*This list doesn't reflect the vision statement
in the doc. Add a slide for that?*

Differentiation

Key differences from Deus Ex: Invisible War:

A. GAMEPLAY: Focus on bringing ^{each} game play up to the level of proven blockbuster games.

- **Combat** – Halo series and Splinter Cell
- **Role Playing** – Knights of the Old Republic
- **Stealth** – Metal Gear Solid series

B. EMOTIONAL DEPTH and LESS DIALOGUE: Minimize long conversations, give clear mission objectives to the player, and emphasize the emotional connection ^{of the hero} ~~of the hero~~ ^{between the player and other characters}.

C. BALANCE: Better balance between Shooter-Action, Stealth and RPG.

This is already what the gameplay built upon.

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USPs

*In addition to previous Deus Ex USPs,
Key elements of Deus Ex: Insurrection include:*

- **Factions** - Choosing a faction will have significant impact on subsequent gameplay events, including goals, tools, allies and enemies. Once you join a faction, making amends with other factions won't be a simple task.
- **Home Base**- The player-character of Deus Ex: Insurrection has a "home base" where he can store gear, re-equip and heal between missions.
- **Support Characters** - A team of specialists can be recruited to help with intelligence, tools, weapons, biomods and special upgrades.
- **Enemy Biomod AI**: Enemy AI's will be able to use biomods during combat.

Feb 2004 | Dev Comm

Schedule Overview

CURRENT SCHEDULE:

- Concept Development – January 1st, 2004
- Begin Pre-Production – February 1st, 2004
- TDR & Start Production - July 1st, 2004

TENTATIVE MILESTONE DATES:

- Alpha – April 2005
- Beta – June 2005
- RTM – September 2005

Note: We will provide a full schedule and formal milestone dates at the end of pre-production.

Feb 2004 | Dev Comm

Top line financial information

Projected cost through end of Pre-Production – STAN TO PROVIDE

The provisional forecast of the full project is estimated at \$6.5 Million, with a break-even at 480,000 – 500,000 unit sales.

Note: More precise budget cost to be supplied at a later date.

Feb 2004 | Dev Comm

Current Milestone Overview

Currently the team is in pre-production. A full milestone schedule and formal milestone dates will be provided at the end of pre-production (7/1/2004).

Deliverables:

- Design Specification
- Story Document
- Technical Design
- Media Plan (Audio & Visual)
- Full Milestone Schedule
- Full Budget & Staffing Plan
- Prototype Level

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Critical Project Risks / Issues

- Timely hires of new resources for production.
- Timely decision-making on possible Xbox2 platform.

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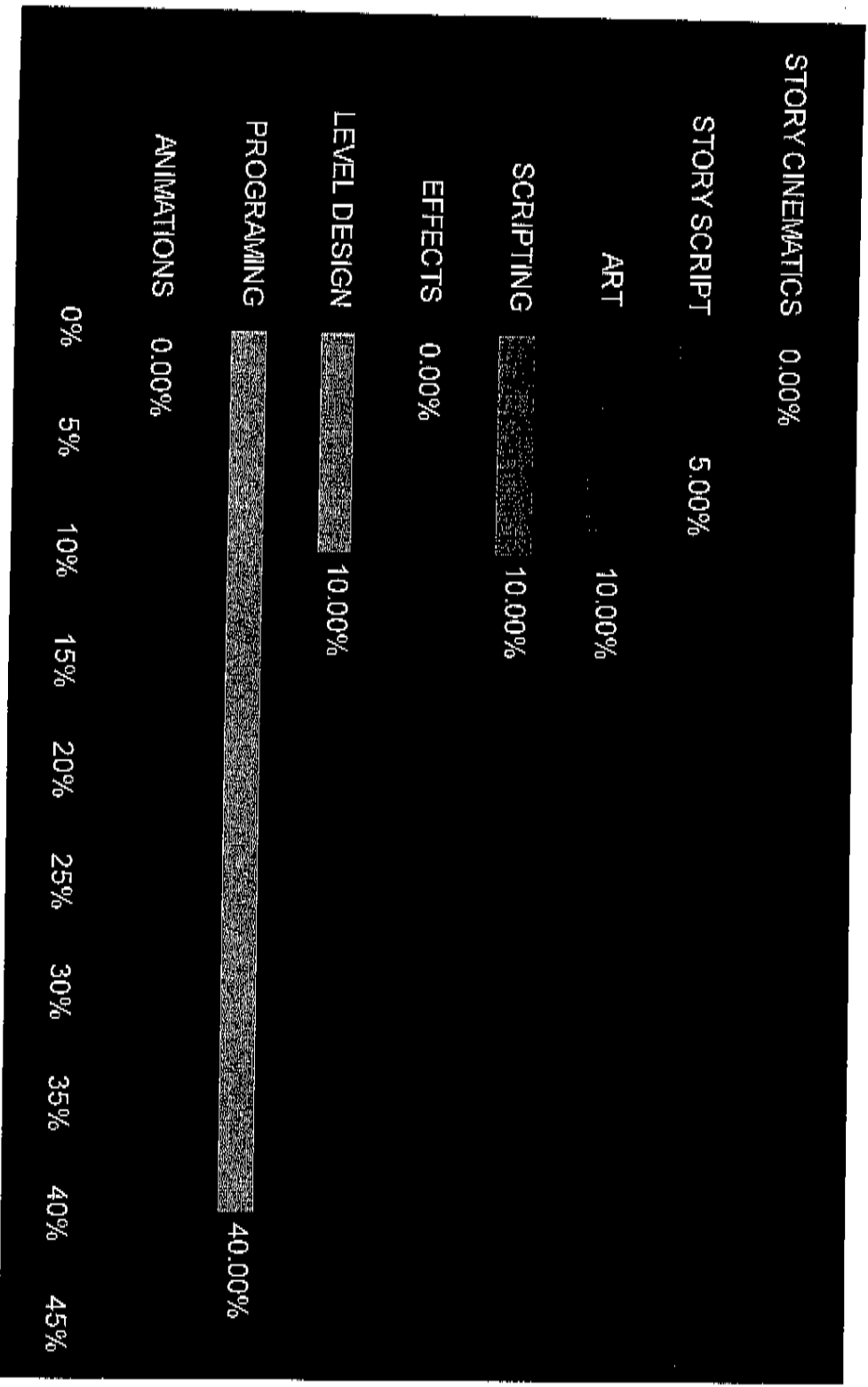
Design Risks / Issues

- **AI Needs Lots of Work** - In order to compete with the competition, the next entry in the DX series must bring combat and non-combat AI to a 2005 quality level.
- **Epic Choices = \$** - We hope to create a dramatic story with choices beyond those offered in previous *Deus Ex* games. This will mean additional resources, since we plan to create more than one storyline. We hope to mitigate this risk by using mission locations more than once and leveraging support characters at the home base.
- **Ion Storm Technology Risks** - In order to take full advantage of the Ion engine, frame rate, lighting, physics, and existing tool set must be improved.
- **Prequel May Confuse Consumers**- There is some risk associated with doing a prequel to *Deus Ex 1*, after releasing *Invisible War* and *Clan Wars*.

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Current Production Status

*What to make of this
I have to speak to him
file but have an idea.*



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Copied from the collections of the Dolph Briscoe Center for
American History, The University of Texas at Austin

Questions and Answers

— Lot of repetition - 1-4 references to
— Online? factors HQ, etc..

Nice to merge the 2
sections OR clearly
define Exac Summary
from more detailed info.



Game Concept Submission Document

Title: *Deus Ex: Insurrection*

Genre: Action Shooter Roleplaying Immersive Simulation Sci-Fi Espionage Thriller

Vision Statement

Create an accessible and believable *Deus Ex* game with emotional depth and epic choices.

Submitted by: The Ion Storm *Deus Ex* Team

Date Submitted: February 2004

High Concept:

Every nation needs you. Every nation fears you. The five superpowers of the 2020's will rise or fall based on the kind of intelligence only you can deliver. Underground laboratories, military bases, skyscrapers, capitol buildings, embassies... no haven is so well-defended that you can't hack, sneak, bribe, fight or talk your way in.

Twenty years before the events of *Deus Ex 1*, an escalating international arms race has resulted in a perilous standoff. As Blake Denton, father of JC and Paul Denton, you have talents that can either serve or undermine the cult of secrecy the United States government depends on – and in turn steer the course of world events.

Will you protect U.S. military secrets and tip the balance in the Chinese-American War? Will you help the EU unify the world by exposing the lies of your government and of the other superpowers? Meanwhile, can any of your choices influence the true power-struggle behind the scenes, touched off by the unraveling of an age-old secret society? Or will you make one too *those choices* many *Blame the gambles* and plunge the world into a cataclysmic war? The choice is yours in this open-ended geopolitical thriller.

Fantasy Fulfillment.

You are the *Six Million Dollar Man* meets 2020's Tom Clancy, a biomodified secret agent nearly two decades ahead of your time. The only survivor of a near-future "Roswell event," you are a curiosity to scientists and a hoped-for secret weapon to the CIA. Nightvision, superhuman speed, invisibility, tissue regeneration, *psionic abilities*, the ever-expanding possibilities let you go where no other spy or special ops commando can. *1 Knight 1 King set out?*

In a fractious world where secrecy is the currency of power, your choice of an alliance can decide the fate of the world's great nations – China, the EU, Russia, Africa and America. Other *Deus Ex* titles have explored the science fiction of nanotechnology and its social implications. *Deus Ex: Insurrection* brings the hard science of nanotechnology into a recognizable near-future setting where the stakes are more intuitive without being any less epic – and where the hidden agendas are spookily evocative of contemporary conspiracy theories.

