

Storyboard



25 HOURS
a game-intro animation



TAKE: Logo

#: 01

00:00:00:00 - 00:00:03:00

CUT: Fade out to black

NOTES: Colored Logo on black background.



TAKE: Intro text

#: 02

00:00:03:00 - 00:00:06:00

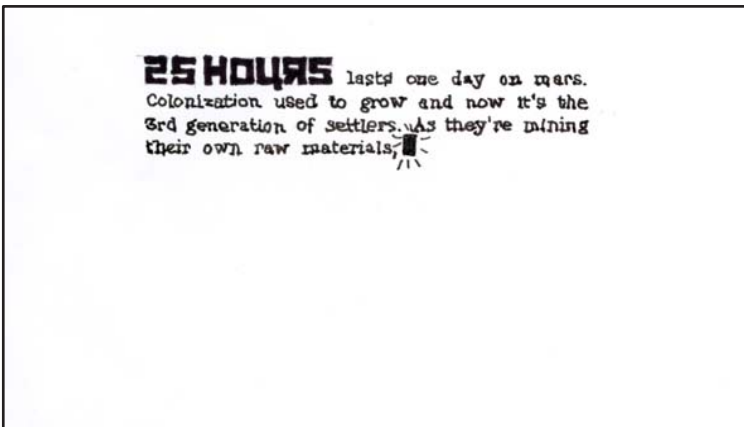
CUT: Fade in

NOTES: '25 hours'-logo moves to top left corner.

Text appears on screen like typed in on a computer's command line.

Blinking cursor.

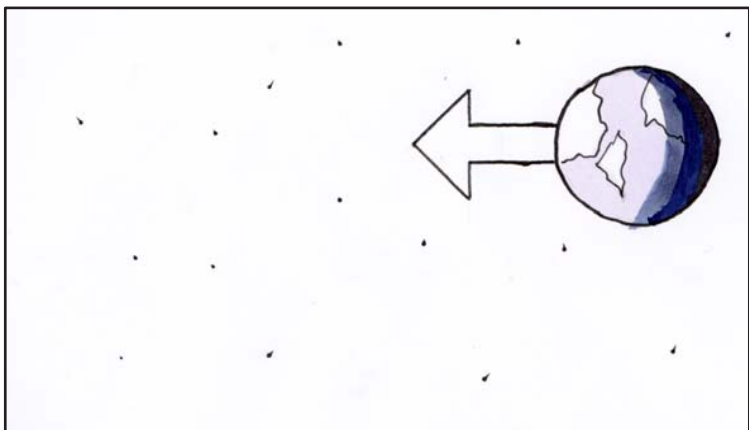
After lines reaching center of screen: on line-breaks lines move up one row.



TEXT:

00:00:06:00 - 00:00:31:00

[25 hours] lasts one day on mars. Colonization used to grow and now it's the 3rd generation of settlers. As they're mining their own raw materials, harvesting their own food and producing their own supply new immigrants from earth arrived all six or eight years, depending on mars' orbital position. Autonomous cities raised, having their own local governments and living by their own rules. Mars nowadays houses a total of approximately 40k people. Trading with earth doesn't base upon a financial basis, but on exchanging goods.



TAKE: Flight earth -> mars #: 03

LOCATION: Space

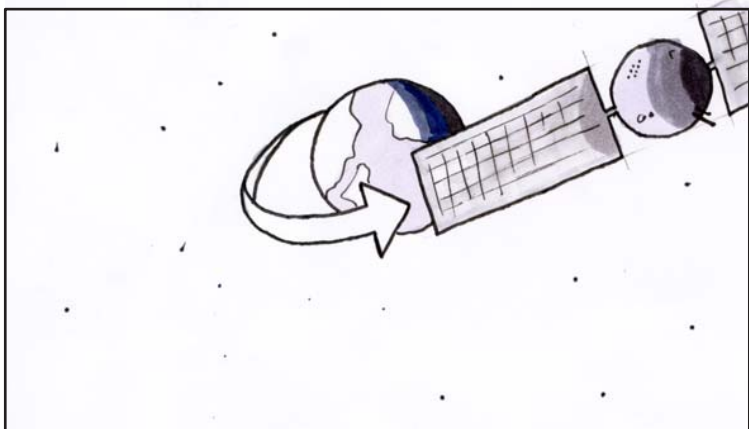
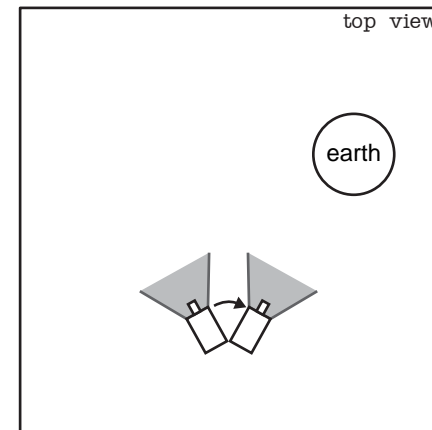
SOUND: Satellite flyby
"swoosh"

00:00:31:00 - 00:00:53:00

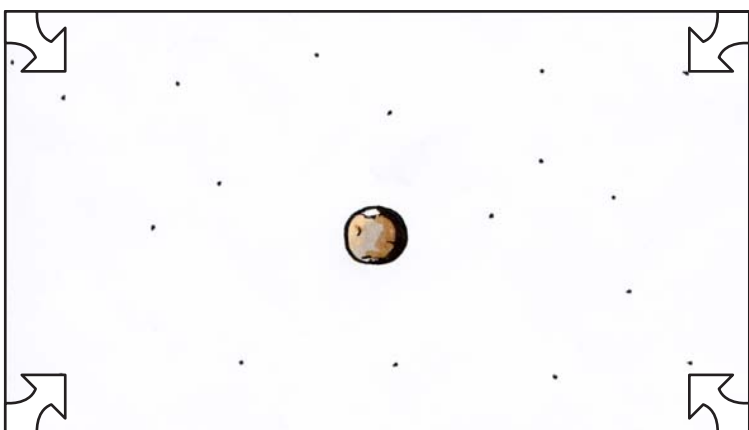
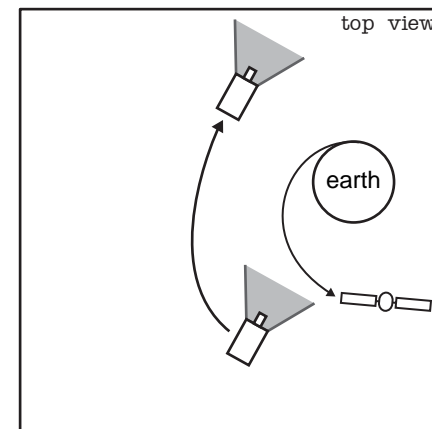
CAMERA: Pan onto earth