Franchise Potential: *Deus Ex: Insurrection* is positioned to be the fourth title in the existing *Deus Ex* franchise. By going back in time, *Deus Ex: Insurrection* provides a good starting point for newcomers to the franchise, while fans of *Deus Ex 1* can witness and influence the events that created the situations they faced in the first game.

Similar Entertainment Products: *Alias* (TV), *James Bond* franchise (movies), *Minority Report* (movies), *Mission Impossible* (TV/movies), *X-Files* (TV) and *24* (TV), *The Da Vinci Code* (books).

Similar Games: *Knights of the Old Republic* (LucasArts), *Psicops: The Mindgate Conspiracy* (Midway), *Splinter Cell* series (Ubisoft), *Metal Gear Solid* series (Konami), *Starcraft: Ghost* (Blizzard) and *Max Payne* series (Take Two).

*** Compelling Weapons and Biomods:** *Deus Ex: Insurrection* will create more action-packed combat scenarios utilizing unique weapons and interesting bio modifications to the hero.

*** Advanced AI:** AI's will be worthy allies and adversaries. In addition to being generally more responsive, intelligent and aware of everything from geometry to their tactical situation, AI's in *Deus Ex: Insurrection* will be able to use biomods, for the first time in a *Deus Ex* game, creating greater variety (and increased challenge) in combat situations.

*** Enemy Biomod AI:** Enemy AI's are going to be able to utilize advanced biomods during combat. His gameplay will be a first for the *Deus Ex* line.

*** Darkness/Physics Gameplay:** In level design, *Deus Ex: Insurrection* will emphasize its dynamic lighting and physics simulation far more than *Invisible War*. Equipment and tools will be introduced to merge these systems with *Deus Ex*-style open-ended gameplay.

*** Home Base/Support Characters:** The player-character of *Deus Ex: Insurrection* has a "home base" where he can store gear, re-equip and heal between missions. A team of specialists can be recruited by the player to help with planning, intelligence, tools, weapons, biomods and special upgrades at the home base.

*** Factions:** The player makes an important decision to join and work for one of several factions. Joining a faction impacts subsequent gameplay elements, including goals, timing of deployment, tools available, units in a given location and allies and enemies. And once you join a faction, making amends with other factions won't be the simple task it was in *Invisible War* - this time, the decision is a significant one.

Unique Interesting Gameplay Dynamics: We will, of course, continue to evolve the unique gameplay style already established in *Deus Ex 1* and *Deus Ex: Invisible War* (hybrid action/RPG/stealth games with a deep conspiratorial story and player expression through tools/mission goals/combat). However, *Deus Ex: Insurrection* focuses on improving the action through better AI, new combat tools and, in general, improved and better pacing of the player's combat. In addition, we are focusing on these significant improvements:

next point

Knights of the Old Republic
Splinter Cell
Max Payne
X-Files
24
Mission Impossible
Alias

it!

Deus Ex: Insurrection places emphasis on creating stronger emotional connections to characters through choices of faction and 'support' characters at your home base. New characters will be introduced that can be used for spin-offs in future *Deus Ex* games.

Blockbuster potential and lessons learned from DX: Invisible War

Deus Ex: Insurrection has the potential to become a blockbuster hit because

• New team has analyzed the shortcomings of *Deus Ex: Invisible War*. According to initial sales numbers and customer feedback of *Invisible War*, the team concluded that *Invisible War* is not going to achieve a 1.5+ million unit sales because of the following:

- (1) The action-shooter elements of the game didn't live up to the mainstream shooter games.
- (2) There was too much ~~excessive~~ dialogue interrupting the game and resulting in slower pace game play.
- (3) The storyline wasn't clear enough for players to get obvious direction.
- (4) The game wasn't accessible enough to the mass market player. The user interface, weapon/biomod/inventory selection was too cluttered.

• The team has a much more structured ~~development~~ production process, focusing on more predictable deliveries and timely Alpha and Beta dates. Thus scheduling appropriate polishing and game play testing times for the game.

Solutions to shortcomings and lessons learned from *Deus Ex: Invisible War*:

A. GAMEPLAY: Focus and improve ~~game play~~ by referencing proven blockbuster games such as:

- (1) COMBAT/TACTICAL COMBAT from HALO/HALO2/SPLINTER CELL
- (2) ROLE PLAYING from KNIGHTS OF THE OLD REPUBLIC
- (3) STEALTH from METAL GEAR SOLID 3
- (4) AI from FAR CRYL ??

B. ACCESSIBILITY: Interface will be streamlined and simplified to give the player intuitive controls and interactions.

C. EMOTIONAL DEPTH and LESS DIALOGUE: ~~Streamline~~ ^{amplify} dialogue between main characters ~~in the game~~ ^{in the game} to minimize long conversations, give clear mission objectives to the player, and emphasize the emotional connection ~~of the hero to each party member~~ ^{with}.

D. EPIC CHOICES: Creation of binding factional alliances will clarify the player's position and choices in the game.

Why Eidos?

Ion Storm has substantial experience developing games that have a deep story with many avenues for player choice during gameplay. *Deus Ex: Insurrection* builds from this base, taking the lessons learned from *Deus Ex 1* and *Deus Ex: Invisible War* and making this kind of gameplay more accessible without being any less innovative.

Platform (Select one): PC _____ Console _____ Both X*

* Xbox only unless we can find an external team to make a PS2 version.

* Xbox 2 for launch if greenlighting approved as soon as possible.

Target Audience:

We want to aim straight for the sweet spot that will appeal to the GTA3 audience, the Halo/Halo2 audience, the Knights of the Old Republic audience, the Metal Gear Solid audience, the existing *Deus Ex* audience, the Splinter Cell audience and more.

The team has chosen to create a prequel because it will ground the game with more real-world believability, as well as appeal to a broader market and to conspiracy fanatics. By bringing the game closer to modern times, we hope to attract to people who may only be cursorily interested in science-fiction, not hard-core.

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Galloway Overview:

I. Factions

Insurrection refines the *Deus Ex* faction model by providing a framework for joining and for changing sides. Factional decisions in *Insurrection* are not one-shot events at the end of a map that produce only local consequences. Decisions are momentous and result in the player "working for" a given organization. They affect both the course of the story and the nature of subsequent missions. Aspects of missions that change include goals, the timing of a deployment, the tools available to the player, the units in a given location, and the hostility of individual characters. In some cases, even mission availability can change based on faction affiliation.

II. Home Base

The player-character of *Insurrection* has a "home base" that is many things: briefing room, rendezvous point, clinic, armory, moral-compass story space and a bridge between missions. As a buffer between missions, the home base provides the player with a chance to devise strategy in advance. By facilitating repeat exposure to characters, it anchors the narrative in the way that UNATCO headquarters anchored *Deus Ex 1* (a gameplay element that was missing from *Invisible War*). It also supports party-building (discussed below) — a persistent space that changes over the course of the game based on factions/characters the player chooses to work with. For maximum payoff, the home base will be a small map, which is easier to support and to re-use multiple times.

III. Party-building

In addition to defining an alter-ego in Blake Denton, the player of *Insurrection* builds an elite team that evolves its own personality over time. Will you hire the ace hacker or weapons specialist? Can you trust the gung-ho Marine you recruited in New York now that you're taking orders from the European Union? No one on your team trusts the Chinese nanotech expert you hired -- do you fire him or stay the course? These are just a few of the dynamics that will be possible at your home base.

Risks:

Deus Ex: Insurrection must improve combat -- and non-combat -- AI to a 2005 quality level. Since both games in the *Deus Ex* series to date have been dinged for lackluster AI, Ion Storm has yet to prove it can pull this off. The team is referencing its own game play from other blockbuster games, e.g. Halo/Call of Duty/Splinter Cell for combat, Knights of the Old Republic for RPG. For AI and Meta-Gear Solid for stealth.

It will take significant effort to fully utilize the Ion Storm engine: especially frame rate, lighting and physics. Although starting with the *Deus Ex: Invisible War* code base offers us significant advantages, the existing tool set must be improved if we're going to be able to create the amount of content necessary at the required quality level on the proposed timeline.

Through the player choosing a faction, and interacting with a strong, player-chosen cast of characters at his or her home base, we hope to create a dramatic story with choices beyond those offered in previous *Deus Ex* games. This comes at the cost of additional resources, since we are, in essence, creating more than one storyline and implementing a constantly changing, revisitable location. We hope to mitigate this risk by using mission locations more than once and through the repeated use of support characters at headquarters.

There is some risk associated with doing a prequel to *Deus Ex 1*, after releasing *Invisible War* and *Cian Wars*. By the time this game ships, we will have gone from 2052 to 2070 to 2060 to 2027... In addition, we will have changed main characters four times in as many games. That all has the potential to confuse players.

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The party members play a supportive role, generally remaining at the home base. They impact missions remotely (hacking, infolinks, air-to-ground weaponry). Only in a few isolated cases, such as a showdown with a traitor, do they have a role to play on the ground.

In this sense the player is primarily building a toolset with his team -- but he is also managing a community, wherein the large sociopolitical questions driving the narrative become small, in the form of arguments, paranoid theories, foreshadowing, betrayal, self-sacrifice, hatred and devotion. The home base is a focused, intimate space that personalizes the *Insurrection* story in ways that haven't been possible in previous *Deus Ex* games.

Fiction Overview:

might be worth including mission flow chart.

I. Setting

The year is 2027. The American Century ended a generation ago. A giant but ailing superpower, the United States is sinking into bankruptcy and surrounded by enemies. Emerging superpowers like Russia and China bankroll insurgents on U.S. soil, including the ever-growing National Secessionist Front (familiar to players of the first *Deus Ex* game). Meanwhile, the EU and other powers pursue a major diplomatic effort to bring the U.S. under the jurisdiction of international bodies like the UN and World Court. The beleaguered U.S. government itself is a battleground both for patriots, who want to maintain U.S. hegemony at any cost, and for globalists, who want to join the EU to give the United Nations the military power it needs to police five rival superpowers. Amid this chaos, which threatens to envelop not just the U.S. but the entire world, the player must navigate a tangled web of alliances and conspiracies, come to his own conclusions about the limits of sovereignty and put the world on a road that leads out of this free-for-all. Unity or war. Freedom or tyranny. Riches or ruin. The choice belongs to you.

II. Story

The player is Blake Denton, the man who will one day be the father of Paul and JC Denton. A hardened Delta Force commando, Blake is the only survivor of a mysterious explosion in Colombia. When he recovers, he learns that he has been exposed to an ingeniously designed nanotech germ that has replicated itself throughout his body. The origin of the technology (a piece of debris from space) is unknown -- some believe it to be alien, others are convinced it's a result of top-secret research from some other country. Whatever its origins, American scientists are able to intuit its basic purpose and reverse-engineer several nanotech "biomods" based upon it.

Blake is immediately recruited by the CIA. His first assignment? Find out what the other superpowers know about this technology and stop them from capitalizing upon it. His primary task is to recover the extraterrestrial debris, which was captured by a Chinese task force after his Delta Force unit perished in the explosion. Little does he suspect that this mission will trigger an international crisis. At the facility housing the debris, he discovers that the Chinese have built missile-defense batteries in Latin America capable of destroying not just missiles but also U.S. military aircraft.

The crisis that follows prompts the U.S. to attempt to seize the facility. The antagonists are evenly matched, however, and they become bogged down in a ground war. At first the fighting is localized to the superpowers' puppet states in Latin America, but it quickly escalates.

Meanwhile, more debris streaks through the earth's atmosphere, presumably the remainder of whatever caused the initial impact. Impact points now exist in Russia, Africa and the EU. A mad scramble ensues to secure the technological artifacts (a tiny fusion reactor, a strange alloy, a nanoscale neural net), one of which has already helped to trigger a war. The stakes are high as Special Agent Denton infiltrates embassies, international bodies like the UN, skyscrapers, military installations, secret labs and the impact sites themselves, gradually piecing together a mystery of global proportions.

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olom 5.2

III. Factions

Throughout *Insurrection*, Blake Denton can ally himself with either the U.S. patriots or the EU globalists. Faction affiliation is explicit, leads to dramatic consequences both for the fiction and for the gameplay and can be reversed only at significant prove-yourself moments. For instance, Blake can transform the Chinese-American war into a UN occupation by siding with the EU at a critical juncture -- a transformation that completely changes his subsequent mission to protect the fusion reactor in Texas. Meanwhile, Blake's decisions drive the evolution of UNATCO (United Nations Anti-terrorism Committee), which evolves either into an arm of the U.S. military or into the strong international coalition of *Deus Ex 1*.

Ultimately, the binary conflict between globalism and sovereignty widens to include four possible endgames, including an option that meshes perfectly with the world of DX1 and leads directly to the events of that game.

IV. Conspiracy

Behind the Great Game of the superpowers, nothing is as it seems. The Illuminati has reached its zenith and is playing the powers off each other for its own gain. Their control is so complete that Blake would never perceive their influence if not for a young Illuminatus named Bob Page (arch-villain of *Deus Ex 1*), who helps expose the entire organization in order to neutralize the Council of Five and bring his insurgent group -- MJ-12 -- to power. In the same way as he decides the future of UNATCO, the UN and the United States, Blake Denton also decides the future of the world by either empowering or neutralizing Bob Page -- a decision not as simple as it may sound, because Page has already infected most world leaders with an early version of the gray death virus, which only he can cure. In addition, Page has infected Blake's fiancé, who secretly worked with Illuminati scientists to create a clone of Blake she currently carries in her womb (Paul Denton). Blake must choose not from an array of utopian futures but rather from a matrix of real-world tradeoffs between freedom and stability, peace and war, life and death.

Team Ramp Up:

Team is currently in pre-production and will ramp up into full production by July 1st, 2004.

Schedules:

Based on current information, we are targeting the dates below:

Pre-Production: 1/1/2004 – 7/1/2004

Production: 7/1/2004 – 7/18/2005

Alpha: 4/1/2005

Beta: 6/15/2005

Gold: 7/18/2005

RTM: 9/1/2005

We will provide a full schedule and formal milestone dates at the end of pre-production.

Budget:

The provisional forecast of the budget is estimate at \$6.5 Million, with a break-even at 480,000 – 500,000 unit sales.

More precise budget cost to be supplied at a later date.

Internal Use Only:

Accept _____

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Comments:

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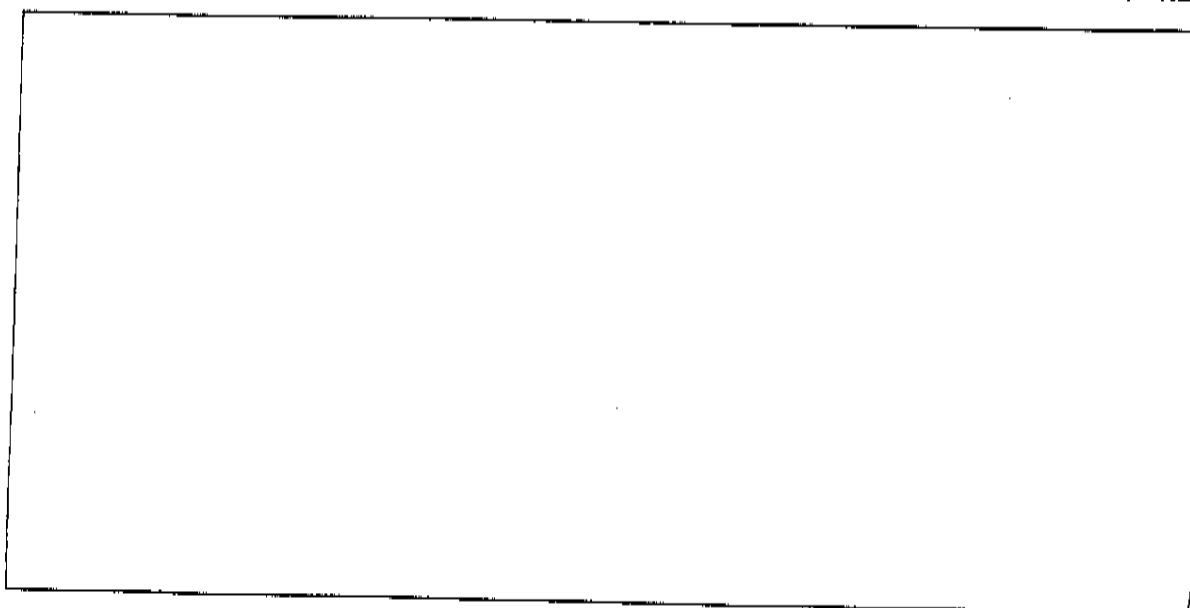
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From:	Kim Wale for Warren Spector
To:	Laura Ziskin
Company:	Laura Ziskin Productions
Fax:	310-244-0073
Phone:	310-244-7373
Subject:	Deus Ex script



Date: 01/07/04	Total # of Pages Including Cover Page: 4
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Warren Spector

To: Laura Ziskin (E-mail)
Cc: wespector@hotmail.com; Warren Spector
Subject: Comments on Deus Ex script draft

First, I hope you had a great holiday season. I was out when you tried to call last week and you were busy when I tried to return your call this week. Figured I'd try email... If there are things we need to talk about don't hesitate to call me at my office or on my cell phone, any time.

When I was out in LA in November, you mentioned that you never saw the notes I wrote up for Marc Evans on Greg's first draft Deus Ex script. Here they are. (I'm not sure you live in email the way I do so I'll fax a copy to you as a back-up.)

Marc and I discussed these comments on July 7, 2003 and Greg and I discussed them the next day. That seems like forever ago! Has Greg delivered a new draft? Is there any way to speed this process up? Let me know if I can do anything to help...

BTW, the Spider-Man 2 teaser is amazing. I don't know if you remember but the first time we met I said the villain in the second film had to be Doc Ock -- you've made a goobering fanboy extremely happy! I can't wait to see the film!

Warren Spector
Studio Director
Ion Storm
8303 Mopac Expressway North, Suite A210
Austin, TX 78759

(512) 531-3524 (w)
(512) 699-9776 (c)

Overall, I liked the script a lot. There's a ton of action. The characters are interesting, unique, powerful and totally human. However, this is one heck of a kitchen sink of a script! Clearly need to focus in on some stuff, cut some stuff, etc.

JC's initial action sequences seem sort of random to me, not tied into the main thread of the plot in any way. Seems like they could/should be, even if it doesn't appear that way. (Maybe restore the terrorists-intercepting-Haze-vaccine idea from the game?)