COLOR: Real colors

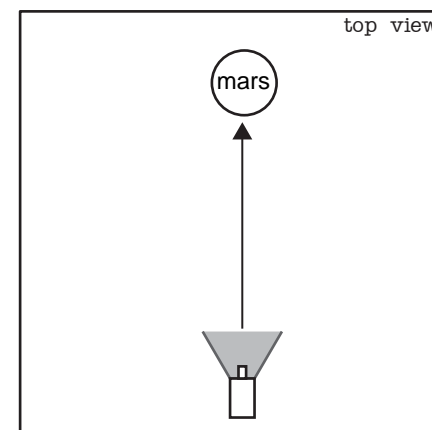
CUT: Cut in hard

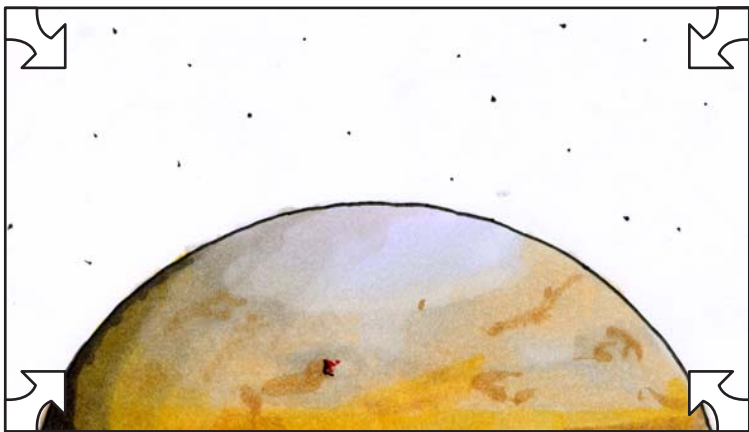


CAMERA: Dolly-shot passing earth into open space

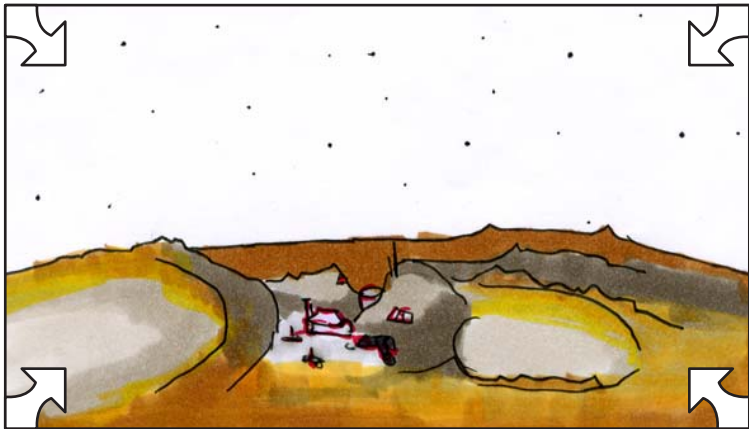
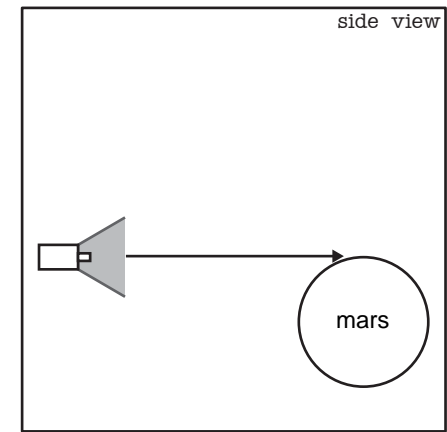


CAMERA: Tracking shot onto mars

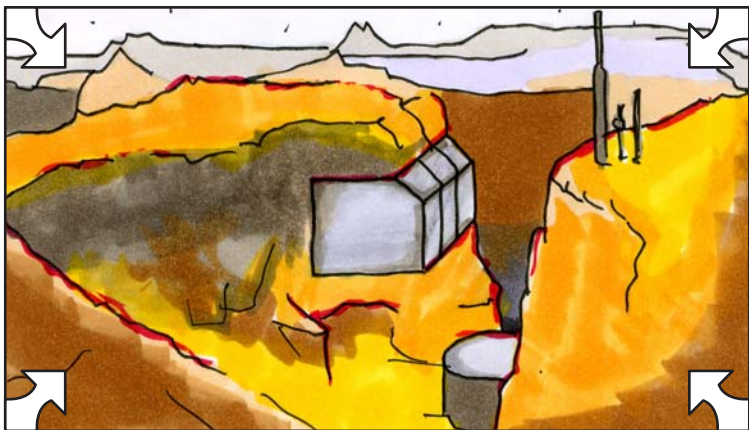




CAMERA: Tracking straight onto mars' surface



LOCATION: Mars surface **CAMERA:** Tracking onto martian settlement

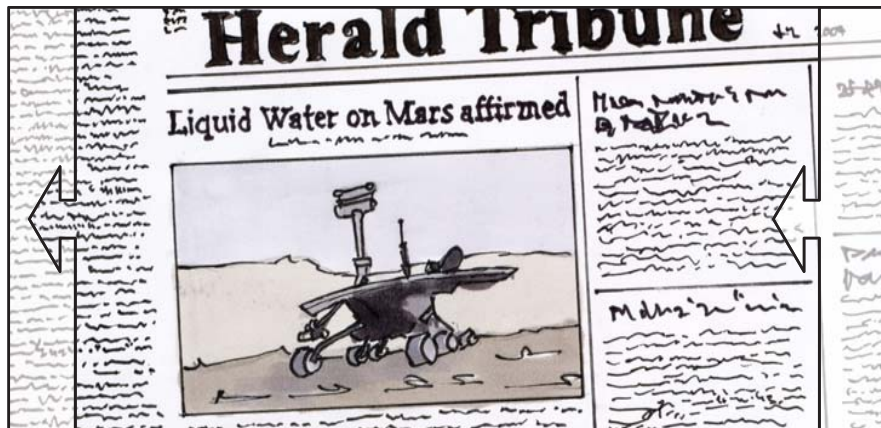
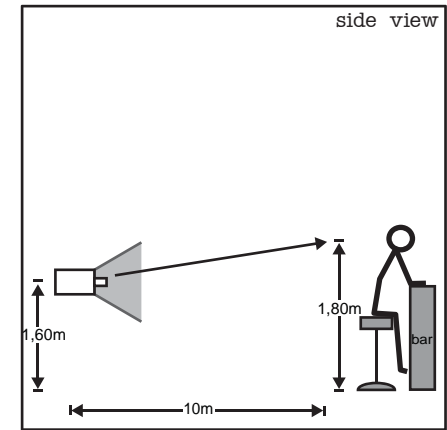
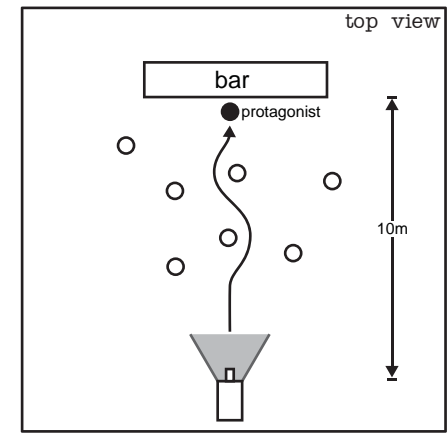


LOCATION: Mars settlement
SOUND: Gastronomical atmosphere, fading in when passing window
DIALOGUE: Off-voice:
#: 04
00:00:53:00 - 00:01:18:00
CAMERA: Tracking into window
COLOR: Martian red / sephia
LIGHT: Bright martian day outside
NOTES: Windows: tinted glass

I was standing at a bar on the red planet. The people around me were talking, gesticulating or laughing. What were they doing here? Why did they do it? The people's faces were betraying so much, so much about their states of emotion, their will to do things, or not to do it. But they testified so absolutely nothing about their motives. I asked myself what my face told, or better what it did not tell. I came here to be free and to leave all restricting tracks behind me.

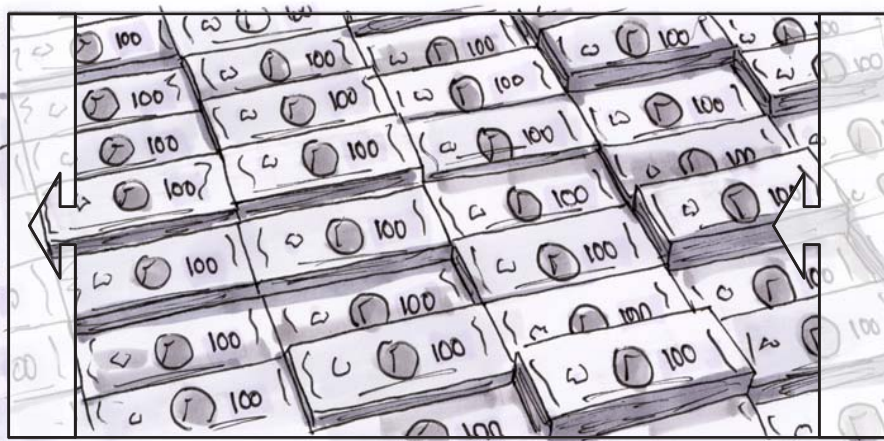


LOCATION: Martian bar
PLOT: Protagonist is sitting at bar
SOUND: Ambient mumble, glasses, steps
CAMERA: Tracking shot; pan through bar tracking bypassers
COLOR: Martian red, sephia
LIGHT: Dimly lit by tinted window



TAKE: Newspaper
PLOT: Flashback
SOUND: Silent; off-voice only, slow & low
#: 05
00:01:18:00 - 00:01:31:00
CAMERA: 90° tracking, slow movement
COLOR: Black / white
CUT: Cross-fade