Despite all the action, the first hour or so of the film may be too leisurely. In particular, I worry that I'm an hour into the film, give or take, and JC hasn't interacted with another character for more than 5 minutes -- too MUCH action, maybe, too little set-up for what's to come? As much as I want to get a handle on who JC is (which the opening hour does well), a conspiracy film also needs to set up JC's affiliations with individuals and/or groups. I don't know that the current script does that as well as it might.

In light of Paul's reappearance late in the film, and to underscore the need to see JC's group affiliation, I think it might be good to SHOW JC's betrayal by UNATCO early in the film. That would introduce Paul in "happier" times and reveal graphically why JC has such a hard time returning to work for Russell and Mannerly.

The big motorcycle chase through Paris is SO over the top it might elicit as many laughs as gasps. I might cut it off after the chopper is downed (i.e., cut the stuff about JC being dragged through the streets rather than let go of the case...). A bigger question is whether anyone can really do a motorcycle chase against traffic now that the Matrix Reloaded has turned that into one of its crowd-pleasing set-pieces?...

Seems like the French resistance fighters (whose motives aren't very well explored except in the context of recovering the case...) have as much firepower as UNATCO or the French police. First, we need to see more of their larger goals and, second, wouldn't it be cooler for the resistance "good guys" to be outgunned by the baddies and the clueless government forces?

I'm on page 86 and I'm overwhelmed by all the data thrown at me. I'm thinking about the local conflict of JC versus random terrorists in NYC (cut-able or tunable, I think, to fit in better with the overall plot); there's the Manderly mystery; Nicolette and the resistance; JC's search for his past; the vaccine and who gets it (despite the fact that that Haze disease isn't much

of a factor early in the film, or at all, really); Daedelus (which I thought might be cut-able until I got to the end, where it really works for me). What can be stripped back to give the story more focus? Argh.

I sure wish the revelation about Haze vaccine distribution being controlled by Someone (and then only given to the wealthy) had come out sooner, maybe tied in with JC fighting some terrorists whose actions come back to tie in with the overall plot. And to that point, I wish the early terrorists (a) had a coherent message that got CONFIRMED on page 93, rather than revealed there and (b) that Nicolette's group was clearly linked to the folks JC fought in NYC. JC seems like too much of a free agent and his character could be deepened by the revelation that he was actively fighting on the wrong side, as in the game.

I really think we need to see more Haze and vaccine action early in the movie, as in the game. It's an important part of the story (the movie story) yet it's an afterthought in the page/screen.

On page 94, it's revealed that Nicolette's parents used to work for Franklin Cole. I think it's much cooler if Cole used to work for the parents but ousted them by being willing to do things the parents weren't willing to do. I really like the Oedipal nature of the youngsters "killing" the oldsters...

I don't think of myself as a pride but I wish JC didn't say "shit" so much. And I bet we can come up with a better "Man, I'm in trouble" catch phrase than "fuck it." He doesn't sound grizzled or cynical but kind of a lout.

Not sure I buy the Tank Bot being parachuted into Paris on page 80 when it's revealed 20 pages later than MJ12 has a hidden base in Paris itself, in the catacombs. Seems like it'd be scarier to think stuff like Tank Bots could be hidden right under the noses of an unsuspecting populace. And it could provide a nice tie-in for the audience when JC awakens in the catacombs himself, around page 100 -- instead of "where the heck are we?" the audience would be thinking, "cool, JC's in the base we saw 20 minutes ago when the bot appeared!"

Much as I LOVE the catacombs location, the way we handled things in the game seems fundamentally cooler to me -- JC awakens in a cell in a mysterious location, gets Daedelus' help to escape in a situation where he has NO choice but to trust this "being" he has no reason to trust (unlike the motorcycle jump in the script, where there IS a choice, one viewers might or might not accept as plausible). Then, JC discovers he's actually in a hidden part of UNATCO headquarters, which could lead to an encounter with Russell, where Russell reveals elements of JC's past to keep the guy from KILLING him!

Seems clunky to have Howard Bunt (a cool but dispensable character) when Russell's the guy who fills in gaps in JC's past. Frankly, one of them ought to go and I don't see how you can cut the one guy JC can trust in UNATCO (i.e., Russell). Cutting Bunt might allow enough screen time for Russell that his role and relationship with JC could be clarified. He needs that kind of shoring up, I think.

The emotional impact of Paul's sudden appearance toward the end of the film is undercut by the fact that we've never officially MET him before. (Though, as a note, it's worth asking why JC recognizes Paul's voice the second time they meet in the film but not the first -- at the Arc de Triomphe...) For Paul's appearance to have maximum impact, he has to be more than a guy who gets mentioned by a couple of characters early on.

By the time we get to the climactic scenes in Hong Kong, I've been inundated with so much information, I can hardly remember who made the stuff in the case or why Cole needs it. (I thought his people made it but maybe I'm wrong...)

I like Paul's sacrifice in setting off the nanite detonator -- Paul "dies" for JC's sins and JC seems healthier at the end. However, does this leave JC as kind of a passive hero? Should he be the guy to whom things happen, rather than the guy who does things? I wonder if there's any way to set it up so Paul's sacrifice ALLOWS JC to do something big (bigger than killing an unarmed man like Manderly, however evil he may be)?

JC's HUD going clean at the end is awesome but it should happen AFTER Daedelus/Paul reveals its presence in JC's mind, shouldn't it? As is, there's a moment where the viewer's going to go "huh? how'd that happen?"

It's unclear to me what JC hopes to accomplish in Nevada, at the end. This could be clarified by focusing the flashbacks in this film on the part of JC's past that matters here (i.e., what happened to Paul and what role did UNATCO play in his death?). Let Paul/Daedelus send JC to Nevada at the end to seek the truth about his early years (to be explored in the second film?).

Overall, I love the dark JC Denton. Neat trick -- making the Terminator a sympathetic figure, one we can all relate to! The alcohol/drugs bit, to "quiet" the HUD flat out works. However, JC might be a little TOO tough. There aren't many threats in the script that seem likely to faze him at all. In fact, other than the nanite goo, he's clearly the most powerful force in the film.

Perhaps most trivially, I like the name "Franklin Cole" better than "Bob Page" for the villain but is it enough better to change

something players will understand, expect and appreciate? Also, is there any reason not to play up Cole's status as a tech superstar, the way we did with Bob Page in the game? He was something of a public figure, which makes his shadowy role in the conspiracy hard for folks in the Deus Ex universe to believe but ultimately cooler and more insidious.

Finally, I was stunned when the script opened with scenes set in the New York neighborhood where I grew up, right around Union Square in Manhattan. Total coincidence -- Greg didn't know I spent my mispent youth prowling the same spots JC does here! Another bit of weird synchronicity that makes me more certain than ever that this film was meant to get made!

DX Movie Script
-- Overall, I liked it a lot.
-- There's a ton of action, the characters are interesting, unique, powerful but totally human.
-- Sure is a kitchen sink script! Clearly need to focus in on some stuff, cut some stuff, etc.
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Modified:

Warren Spector

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- JC might be a little too tough. There aren't many threats in the script that seem likely to ~~take him~~ take him down (only maybe 500)

- Interesting that Paul merges with ~~Daedelus~~ JC in his body, "try" for JC's mind.

- JC seems weaker at end.

- Love the dark JC. Not nice - making Katherine for a sympathy figure, or we can relate to. The alcohol/drugs bit is "just" the good fight out work.

- (D.L. Grogg knew the only NYC rescue was set in the subway tunnels) where (now and then?)

Underworld III

IBM PC

WHY ORIGIN?

1.0 High Concept:

State of the art first-person adventuring in classic Underworld style, but with all-new technology that sends the competition back to the drawing board.

2.0 Why this is an ORIGIN product:

Underworld I was the standard by which all 3D, first-person games were judged. Underworld II was a minor improvement. Sales of both were strong and we now have a loyal following. We don't want to desert them or the category and we don't want to leave the competition with leadership in a field we pioneered.

3.0 Product Overview:

To come...

4.0 Technical Overview:

IBM PC 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick and keyboard supported.

5.0 Audience:

Existing fans of Underworld I and II plus new buyers interested in exploring the wonders of virtual reality on their home computers.

6.0 Deal:

\$500,000 Budget.

Planned ship in Q3 (November '94).

7.0 Risks:

Moderate to high -- If anyone other than LookingGlass does it, we have to ramp somebody up on 3D technology AND on the Underworld "style." Even if LookingGlass does it, we have all the risks involved in a ground-up technology project and a short timeline. (By the time they start UW3, it'll be late fall, leaving a year to finish the game.)

8.0 Status:

Looking for concept approval so we can Go For Script.

Frontier

IBM PC

WHY ORIGIN?

1.0 High Concept:

A system simulation of the taming of the old west. It's the late 18th century, you're a pioneer and you've got a nation to explore and settle. The gaming appeal of Railroad Tycoon or Sim City combined with obvious educational value set this apart from other games we've done.

2.0 Why this is an ORIGIN product:

We'd certainly incorporate all of the depth of gameplay and graphic flash gamers have come to expect from ORIGIN, but in the final analysis, this is NOT a typical ORIGIN game. However, it could be just the ticket we need to reach an entirely new group of games and break into new markets (including the educational market).

3.0 Product Overview:

You have to decide how many people to send across country in covered wagon trains. You decide the make-up of the families. Are you a caravan of homesteaders? Forty-Niners? Are you one guy who's going out west to ranch?