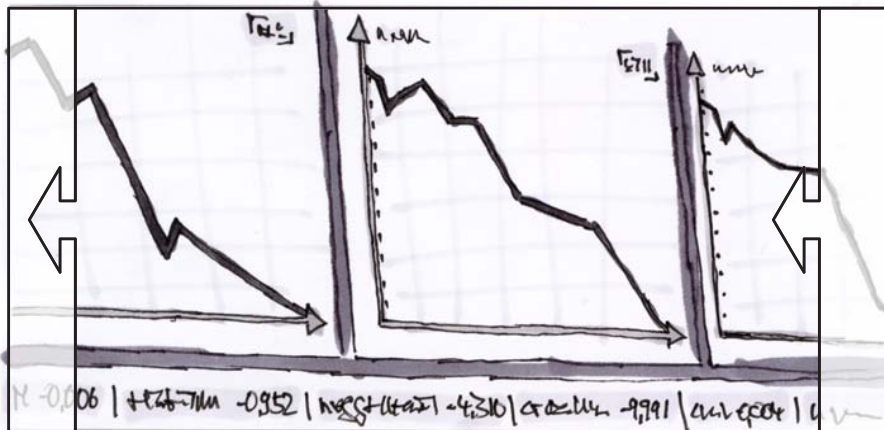
DIALOGUE: Off-voice:
 Mars was different. In the year 2006 first evidence for liquid water on mars was found. After that incident a couple of earth's governments pumped incredible amounts of money into the colonization. It was some sort of an arms race with weapons of mass-transactions.



TAKE: Dollar staples
PLOT: Flashback
SOUND: Silent; off-voice only, slow & low

#: 06
00:01:31:00 - 00:01:40:00
CAMERA: 90° tracking, slow movement
COLOR: Black / white
CUT: Slow cross-fade

DIALOGUE: Off-voice:
 Everyone tried to buy a slice of influence and power in the new world, just to be prepared when things on earth finally go to hell in a handbasket.



TAKE: Stock price
PLOT: Flashback
SOUND: Silent; off-voice only, slow & low

#: 07
00:01:40:00 - 00:01:45:00
CAMERA: -85° tracking, slow movement
COLOR: Black / white
CUT: Slow cross-fade

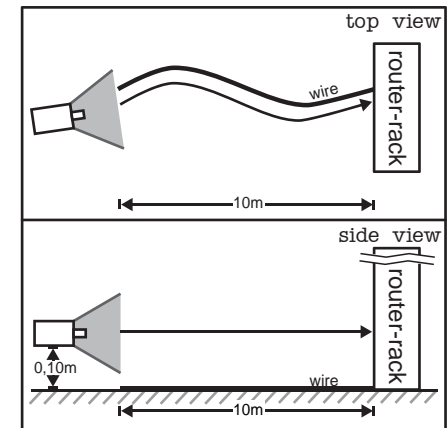
DIALOGUE: Off-voice:
 Back on earth national budgets where heavily stressed by the energy-wars.



TAKE: Router
PLOT: Flashback
SOUND: Silent; off-voice only, slow & low

#: 08
00:01:45:00 - 00:01:51:00
CAMERA: 3D tracking shot, worm's eye view
COLOR: Black / white
CUT: Slow cross-fade

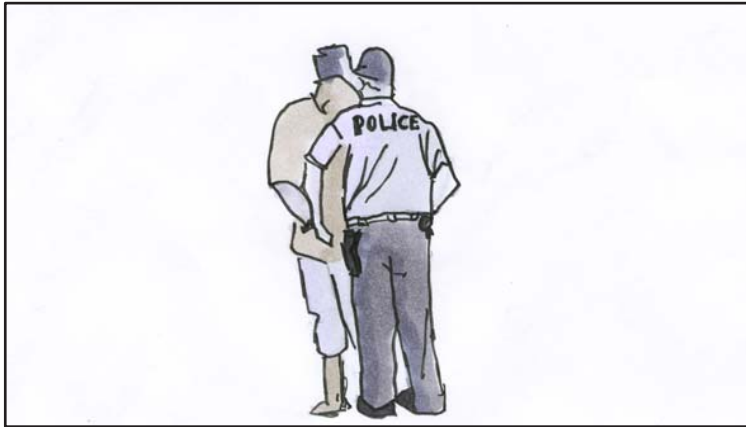
DIALOGUE: Off-voice:
 The info-wars carried out in the world wide web interfered global communication.





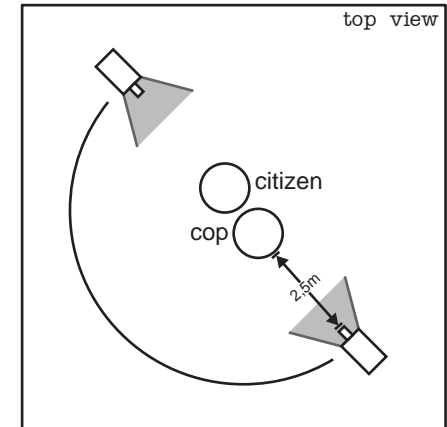
TAKE: Handshake #: 09
PLOT: Flashback 00:01:51:00 - 00:01:56:00
SOUND: Silent; off-voice only, slow & low
CAMERA: Still
COLOR: Black / White
CUT: Slow cross-fade

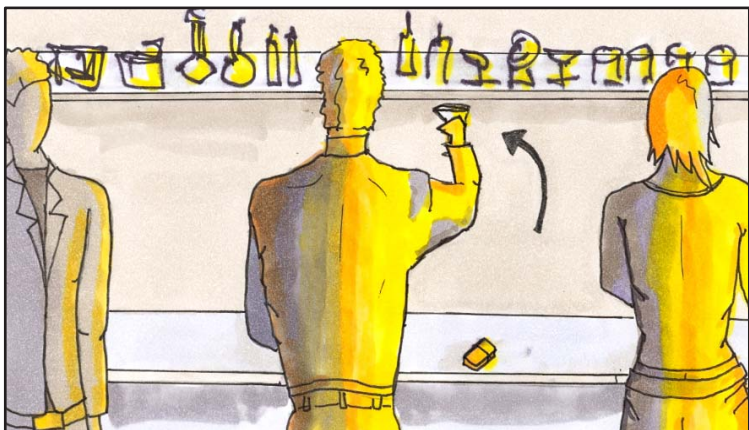
DIALOGUE: Off-voice:
Earth's big companies expanded their field of operations towards mars and made their own rules.



TAKE: Citizen arrested #: 10
PLOT: Flashback 00:01:56:00 - 00:02:07:00
LOCATION: pitch black enviromoment
CAMERA: Spinning around
SOUND: Silent; off-voice only, slow & low
CUT: Slow cross-fade
NOTES: Freeze frame

DIALOGUE: Off-voice:
One never knew what the next day would come up with. The most natural activity could suddenly be illegal. Anarchy was the most accurate description of the situation on Mars.