What route will you take? Northern (Oregon Trail)? Southern (Santa Fe Trail)? And what time of year will you travel? Where will you stop? In Wisconsin? In Texas? In California? In The Pacific Northwest? What will you do when you get there? Farm? Ranch (cattle? sheep?)? Mine (gold? silver?)

You have to deal with Indians, bad men, droughts, flash floods, blizzards, natural predators, NPCs who compete with you (If you're the rancher, your competition is the miner, for example), nearby towns (which compete with you for resources and economic development).

Your initial goal is to attract people and set up a prosperous town or mining company. Things that will signify success are: increased population, attracting mail routes or railroads, a bank, a marshall's office, getting the train to stop, a seaport (if you're near the water), post offices, stockyards, etc. Ultimately you want to attract the county seat and then the state capital (because you want to vie for statehood).

At the same time, the player could strive for personal goals -- wealth, political power, and so on. Just like the real world, you can choose to be a public minded citizen more interested in the common good than personal gain or you can become a railroad tycoon (tm).

4.0 Technical Overview:

IBM PC 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick and keyboard supported.

5.0 Audience:

Fans of Railroad Tycoon, Civilization, Sim City and other system simulations. Possibly schools.

6.0 Deal:

\$350,000 Budget.

Planned ship in Q2 or Q3 (September or October '94).

7.0 Risks:

Medium to high. First, there's no team in place. Second, no one at ORIGIN has ever done a system simulation of any kind -- while the technology is fairly straightforward, the details of implementation are completely unknown.

8.0 Status:

Looking for concept approval so we can Go For Script.

Space Race

Sega Genesis

WHY ORIGIN?

1.0 High Concept:

Space Race is a 3D race game with difference: Imagine Road Rash or Super Monaco Grand Prix; now imagine that same kind of intense action in outer space, with you at the helm of a futuristic space-racing ship. That's Space Race.

2.0 Why this is an ORIGIN product:

This simple project fits in well with our current line-up (we are sort of known for first-person space games...), while putting a new spin on the idea.

Licensing opportunities abound: The drivers are potentially licensable characters. The ships offer the possibility of model kits. A PC version, based on Wing 3 technology, would be eminently do-able (and modem/network play would be a terrific addition to a PC version.) No one's done anything like this (though the upcoming Cyberace for the PC comes closest and looks like it could be a hit...).

3.0 Product Overview:

In the far future, mankind and the myriad alien races he's encountered have established a championship racing series that pits the best of each world against each other. It's Formula I racing as it could be in the year 2500 A.D.

The ships are the fastest, most maneuverable spacecraft imaginable. And, of course, you can customize your vehicle to suit your driving style or to meet the demands of each course.

Each course is unique and offers its own 3D challenges. Some "tracks" have road surfaces while others are wide open, with no vertical and/or horizontal constraints -- as long as you touch or pass through the appropriate points, you can go anywhere you want along the way. Others are tightly enclosed, twisting, snake-like tunnels with "walls" made of energy fields -- touch the walls and take terrific damage. Some are demo derbies requiring combat while others ban any contact between vehicles.

Win a race and collect points toward the season championship. Win and collect the purse which allows you to upgrade your car.

4.0 Technical Overview:

Sega Genesis cart or CD

A 3DO version would probably work really well. An IBM PC version is possible, and would require a 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick, keyboard.

5.0 Audience:

A broad base of Genesis owners who enjoy outer space action and racing games. We should appeal to both groups (if there's any difference between them).

6.0 Deal:

\$200,000 Budget (higher for CD/PC/3DO versions)
Planned ship in Q3.

7.0 Risks:

Low to medium. Technologically, I don't think there's anything challenging in here and the design would be a piece of cake, one of the simplest we've ever done.

8.0 Status:

Looking for concept approval so we can Go For Script.

Citadel

Sega Genesis

WHY ORIGIN?

1.0 High Concept:

A Sega cart version of the PC game we're releasing in the third quarter of FY '94.

2.0 Why this is an ORIGIN product:

No one else is going to do it...

3.0 Product Overview:

The game, as currently envisioned is ideal for cart play and, if we can pull it off, should be one of the first first-person walking around cart games available.

4.0 Technical Overview:

Sega Genesis

5.0 Audience:

Fans of action games on the Sega who are looking for the first of a whole new kind of game.

6.0 Deal:

\$200,000 Budget.

Planned ship in Q2 (September '94).

7.0 Risks:

Medium to high. There's the risk that we can't do anything remotely like a first-person walking around game on the Genesis. (LookingGlass is looking into this now.) There's also the fact that LookingGlass doesn't have the personnel to start this any time soon. We could take it somewhere else, but that involves using a development house with whom we have no track record (which opens us up to a whole new set of risks).

8.0 Status:

Looking for concept approval so we can Go For Script.

Sci-Fi

IBM PC

WHY ORIGIN?

1.0 High Concept:

An Ultima 8 technology game with even less emphasis on roleplaying and more emphasis on arcade style, puzzle-solving action.

2.0 Why this is an ORIGIN product:

Assuming we think U8 is a viable project for any reason other than the trademark, this should be a sure thing. It's got the same kind of graphic and gameplay appeal as U8 in a proven genre -- no funky SF or pulp adventure this time, just good, old fashioned science fiction...

3.0 Product Overview:

Imagine Prince of Persia or DGeneration on a space station and on the surface of another planet. There's no design here yet (obviously), but reusing the Ultima technology (without the Ultima trademark or any connection with the Ultima universe or storyline) in a science fiction setting seems like a natural.

4.0 Technical Overview:

IBM PC 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick and keyboard supported.

5.0 Audience:

The traditional ORIGIN audience expanded to reach fans of more action oriented games like Prince of Persia 1 and 2.

6.0 Deal:

\$250,000-350,000 Budget (depending upon size and scope).

Planned ship in Q2 (depending upon resources and state of U8 code).

7.0 Risks:

Medium to high. It'd be a tight timeline. No experienced resources would likely be available. The U8 code isn't finished (and there's no telling when it would be). The project is potentially a simple one, but a lot of unknowns and a necessarily short timeline increase the risk. From a marketing standpoint, you have to wonder whether the failure of the Worlds of Ultima line is cause for concern here...

8.0 Status:

Looking for concept approval so we can Go For Script.

Tales of the Arabian Nights

IBM PC

WHY ORIGIN?

1.0 High Concept:

Turn on your computer, step onto your flying carpet, rub your magic lamp and enter the wondrous lands of Aladdin, Ali Baba and Sinbad. In this electronic storybook game, you become the hero of a fantastic adventure, creating your own personal tale of magic and destiny.

2.0 Why this is an ORIGIN product:

We're looking for Christmas releases. This is a Christmas release from an out-of-house developer. It won't send us to the poorhouse even if it doesn't set the world on fire.

Aside from that, this is NOT a typical ORIGIN product. It's not action-oriented. It's not real-time. There isn't any animation to speak of. It's a text-based game with pretty pictures. This gives it something of an Edutainment feel, emphasizing reading skills as well as the geography and mysteries of the Middle East.

3.0 Product Overview:

A unique story engine generates fresh stories each time you play and places you firmly in control of the action. Tales of the Arabian Nights is not an arcade game with animated characters but a computer storybook which combines beautiful illustrations with interactive drama, strategy and story-telling.

There are fifteen quests, each replayable many times. A custom quest system allows players to create their own goals and stories. At the end of a quest, the player has the option of saving his or her story to disk or printing it out.

4.0 Technical Overview:

IBM PC 386, 320 x 200 VGA.

5.0 Audience:

Mostly kids, I think, likely kids who've never heard of Ultima or Wing Commander. In addition, this should have strong appeal for parents whose kids are gaga over the Aladdin videocassette scheduled for release this fall.

6.0 Deal:

Out of house developer looking for \$75,000-100,000 to complete development.

Scheduled release: Q4 '94

7.0 Risks:

Low -- The game is nearly finished already. Still, development risks begin with a developer with whom we've never worked. They have yet to release their first disk-based product. (All previous efforts have been for Prodigy or in print media.) The project seems somewhat understaffed, with just two programmers and a half-time producer.

8.0 Status:

Pre-Alpha version in-hand with final graphics, but lacking key gameplay features. A more complete version, what Crossover Technologies is calling "Alpha," will be available by the end of next week (June 25, 1993).

Looking for any company enthusiasm for the project so I can finalize negotiations and fund the final stages of development or tell the developer we're not interested.

Off-Road

IBM PC

WHY ORIGIN?

1.0 High Concept:

A Strike Commander technology game of high-speed, off-road driving, probably involving guns of some kind...

2.0 Why this is an ORIGIN product:

It's yet another way to make use of the Strike technology without overloading the market.

3.0 Product Overview:

I see two possible approaches with a third variant that would work with either: First, we could set it in the SC universe and place heavy emphasis on military action; second, we could make it "historical" and recreate some of the great off-road races in history; finally, we could allow the player to generate new off-road terrain and go exploring in a world of his/her own creation.

Scenario 1: Set it in the *Strike Commander* universe. We create an elite team of ground forces similar to the air unit in *Strike Commander*. This team uses Hummers and heavily armed dune buggies (which really exist) to strike deep in the heart of enemy territory, going places planes just can't reach.

As in *Strike*, the vehicles can be selected and equipped appropriately for the mission the player undertakes. For one, you might need a high speed, high maneuverability, lightly armed and armored vehicle. For another, you might need to haul a troop carrier out of a Latin American swamp -- for that, only a Hummvee will do.