TAKE: Introducing Sue
LOCATION: Martian bar
SOUND: Gastronomical
atmosphere

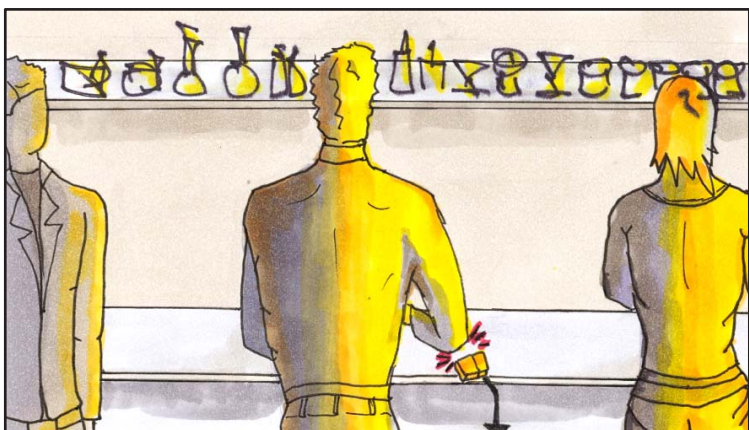
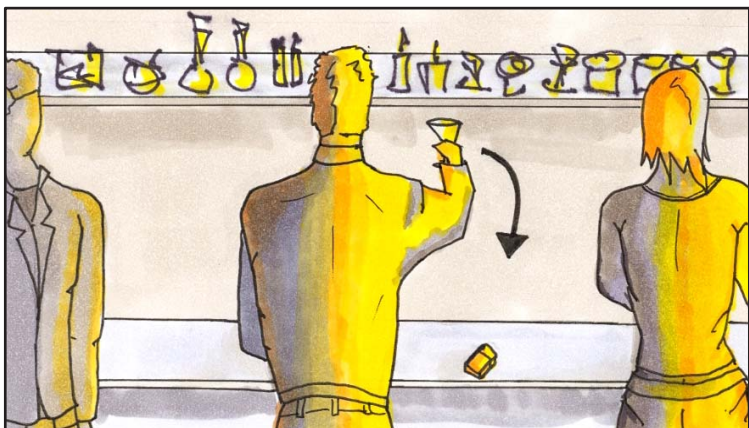
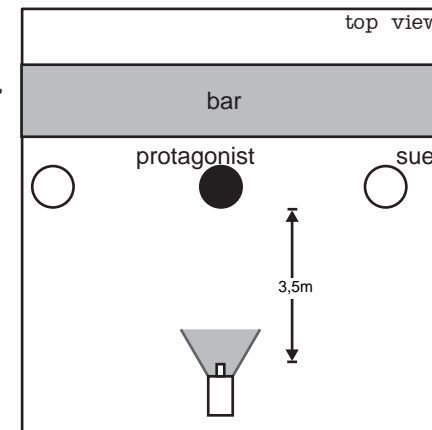
#: 11
00:02:07:00 - 00:02:27:00
COLOR: Martian red / sephia
LIGHT: Dimmed
CUT: Slow cross-fade

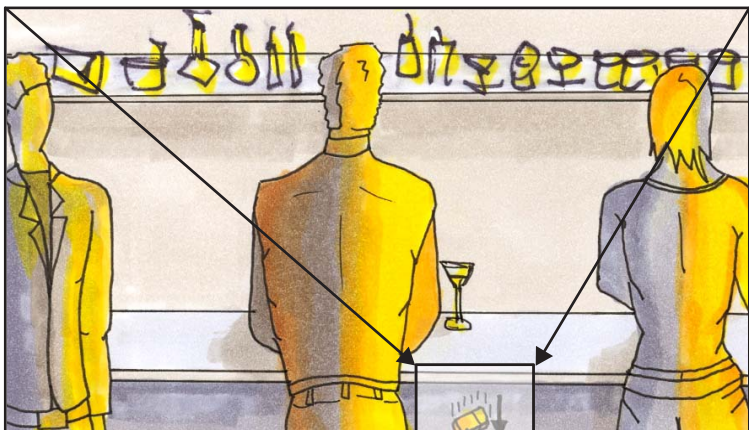
PLOT: Protagonist sitting, then putting glass down and accidentally pokes lighter down the table with elbow.

DIALOGUE: Off-voice:
Anyway, I could have felt free. On Mars there was no surveillance state, no commission for personality education and also no regulatory agency for considerably equalization of the commonality.

[break]

The people around here had the chance to start all over, to do their thing. But what did they do? It seemed that people had big pleasure in selling themselves rather than in push the new world forward by doing honest work. No one was putting his cards on the table and no one could really trust anybody.

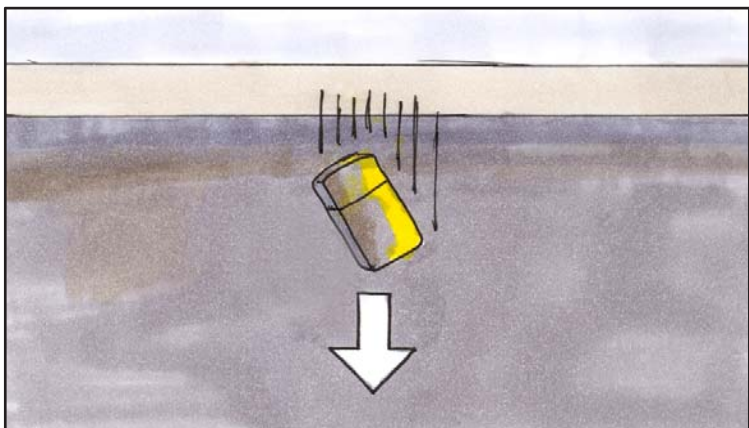




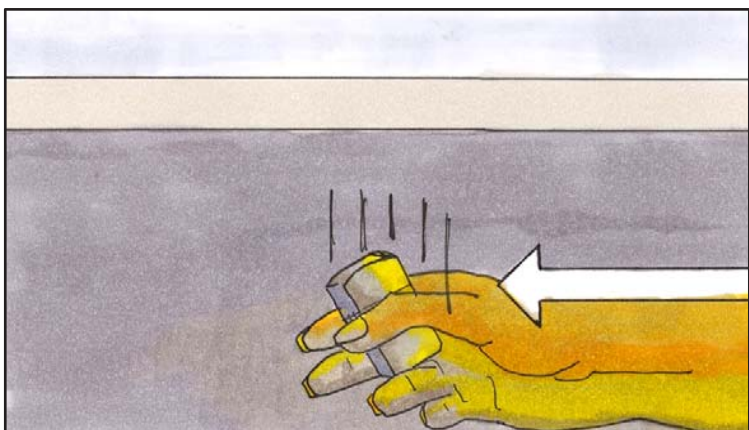
PLOT: Lighter falling down #: 12

SOUND: Slow motion 00:02:27:00 - 00:02:38:00
deformation **CAMERA:** Panning in fast

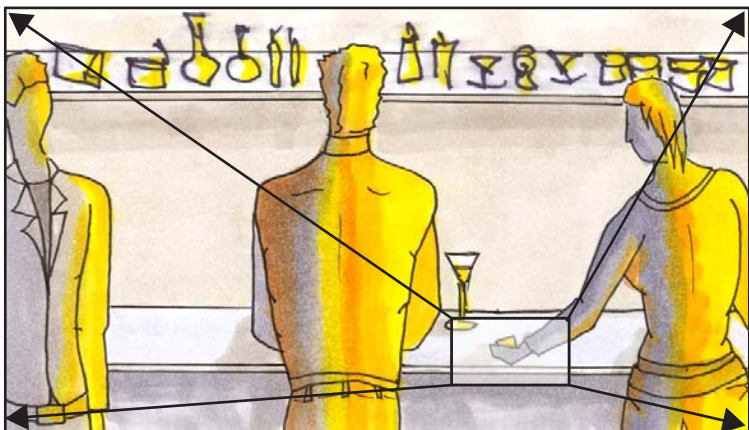
NOTES: Time morphing from real time to slow-motion



NOTES: Slow-motion



NOTES: While lighter still falls down in slow-motion hand comes in at high-speed from the right and grabs the lighter out of the air.



SOUND: Slow-motion
distortion
accelerating
back to normal

CAMERA: Panning out fast, motion blur

NOTES: Time morphing from slow-motion back to real-time



PLOT: Protagonist
talking to Sue

CAMERA: Still

CUT: Hard cut out

DIALOGUE: Ismael:
“Great response.”



TAKE: Sue 1

#: 13

00:02:38:00 - 00:02:40:00

CAMERA: Medium close-up

CUT: Hard to counter-shot

DIALOGUE: Sue:
“Move by wire.”



TAKE: Ismael 1

#: 14

00:02:40:00 - 00:02:42:00

CAMERA: Medium close-up

CUT: Hard to counter-shot

DIALOGUE: Ismael:

"Should we know each other?"



TAKE: Sue 2

#: 15

00:02:42:00 - 00:02:55:00

CAMERA: Medium close-up

CUT: Hard to counter-shot

DIALOGUE: Sue:

"Maybe. (break) My name is Sue. Those days on earth I was an active member of the Armée d'échange de communiqué. When we went out on street in Brussels one day governmental troops were deployed against us. They opened fire and my dad and I got into the line of fire. You pulled me outta there."



TAKE: Ismael 2

#: 16

00:02:55:00 - 00:03:04:00

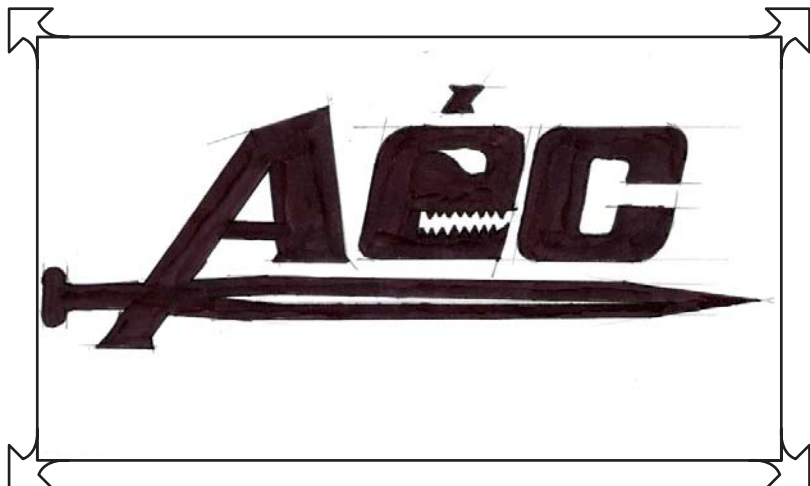
CAMERA: Medium close-up

CUT: Fade out slow

Notes: Ismael stareing into Sue's eyes and then gazes through her.

DIALOGUE: Off-voice:

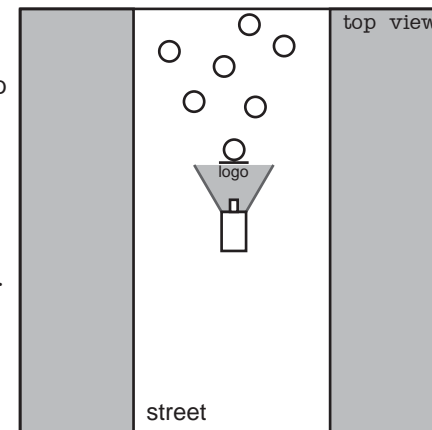
I instantly remembered. Already at that time I worked undercover for the government. It was my mission to find out more about AÉC's structures. I also had to spy on senior staff members.



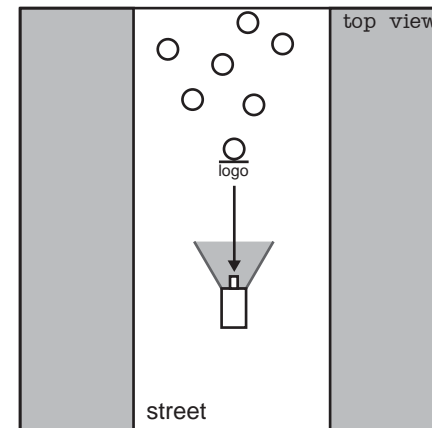
TAKE: AEC demo part 1 #: 17
LOCATION: Brussels streets 00:03:04:00 - 00:00:00:00
PLOT: Flashback **CAMERA:** Direct shot on logo
SOUND: fade in: upset upset brawling, glass breaking,... **COLOR:** Black / white **CUT:** Fade in slow

NOTES: Complete 'Brussels Street'-Scene to taken in freeze frame. Camera is the only moving object.

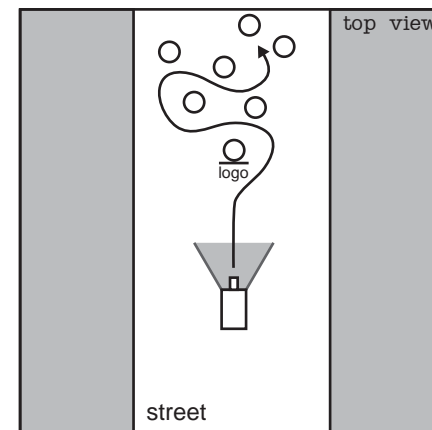
DIALOGUE: Off-voice:
 Sue's father was one of AEC's founder members. They took the fight for Free Information Exchange in their hands. Many companies were against it. The AEC was soon ranked as terror organization by officials. Governments were not dealing in an unselfish way, as a ongoing threat from the underground legitimated the continuing development of a surveillance state. ...



CAMERA: Tracking out from logo, showing crowd



CAMERA: Tracking and panning through crowd





TAKE: Cut-in #1
NOTES: Still-picture
of demonstrant
on Brussels
streets.

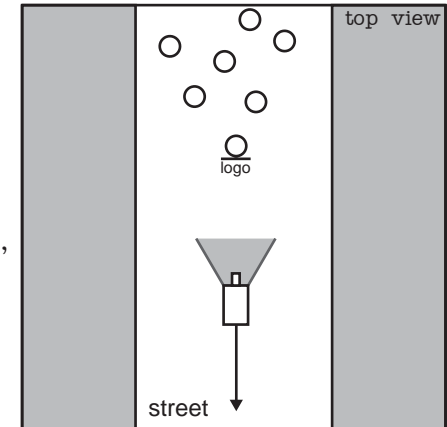
#: 18
00:03:19:00 - 00:03:20:00
CAMERA: Still, zooming in
COLOR: Black / white
CUT: Hard in & out

DIALOGUE: ... [break] ...



TAKE: AEC demo part 2 **#:** 19
LOCATION: Brussels streets **00:03:20:00 - 00:03:35:00**
CAMERA: Tracking away

DIALOGUE: Off-voice:
... I stood in close contact to Sue's father and I knew
all his steps. Sue was in the tender age of 17 and she
adored her dad for his noble ambitions and followed
him tight on his side. I knew she was enamored of me,
but I ...



TAKE: Cut-in #2
NOTES: Another still
of demonstrant
on Brussels
streets.

#: 20
00:03:35:00 - 00:03:36:00
CAMERA: Still, zooming in
COLOR: Black / white
CUT: Hard in & out

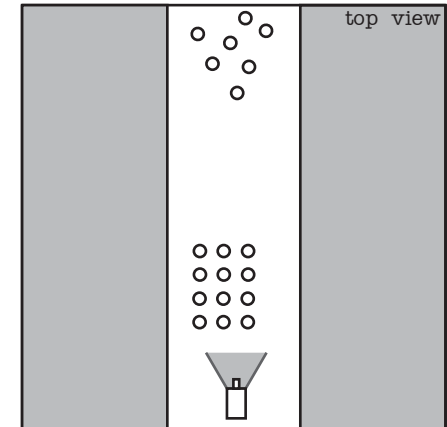
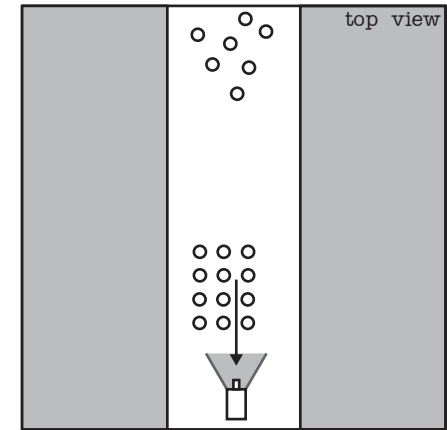
DIALOGUE: Off-voice:
... just couldn't get into this. ...



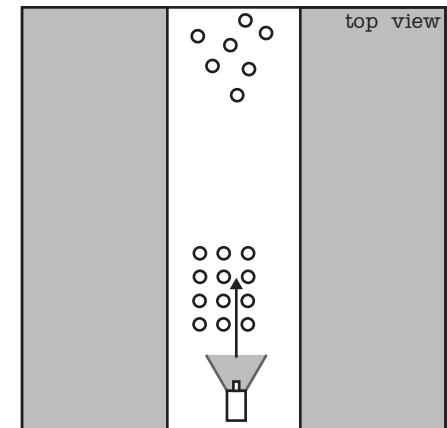
TAKE: AEC demo part 3 #: 21
LOCATION: Brussels streets
CAMERA: Tracking shot
 00:03:35:00 - 00:03:48:00

NOTES: Camera tracking through standing police men, stopping when behind them, then tracking in again

DIALOGUE: Off-voice:
 ... One day high ranked members of the government determined to make an example of. I did the preparatory work for the assassination on Sue's father. As the mood in Brussels boiled over soldiers deployed in the streets. This was the best chance to execute the homicide. This way the officials were able speak of an accident. As fire was opened ...