The story details, missions and equipment for this scenario would be a breeze to create and the project would nicely complement *Strike Commander*, extending the line in an effective manner.

Scenario 2: Take a real-world, historical approach. From the earliest days of the automobile to the present day, men have been testing their own limits and those of their machines.

We could recreate the earliest round-the-world jaunts of the 'teens and 1920's (the Daring Young Men in their Jaunty Jalopies/Great Race scenario).

We could allow the player to drive some of Europe's finest racing machines against America's hot rods in the Carrera Panamerica of the 1950's-- a race from one end of South America to the other along the treacherous Panamerican highway.

We could allow the player to take part in today's Paris-Dakar Rally, ranging from the roads of Europe through the deserts and jungles of Africa. Or race in the Baja 1000, a grueling desert test of man and machine.

Finally, we could look to the future, to a time when Death Race 2000 is a reality. Other cars are targets and pedestrians are obstacles to be mowed down on the road to victory.

This project COULD be done out-of-house with LookingGlass, depending upon how our on-going relationship with them shakes out.

4.0 Technical Overview:

IBM PC 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick and keyboard supported.

5.0 Audience:

Sim fans. Action/arcade fans. Traditional Commander/Strike cinematics fans.

6.0 Deal:

\$400,000 Budget.

Planned ship in Q2 (September '94).

7.0 Risks:

Medium.

Technically, most of the risks will be taken care of by the Darklight project. I'd probably leach off of them, rather than the original Strike code.

Conceptually, the risks are somewhat higher -- Chris (and others) have objected to a driving game because everyone has driven a car and we can't recreate the experience. It's more exciting to get into your car and drive than it is to control a computer-simulated car. I don't entirely agree with the objection (having had a lot of fun playing some of the driving simulations already on the market), but I see the point. However, this objection goes away, I think, if we move the cars off-road. I don't know many people who've bounced a dune buggy over sand dunes or driven a Hummer through the jungles of Latin America.

8.0 Status:

Looking for concept approval so we can Go For Script.

Carl's Crazy Carnival

Sega Genesis

WHY ORIGIN?

1.0 High Concept:

Defeat the evil clowns who've kidnapped Carl the carnival boss.

2.0 Why this is an ORIGIN product:

It will allow us to reach a new, much larger audience than usual -- the vast legions of kids in the 7-12 age group who live for Super Mario Brothers and Sonic the Hedgehog. It should appeal to boys and girls equally. It's an original property which gives us the opportunity to create licensable characters.

3.0 Product Overview:

As conceived by artist, Bill Narum, this is a game made up of several smaller games that, together, allow the player to free "Carny" Carl, owner of Carl's Carnival. He's been captured by a cartel of crazy clown who have conspired to convert Carl's carnival into complete chaos. You must conquer the four convoluted amusement rides and four confused fun houses to gain access to the cosmic comet roller coaster at the end of you which you will set Carl free and rid the carnival of the clown's corruption.

With only a water pistol you must face the crazy clowns (who are armed with squirting flowers, party whistles, whiffle balls, popcorn balls, ice cream balls, cotton candy and exploding cigars. However, through information acquired from the fortune teller and the side show freaks (bearded woman, tattooed man, sword swallower, etc.) you can procure tickets redeemable at the concession stands for food (energy) or at the gift shop (larger weapons like super soakers, water balloons, confetti eggs and silly string). You may also try your hand at the arcade shooting gallery, dart toss, shell shuffle, etc. where you can win prizes like stuffed animals also redeemable for weapons or food.

In the center of the carnival is the Ferris wheel where you can ride to the top and see an overhead map of the entire carnival, providing hints about the location of power-ups and specials and information as to where to go next.

Although this is basically a one-player game, it is savable under multiple names and there is an option for two players to compete on the amusement rides (boat race, merry-go-round, flight ride and bumper cars).

The player never dies but must begin again from the Ferris wheel or from progress points already passed.

The clowns are either removed (in a cloud of grease paint) or turn into happy faces. Alternately, the clowns may be customers or employees who need to be freed from a spell that transformed them into evil clowns.

Carl is the friendly, sane adult in the story. Clowns are deranged adults who need to be restored to normal. The player has a choice of being a male or a female kid who has to save the day.

The various locations include:

Ticket Booth

Side Show (Bearded woman, sword-swallower, tattooed man, fat woman, thin man, tall-short men)

Concession Stands (Hot dogs and drinks, super soakers, water balloons, silly string, confetti eggs)

Arcade (Shooting Gallery, Dart Toss, Shell Shuffle, Ring Toss, Ball Toss, Bell Ringer, Card Draw)

Ferris Wheel (overview map) -- overhead perspective

Amusement rides (Boat Race, Merry-Go-Round, Airplane Ride, Bumper Cars) -- player's eye view

Funhouses (Fun House, House of Mirrors, Tunnel of Love, Spook House) -- side-scrolling platforms

Roller Coaster (missing sections, leap from one part to the next by reaching proper speed, etc.) -- High speed, side-scrolling view.

After beating the roller coaster, the player can free Carl, probably by beating the big boss clown. This gives the player a "lifetime Pass" to the carnival (which, in game terms, means he/she can move on to the next difficulty level -- there are three difficulty levels in all).

When you free Carl, the carnival lights back up, the music starts again (sounding normal rather than twisted as it did when the clowns were in charge), normal rides start moving again, people laughing and milling, etc.).

4.0 Technical Overview:

Sega Genesis

5.0 Audience:

Fans of action games on the Sega.

6.0 Deal:

\$200,000 Budget.

Planned ship in Q2 (September '94).

7.0 Risks:

Low, especially if some experienced resources are assigned. There's no ground-breaking technology here, just solid game play and terrific animation -- we can do those...

8.0 Status:

Looking for concept approval so we can Go For Script.

GLADIATOR 3000

By Brian Adams

IBM PC WHY ORIGIN?

1.0 High Concept:

The best 3D man-to-man combat simulator ever done on a PC platform.

2.0 Why is this an Origin product.

- High sales potential.
- At time of release, the closest competing software will be three or more years old. Origin will release a state-of-the-art game with virtually no competition.
- The game could be done with a subset of the Bounty Hunter technology or by licensing the Citadel technology from LookingGlass.

3.0 Product Overview:

Xak wiped the sweat off of his palms. He was nervous and he didn't like the fact that the Battlemaster knew it. He could hear the roar of the crowd above him. The walls of the cell would shake when the crowd really got excited. The crowd really loved the death blow. The Battlemaster nodded his bronzed bald head. It was time to go. The arena, and the crowd, were waiting...

In the farthest reaches of the galaxy there exists a very inhospitable planet. The atmosphere is composed mainly of carbon dioxide and sulfur and the surface temperature is so hot it would incinerate an unprotected human in seconds. The only known complex on the planet exists for one purpose: gladiatorial combat!

Xak selected the H'Rachi Scimitar as his primary weapon and the Pashdur Electronet as his secondary weapon. Fighting with these weapons wasn't considered very smart because they were difficult to use in coordination. He hoped his opponent wasn't aware of the fact that he was ambidextrous...

In Gladiator 3000, the player assumes the role of a warrior that has been enslaved by insidious aliens. The only way to win your freedom is to fight -- and win -- against the best gladiators in the galaxy! The player will also be pitted against animals, robots, and alien monsters.

Xak dove forward, past the gigantic, lumbering Tkaran, and rolled to his feet. Too late! The Tkaran was a lot faster than she looked. The alien kicked Xak in the chest and sent him flying backwards about four meters. The crowd erupted with a deafening roar. The pain in his chest exploded. Xak clenched his teeth and grimaced. It would take more than a few broken ribs to stop him.

A unique point allocation system allows the player to design their own warriors. Or, if the player prefers, he or she can pick a pregenerated warrior, or even let the computer generate a character randomly. Players will be able to pick from over a dozen alien races -- each with their own unique strengths and weaknesses. In Gladiator, the player isn't limited to just playing a human warrior!

Once the player has his warrior ready, all he has to do is pick his weapons and step into the arena... In the arena, the warrior will initially fight relatively easy opponents. As he wins each contest he gains experience and goes on to fight tougher opponents. Surviving the arena won't be easy. The player will need more than skill with weapons to survive, he'll need to use tactics as well.

It took time, but Xak had managed to elude the Tkaran. The arena was full of columns and Xak used them to his advantage. He had managed to climb on top of a short column and jump to higher columns. As if on cue, the Tkaran was shambling right below him. Xak jumped off of the pillar with all of his might and dove straight for the surprised Tkaran...

The centerpiece of the game is the arena, and the combat that takes place within the arena. The arena is almost infinitely variable! Water, fire, ice, pits, mazes, and anything else that can be thought of, can be included within the arena. In Gladiator, the player will have to take into account -- and take advantage of -- the ever changing landscape of the arena.

Xak hit the alien hard. Both warriors fell to the ground. The noise from the crowd increased to a roar; the cat and mouse game was over and the crowd wanted to see blood. The pain in his chest flared and Xak almost blacked out. Looking up he saw the Tkaran laying two meters away. Xak had thrust his scimitar through the alien's chitinous armor and deep into the shoulder of the still living Tkaran.