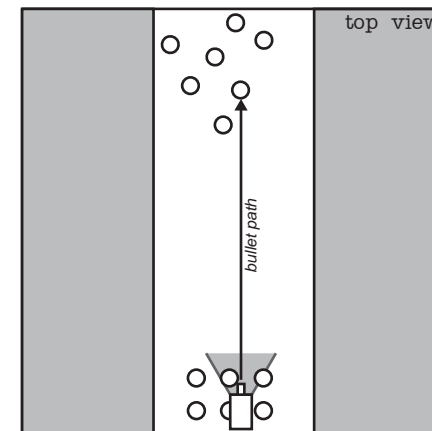
NOTES: Camera stopping for a short moment when looking through police-man's gun's ironsight





TAKE: Demo bullet-view #: 22
LOCATION: Brussels streets 00:03:48:00 - 00:03:51:00
PLOT: Cop shots Sue's Dad **CAMERA:** Ultra fast bullet-tracking, motion blur, vertigo-effect
SOUND: Bullet's noise

DIALOGUE: Off-voice:
... I threw myself on Sue just ...



CAMERA: Still
CUT: Hard cut out

NOTES: Camera stops right in front of Sue's Dad's face, surrounding motion blur remains in still-image

DIALOGUE: Off-Voice:
... in time to cover her while her dad was executed right in front of her eyes.



TAKE: Sue 3 #: 23
LOCATION: Martian bar 00:03:51:00 - 00:03:54:00
NOTES: Sue's got watery eyes. **CAMERA:** Close-up
COLOR: Martian red / sephia
CUT: Hard cut in

DIALOGUE: Sue:
"I've never seen you again since then. Where did you prowl since that time?"



TAKE: Ismael 3
LOCATION: Martian bar

#: 24
00:03:54:00 - 00:03:59:00
CAMERA: Medium close-up
CUT: Counter-shot

DIALOGUE: Ismael:

“The occurrences where to heavy for me, so I registered for the mars supply program. I've spent the last eleven years on Lunatec Moon Base.”

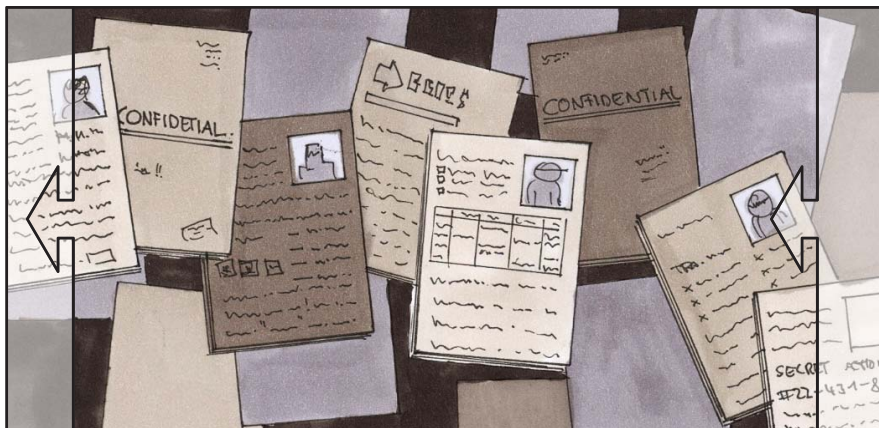


TAKE: Sue 4
LOCATION: Martian bar

#: 25
00:03:59:00 - 00:04:01:00
CAMERA: Long shot
CUT: Hard

DIALOGUE: Sue:

“That fits on you guys. If it gets too sweaty you just piss off.”



TAKE: Lunatec Files
PLOT: Flashback

#: 26
00:04:01:00 - 00:04:16:00
CAMERA: 90° tracking shot, slow movement
COLOR: Black / white
CUT: Fade in

NOTES: Camera tracking over massive amount of confidential files

DIALOGUE: Off-voice:

I wasn't able to tell her that I used to work for the other side. And I'm still is doing so. On moon I created extensive files of future martian settlers and I reported detailed to my government. The politicians sold this information often enough to the companies, and those used knowledge to maneuver them into a predominance position on mars.



TAKE: Ismael 4
LOCATION: Martian bar

#: 27
00:04:16:00 - 00:04:18:00
CAMERA: Long shot
COLOR: Martian red / sephia
CUT: Hard

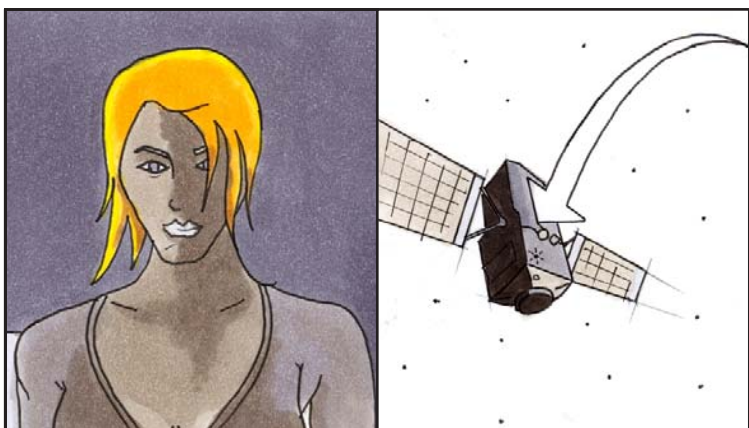
DIALOGUE: Ismael:
"What have you done since then?"



TAKE: Sue 5
LOCATION: Martian bar

#: 28
00:04:18:00 - 00:04:20:00
CAMERA: Medium close-up
CUT: Hard

DIALOGUE: Sue:
"After my father died I've studied information technologies and network analytics. ..."

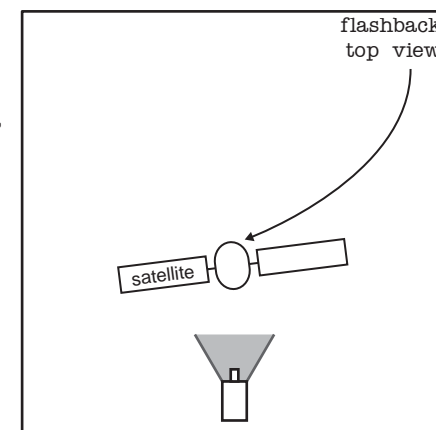


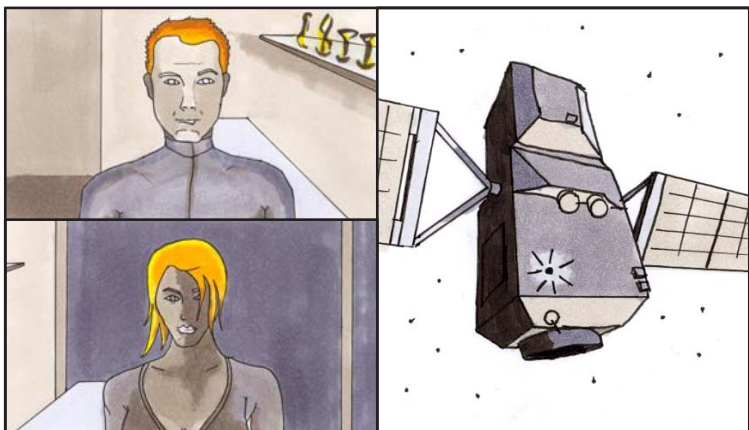
TAKE: Sue 6 /
GPS blackout
LOCATION: Martian bar
/ space
PLOT: Flashback

#: 29
00:04:20:00 - 00:04:22:00
CAMERA: Split-screen
COLOR: Martian red / sephia
AND black / white
CUT: Hard

NOTES: Flashback: Camera tracking close-up to satellite

DIALOGUE: Sue:
... Do you remember the big GPS blackout in 2157?"