Features:

- Bitmapped images over rendered 3D skeletons
- Character design system allows player to make the warrior of his dreams
- Numerous combat maneuvers to satisfy even the most demanding player
- Dozens of aliens, animals, and monsters to fight
- Extremities that can be lopped off
- Dozens of weapons, from the primitive to the most advanced in the galaxy
- Variable arena environment
- Head to Head combat via network
- Three levels of difficulty: easy, standard, and hard
- Capture battles with camera replay

Xak limped over to the spot where the Tkaran had dropped her Alarri Pike. Xak took the pike and slowly walked back to stand over the prostrate Tkaran who was vainly attempting to move. Xak looked to the High One's box. Thumb's down. Xak sighed. He never liked to kill a defenseless opponent. But rules were rules. As the noise from the crowd reached its crescendo, Xak plunged the head of the pike deep into the Tkaran's body.

4.0 Technical Overview

IBM PC 386/486 4 Mcgs Ram, 320*200 VGA with full sound board support.
Mouse, joystick, and keyboard supported.

5.0 Audience:

3D action simulation fans. Gamers who loved 4D Boxing and Wolfenstein 3D.

6.0 Deal:

\$500,000 (+ or -, depending upon availability of existing engine). In any event, a high B or a low A product.

7.0 Risks:

The combat in Gladiator is based upon articulated 3D figure technology. We can minimize risk by utilizing some of the technology that Origin has produced, or is in the process of developing. The modified EOR system and other technology that is being developed for IM#1 comes to mind. As does the corridor rendering technology being developed for Bounty Hunter. The risks are greater if we can't easily incorporate these technologies into the engine for Gladiator.

8.0 Status

Awaiting concept approval so we can begin game design and go for script

Death & Destruction

The Mad Scientist Simulator

Sega cart

WHY ORIGIN?

1.0 High Concept:

Imagine a funny, cartoon-like game that combines the best of Lemmings and Sim City then gives the whole thing a decidedly nasty twist. You're a mad scientist who builds Rube Goldberg-like devices and enlists the aid of monsters to destroy the pesky good guys who want to stop you from exploring things man was not meant to know. It's a Constructive Game of Destruction.

2.0 Why this is an ORIGIN product:

ORIGIN needs to enter new markets. This is a vehicle to do just that, appealing to an entirely different audience than our current games.

3.0 Product Overview:

Take the part of a mad scientist who wants nothing more than to be left alone so he can explore things man was not meant to know. Build your castle. Then add death traps that allow you to stop the good guys before they put an end to your experiments. Watch the pitiful forces of good try to penetrate the defenses. Their failures are shown in graphic, but humorous, detail (sort of like the death of the Lemmings in Lemmings). Death must be so over the top it's hilarious, like a Roadrunner cartoon.

Play two ways -- solve puzzles or go on a killing rampage. Take the former approach and you've got something along the lines of The Incredible Machine with an appealing storyline. Take the simple rampage route and the game will feel like the old arcade game, Robotron. Either approach will work.

The Castle: First, you build your castle. (In the introductory game, we'll provide some basic designs and let the player modify them...) Do you build an underground dungeon? Do you put a huge lightning rod on top? Do you build on the site of an ancient Indian burial ground?

The Death Traps: Then, add traps designed to catch potential experimental subjects or kill intruders (the pesky good guys who always seem to be lurking about). Good Guys operate according to some fairly sophisticated rules which player can learn: Boy and Girl meet and they'll always go off alone together. The Scientist will always stop to inspect a machine he's never seen before. Knowing this, players can concoct funneling situations that lead to death traps.

The traps are constructed at the player's whim. Lots of Rube Goldberg devices, made up of individual pieces, each of which has predefined qualities. Once you know the qualities, you can build anything -- this makes multiple solutions to puzzles possible. You can build one big, elaborate trap to kill lots of good guys or you can build lots of little ones to off a few at a time. Include lots of simple situations (rope bridges where you can cut through support ropes and watch good guy sway and wobble until rope snaps and he plummets, cartoon-like.)

Assistants: You can operate alone or create/enlist monstrous assistants. If you go the latter route, the assistants assist intelligently. What kind of followers do you want to attract? Are you creating a diabolical religion so you can call a Cthulhoid beast into our dimension? Are you a mad scientist who requires strong-armed thugs who can dig up corpses so you can sew them together and build a new man? Different levels require different approaches. At the end of each level, you get a code so you don't have to replay earlier ones.

Levels: Lots of Lemmings-like levels are playable separately, but add up to a big, continuing story. Everything you need to solve a level is right there when you appear. It may be hidden or in need of assembly, but all components of machines, etc. are there. Trick is figuring out what to do with everything. a. Transylvania Station: The first level involves running off the inhabitants of a middle-European town and razing the town so you can build your castle. Next you build the castle while

staving off the attacks of the surviving locals. Then you acquire the body parts to build your monsters. Next, acquire equipment. Next send the monster to do something, etc.

b. The Chopping Mall: A killer loose in a mall has to use materials in stores and restaurants to stop police, increase body count.

c. Toe Tags over Texas: Welcome to the Amusement Park from hell. Construct the rides that'll have everyone screaming -- the Roller Toaster (an electrifying thrill ride), the Splatterhorn, the Parachute Plummert, the Chute the Shoots, the Runaway Railway, the Bumperless Cars, etc. Enlist killer clowns and sideshow attractions to do battle for you.

d. Aaaaaa, Robot: You've survived for hundreds of years, but now the locals have gotten wise. Instead of coming after you themselves, they're sending robotic slaves. You have to infiltrate the robot factory and turn their creations against them. What wild and wacky things can you build from the miscellaneous robot parts scattered around?

Licensable Characters: Our cartoon-like characters will be cute (but not too cute in the case of the bad guys). The good guys will be WAY too cute. People will WANT to kill them. Some possible characters include The Evil Dr. Spector (lab coat, waxed/curled mustache), Boyden (Frankenstein monster from SI), Vase! (Hunchback from SI), etc.

In addition to all the evil-nastiness above, we'll allow the player to choose whether he or she wants to be the bad guy. If not, playing the good guys out to STOP the bad guys will be an option. Finally, we'll allow head-to-head play, where one player is trying to stop the other in real time!

4.0 Technical Overview:
 Sega Genesis, possibly CD, if ORIGIN wants to go that route.

5.0 Audience:
 Kids who'll get off on the perceived nastiness of the game (more imagined than actual) and who want to go on a killing rampage unmatched since the days of Robotron. Adults who enjoy the intellectual challenge of building Rube Goldberg devices.

6.0 Deal:
 \$300,000 Budget.
 Planned ship in Q3 (October '94).

7.0 Risks:
 Medium to High. No team. No experience with this sort of game. I've never produced a cart. Everyone who's looked at this proposal thinks it's cool but VERY ambitious. That means risk...

8.0 Status:
 Looking for concept approval so we can Go For Script.

Trouble shooter

IBM PC

WHY ORIGIN?

1.0 High Concept:

It's Underworld-style, first-person action. But this is no fantasy. It's today. The real world. No monsters. No magic. All action.

Everyone knows the movies: Die Hard, Passenger 57, The Last Action Hero, Under Siege, Dirty Harry...

Everyone knows the stars: Arnold Schwarzenegger, Steven Seagal, Bruce Willis, Wesley Snipes, Clint Eastwood...

Everyone knows the weapons: .44 Magnum, Ingram Mac-10, Arctichsson assault shotgun, Browning High-Power, mini-Uzi...

Everyone knows the situations: It's you against the world, you against terrorists, psychos, the dregs of society. They're armed with high tech weapons and they've taken hostages.

You know what to do....

The question is, are you good enough?

2.0 Why this is an ORIGIN product:

It's Hollywood-inspired, big-budget, non-stop action. It's significant new technology. It's a logical extension of our existing first-person line -- we have fantasy covered with Underworld, we WILL have science fiction covered with Bounty Hunter, we have the real world covered with... well, we don't. Trouble shooter is bigger than life, but it's clearly rooted in the real world. I can't believe no one's done this before -- we have to jump on it before someone else does!

3.0 Product Overview:

You're an ex-cop turned "security specialist." That just means you get all the dirty jobs no one else has the guts to do. When the government or the police or business can't handle a problem, they call on you. Bomb threats? You get to check 'em out. Hijackers threaten to take over a plane? You end up on board. Some radical group takes a millionaire's daughter hostage? You get the call to go in and get her out. You scope out the situation, checking maps and photos, walking around the site, probing for the best way in, the way that will put the fewest innocent people at risk. You try to talk a madman into surrendering before he blows himself and his hostages to kingdom come. You crawl through air ducts and sewers hoping you don't attract the attention of the bad guys with all the guns. You shoot it out with terrorists wielding enough firepower to take on a third world army.

Trouble shooter is a mission-oriented action simulation with no huge plot -- just get in and get out of each mission. Maybe 10-30 minutes of action per scenario. None of this 100 hours to finish the game and get your reward stuff. Like a flight sim, but it's just you, on the ground, with a gun.

I originally envisioned this as all new technology, but I could probably leech off of Bounty Hunter, once that project gets going. In game play, I see it being like Underworld in the richness of its world simulation, but like Wolfenstein in its emphasis on action over roleplaying and inventory manipulation. Ideally, I'd like to incorporate a head-to-head modem/network option, allowing one player to be the bad guy and the other to be the trouble shooter.

4.0 Technical Overview:

IBM PC 486, 4 Megs RAM, 320 x 200 VGA, full sound board support. Mouse, joystick and keyboard supported.

5.0 Audience:

Traditional ORIGIN buyers. I also hope the basis in reality and the short duration mission structure make Troubleshooter appeal to overworked older folks (the ones who have the money to buy machines capable of playing our games...) who just want to work off some frustration and then get back to their real lives.

6.0 Deal:

\$500,000 Budget.