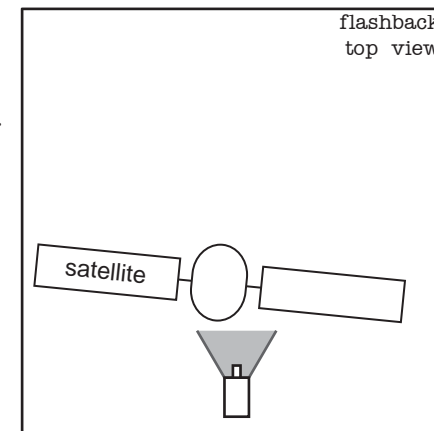




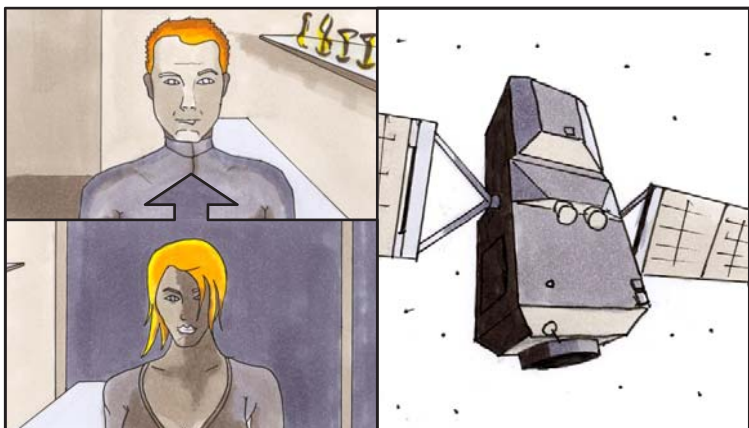
TAKE: Ismael 5 /
GPS blackout
NOTES: Flashback:
blinking light
on satellite

#: 30
00:04:22:00 - 00:04:24:00
CAMERA: Triple split-screen
COLOR: 2x martian red /sep.
AND black/white
CUT: Hard

DIALOGUE: Ismael:
"Of course, who won't remember. 23 countries were
driven into ruin by the collapse of the transport- and
fright-systems."



flashback
top view

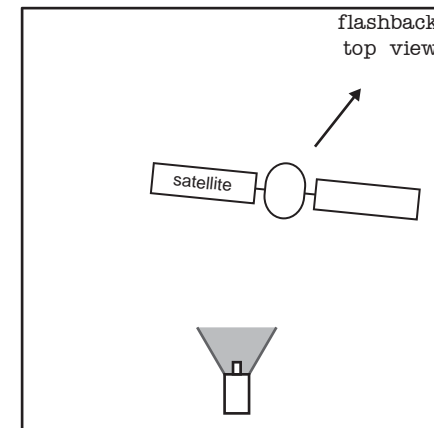


TAKE: Sue 7 /
GPS blackout

#: 31
00:04:24:00 - 00:04:27:00

NOTES: Flashback: blinking light on satellite stops.

DIALOGUE: Sue:
"That was me. We also tried on Galileo, ..."

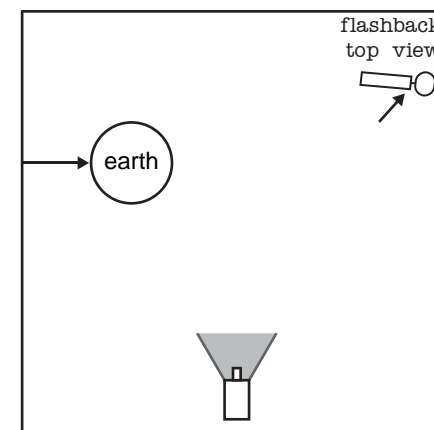


flashback
top view



DIALOGUE: Sue:
... but they cottoned on us before we managed to
push the button. ...

CAMERA: Split-screen



flashback
top view

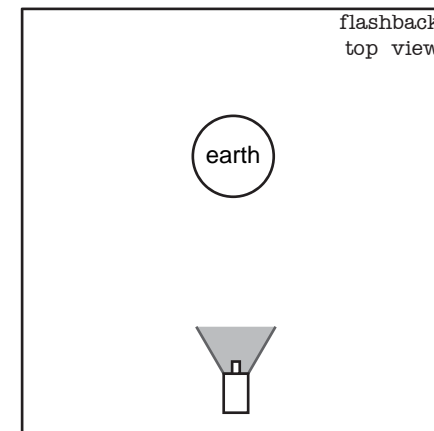


TAKE: Sue 7 /
Tokio hack
LOCATION: Space
PLOT: Flashback

#: 41
00:04:27:00 - 00:04:39:00
CAMERA: panning onto
earth's surface

NOTES: Right split screen expanding to full-screen

DIALOGUE: Sue:
... Our next big deal was a hack on the governmental
computer of Tokio. ...



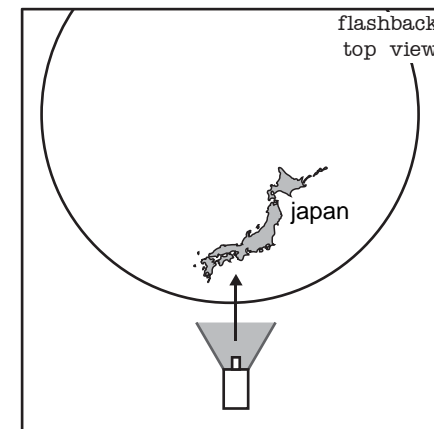
flashback
top view



LOCATION: Sky over
Japan

CAMERA: Panning onto
Japan

DIALOGUE: Sue:
... We choose Japan because in our opinion those
guys were most aggressively engaged in the
energy-wars. ...



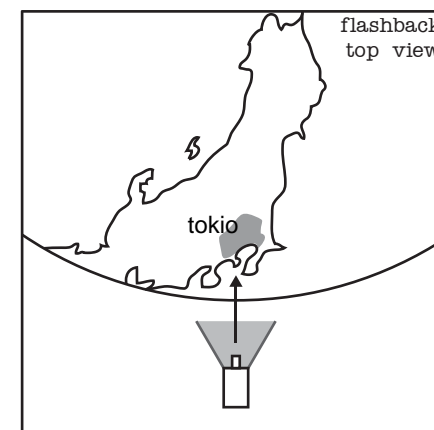
flashback
top view



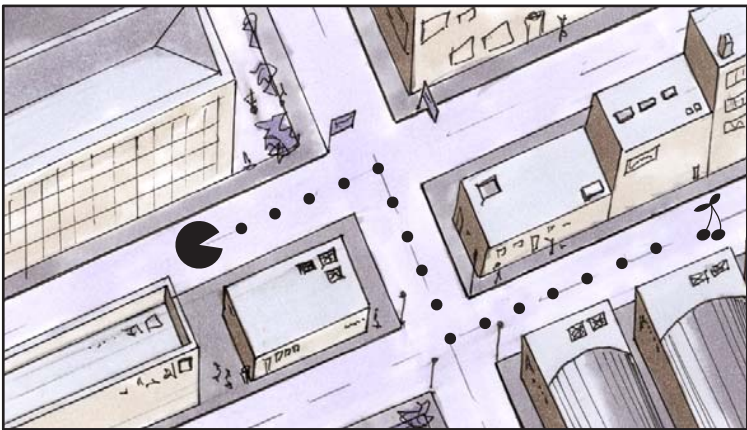
LOCATION: Sky over
Tokio

CAMERA: Panning onto
Tokio

DIALOGUE: Sue:
... We stole ...



flashback
top view

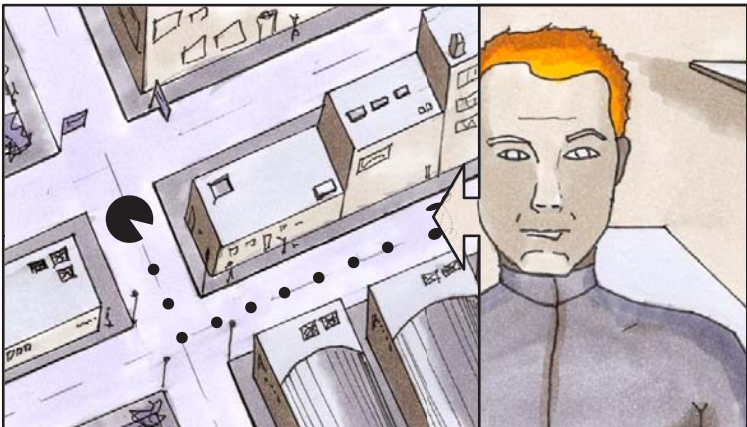


PLOT: Pacman moving
upon cherry

CAMERA: Still

DIALOGUE: Sue:

... comprehensive databases about this new material from mars. You know, this armour which can only be produced in mars' low-g environment."



TAKE: Tokio hack /
Ismael 6

#: 42

00:04:39:00 - 00:04:46:00

LOCATION: Sky over
Tokio /
Martian bar

CAMERA: Medium close-up moving in

COLOR: Black / white AND Martian red / sephia

NOTES: Split screen moving in from right.