Planned ship in Q4 (March '95).

7.0 Risks:

High. There are all sorts of technological unknowns, things I want to do that haven't been done before. All in all, this is probably the toughest project on my wish list, but it might be the most satisfying... We might be able to minimize the risk by leaching off of Bounty Hunter.

8.0 Status:

Looking for concept approval so we can Go For Script.

Stalker - Can we do this list ?

A. Install to user's machine

1. Insert a CD or a series of floppy disks into the appropriate drive.
2. Start an install program via DOS command line or Windows Run command.
3. The install program auto detects the machine configuration.
4. The install warns the user if hardware is unworkable, or asks autoconfig or userconfig.
5. The install displays text (& pictures ?) while copying files.

I. First option screen

1. New game (character, style of play, see intro.)
2. Load game (file list)
3. Save game (enter name)
4. Exit game

II. Intro cinematics

1. Play animation (.fl* or game engine) plus music and sound effects.
2. Preload some of midgame.

III. Getting acclimated

1. Your Quarters

- A. Start out in private quarters
- B. Locate terminal, transporter, weapons cache and other gear.
- C. Find message warning of impending qualification match.
- D. Find stun baton and put it in inventory.
- E. Transport out, to training arena.

2. The first arena

- A. Train at the Do Jo, or
- B. Accept a non-lethal match to qualify/get ID
- C. Win match to transport back

IV. The first midgame

1. Get a message from the mob (a little gift)
2. Find a Tanto and a stimulant and add them to inventory
3. Trainer transports into room
4. Arrange for match via terminal
5. Prepare for match (get armor)
6. Teleport out to match arena

V. The first Match

1. Start in a staging area
2. Be advised of the rules
3. Enter arena 01
4. Race toward a pistol in a glass box mounted to the wall.
5. Choose one of two buttons to open the box (1=open, 2=sets off concussion charge)
6. Get the pistol and defeat the opponent to transport out.

VI. The second midgame

1. Take messages - congrats from owner, mob; offers to fight
2. Trainer arrives with radar visor (proximity only) and katana.
3. Get info about matches and choose next bout.
4. Prepare to fight, place bets.
5. Transport to next arena.

VII. The second match

1. Start in staging area
2. Be advised of the rules
3. Enter the arena in a hanging gondola with the slow charge pistol
4. Steer the gondola with a joystick to find the adversary.
5. Find the opponent parked high above a pit full of pikes.
6. Position the gondola for a clear shot at the enemy.
7. Recoil causes the gondola to sway.
8. Win the match to transport out.

VIII. The third mid game

1. Transport into the room
2. A mobster and a girl are already there.
3. He offers you a stimulant and a special IR weapon sight.
4. He transports out.
5. The trainer arrives.
6. The press calls for a sound bite.
7. The trainer buys a racegun for the next match with winnings.
8. Accept a match, place bets
9. Transport out

IX. The third match

1. Enter staging area and get rules
2. Enter the arena for Save Our Leader.
3. Escort the hostage through three interconnected stairways.
4. Avoid or disable the assassins along the way.
5. Deliver the hostage to the escape hatch to win and transport out.

X. The forth midgame

1. Get messages - owners happy, offer of sponsorship, bets pay off
2. Trainer does not show up.
3. Buy / sell weapons (sniping rifle), place bets, choose match.
4. Transport out.

XI. The forth match

1. Enter a staging area and get rules.
2. Enter arena at one of four towers overlooking a compound.
3. Shoot other sniper in towers.
4. Go down into the courtyard and get a gun and radar upgrade (full auto & 3D).
5. Avoid being shot by new tower sniper or upgrade guards.
6. Return to the tower and disable final sniper to win and transport out.

Stalker (PC CD)

What follows is one minute of game play as seen through the eyes of the player, Lex.

Round One...

"I could care less if you get your skull sprayed all over the deck, but I would lose seventy-five points, and they would probably make me clean up the mess. I'm trying a new strategy. It's one the networks won't like, but getting you to the safe zone is more important to me than my popularity among the broadcasters and ratings agents. Just stay here under..."

(In the distance the thunderous roar of a crowd is swelling louder and louder)

"It sounds like Invictors brain-dead fans are getting a little excited about something, and that's bad news for us"

(As you speak, the hostage looks balefully toward the ceiling, and then the alcove is filled with a blast of blinding light and searing heat. When your photoreceptors clear, you are surrounded by severed, twitching limbs. From overhead comes an amplified, diabolical laugh)

"Sorry Lex, but I only had one rocket, and that one was for your buddy! Looks like your death will be much, much slower!"

(Invictor is standing on the ceiling thirty meters up, suspended by his Magneth-boots, and waving a Razor Pistol down at you. The crowd is going wild)

(By reflex you leap forward into the hallway, placing a suspended catwalk between the spray of razor disks and yourself. Your motion detectors were trashed by the rocket explosion, so you are very suprised when one of Invictors rabid fans charges down the corridor toward you.)

"Freeze kid! Freeze or I'll do you the way your hero did that hostage!"

(Still he rushes headlong and throws himself into you. Perhaps it was the shock of seeing the Invictor tattoos all over his face, or the speed with which he produced a vibro-knife, but somehow he manages to send you sprawling backwards, from underneath the catwalk. As you fall your flailing hand grabs his sleeve for support, but instead of holding you up, he falls down on top of you. The kids body absorbs most of the impact as Invictor unloads his razor clip, trying to cut through your human shield.)

(When you roll the tattered corpse off of you, the Invictor is running as fast as his Magneth-boots will allow him to go back down the ceiling of the corridor, his ammo expended. You pick up the still humming vibro-knife, and retina displays offer instant range, tracking, and target information. The crowd goes deathly silent as you send the dagger on it's way...

•Gamelflow sketches for Stalker

General description

- The player begins the game as a slave with the lowest ranking, destined to fight in the Arena's. For further exposition see the Why Origin document.
- The Arena planet (base, space station, whatever) is strictly a slave community. The Organizers of the Arena fights control broadcasting etc. from a remote location.
- Somewhere in the recent past The Organizers eliminated the need for hands-on slave control. They changed the slaves status to one of indentured servitude by allowing the slaves to bet and make money on their own fights. The Organizers even offered the slaves their freedom for a price. Of course, the price for freedom is ridiculously high, but it is attainable enough to motivate each player in the Arena to become champion and buy his freedom.
- Once slaves were allowed to make their own money, rebellion was no longer a problem. The Organizers found morale and overall level of competition increased. Slaves would rather beat their comrades in competition, increasing their own wealth, than join them in any rebellious plots.
- The Goal: The slaves (or players) goal is to win as many fights as possible increasing their wealth and rank. Once a slave has climbed the ladder to number one and defeated the champion, he will have a chance to buy his freedom.

The community structure

- The community is comprised of thirty six fighters. Each fighter holds a position on 'The Grand Ladder'.
- The PC starts at the bottom of the ladder (#36).
 - Slave rights are not all equal. There are three main divisions in ladder with regards to betting privileges. As betting privileges increase, so does the opportunity to make money.

Levels/Terms

- Team - 4 fighters (consisting randomly of ranks #9 - 36).
- Team leader - leads one of seven teams (rank #2 - 8).

Champion - Rules the arena with full privileges.

Each ladder position has a minimum betting price associated with it.

The challenger must come up with enough money to challenge someone higher than him on the ladder.

The big breaks in magnitude come at the champion and team leader levels. For example. PC starts with \$X, Rank #36 under team leader #8.

Minimum bet	Rank
2000 x	1 -- Champion
700 x	2 -----
600 x	3
500 x	4
400 x	5 Team leaders

Characters 1 - 8 will have unique appearances and characteristics.

Art overview

Allow player to bet only on fights involving ranks lower than his.

Alternative

- be more generic.
- strongly develop top eight characters while having the bottom twenty eight fighters
- Creating customs adds to the illusion of the slave community. Also allows us to the PC to get rich by betting on the champion every time.
- developing these eight characters, especially the champion. Also, we don't want to remain fairly static (i.e. They win all the time) so we can concentrate on
- Prohibits betting on players #1 - 8 until PC has won the game. This allows #1 - 8
- Increased incentive to increase rank. Better rank = more chances to make money.
- betting on 18 fights - complex
- betting of 4 fights - easy
- beginning of the game.
- with. Player won't be overwhelmed by having to bet on 18 matches at the
- Allows us to slowly increase the number of interlace issues the player has to deal

The advantages to limiting betting

- his freedom (with the chance he will die in the process).
- they give him the incentive to stick around and make more money before he buys
- champion to buy his freedom. They want to keep him around to generate profit, so amount of dollars). The reasoning here is the Organizers do not want the
- potential by being able to bet on team leader matches (involving 200 to 700 x
- As Champion you can bet on every match. Realize the increased earning
- on any and every match involving a team member (ranks #9 - 36).
- can bet on will increase by four. Once you reach the level of rank #2, you can bet
- bet on four additional matches, but as you rise in rank the number of matches you
- you're involved). So if you make it to the rank team leader #8, you can still only
- leaders below you in rank, but not the matches of other team leaders (unless
- As a team leader you can bet on your team members and the team members of all
- additional fights to bet on).
- and your team leader (you have to bet on your own fight, so this gives you four
- As a team member you can bet on matches involving other members of your team

Betting privileges increase as follows

300 x	6	Player
200 x	7	
100 x	8	
25 x	9	
24 x	10	
23 x	11	
1	1	Team members
2 x	35	
1 x	36	