DIALOGUE: Ismael:

"I've heard about it. It can also be produced on earth or in the orbit. ...



DIALOGUE: Ismael:

... But production on mars with its 38% of earth's gravity is much more cost-effective. But how did you land on mars?"



TAKE: Sue 8
LOCATION: Martian bar

#: 43
00:04:46:00 - 00:05:00:00
CAMERA: 2x medium close-up
COLOR: Martian red /sephia
CUT: Hard in on left screen

DIALOGUE: Sue:
 “The theft was inherently for nothing. Big companies had the data already in their hands for long. They begun to build vast factories here on mars and carted the stuff in huge amounts back to earth. I've confessed the intrusion towards Yamaguchi Inc. They were so impressed about my skills they hired me right away. Officially I'm in charge of the IT-security of their production pipeline. Now it's your turn, what do you do here?”

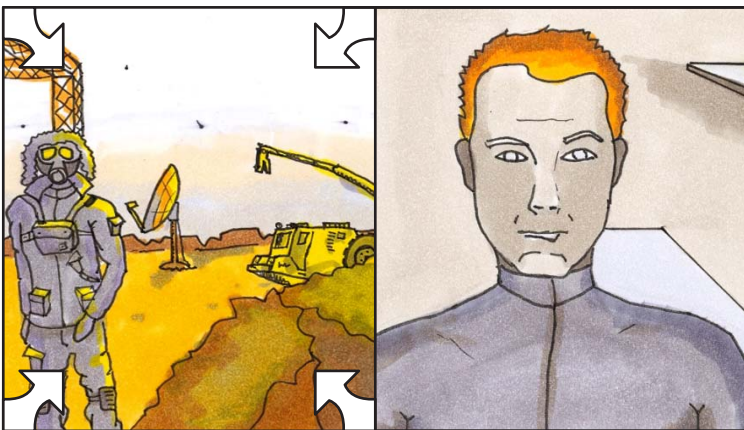
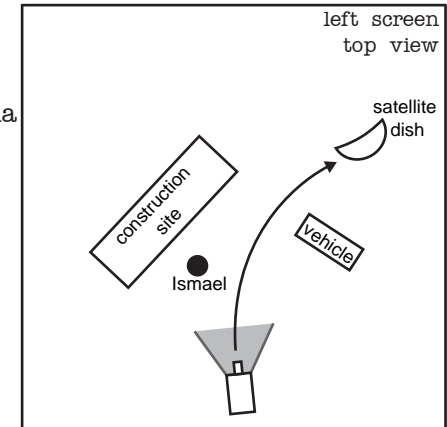


TAKE: Rockbusters /
 Ismael 7
LOCATION: Martian
 surface /
 martian bar

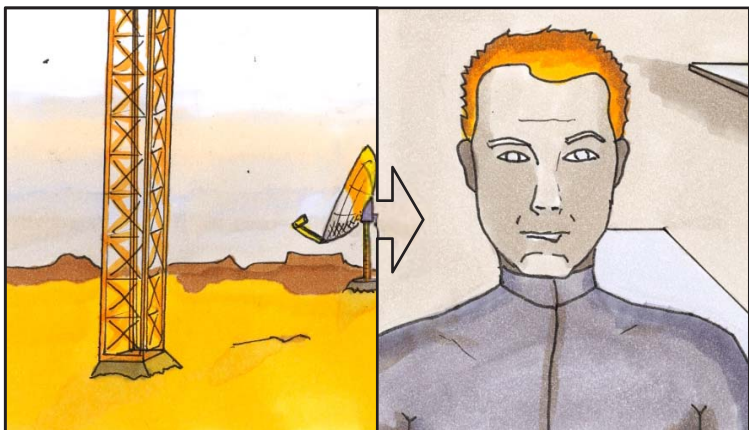
#: 44
00:05:00:00 - 00:05:29:00
CAMERA: Left: freeze frame
COLOR: 2x martian red/sephia
CUT: Left: slow cross-over

NOTES: Left screen: long shot of construction site at
 martian settlement

DIALOGUE: Ismael:
 “I work for Rock-Busters Ltd. We plan the construction of new housings and shelters. ...

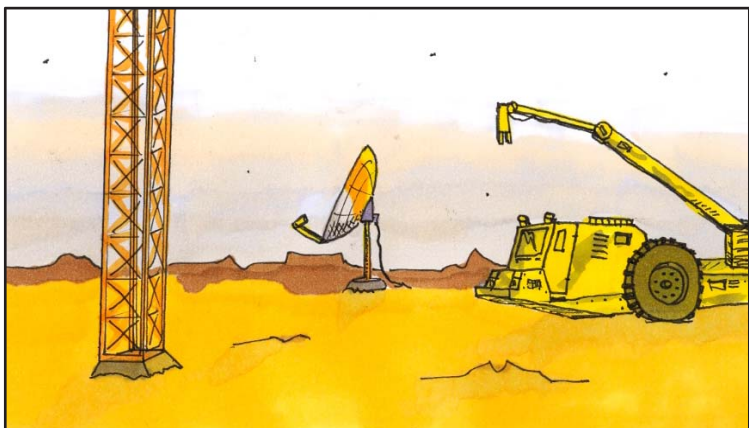


DIALOGUE: Ismael:
 ... We also coordinate the building work. I'm in responsibility for the mounting and configuration ...

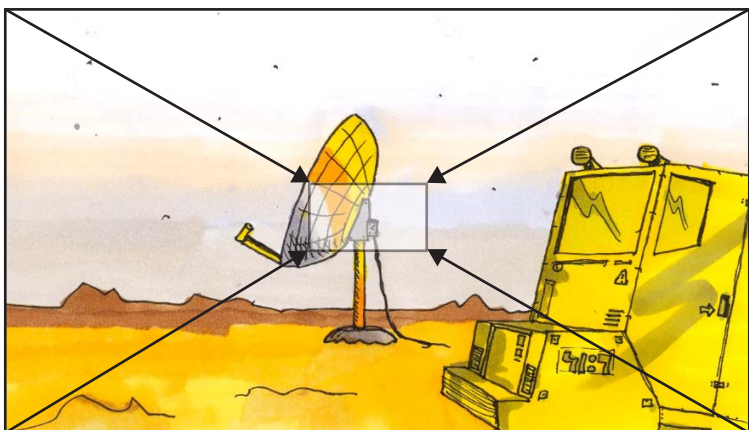


NOTES: Left screen moving to full screen

DIALOGUE: Ismael:
... of the satellite-upinks. Quite boring job.”

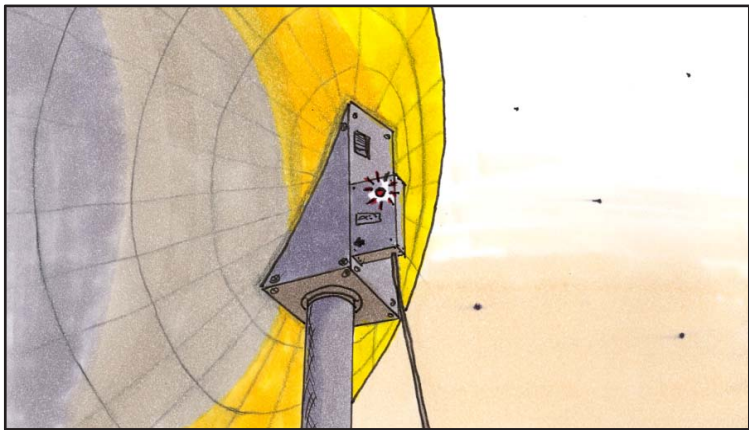


DIALOGUE: Off-voice:
She didn't have to know that I bug and wiretap all public, commercial and private facilities ...



CAMERA: Tracking onto wire-tap device

DIALOGUE: Off-voice:
... just before the installation of the atmospheric seals. Rock- ...



CAMERA: Wire-tap close-up

DIALOGUE: Off-voice:

... Busters Ltd. was not an independent company. ...



CAMERA: Medium close-up of Ismael moving in from right to split-screen

NOTES: Ismael's eyes mirroring inner conflict

DIALOGUE: Off-voice:

... It was a dummy concern. Its only purpose was to steer things on mars the way the officials on earth wished to. For me this job meant exclusive connections and an easy life.



CAMERA: 2x medium close-up

CUT: Left screen: hard cut

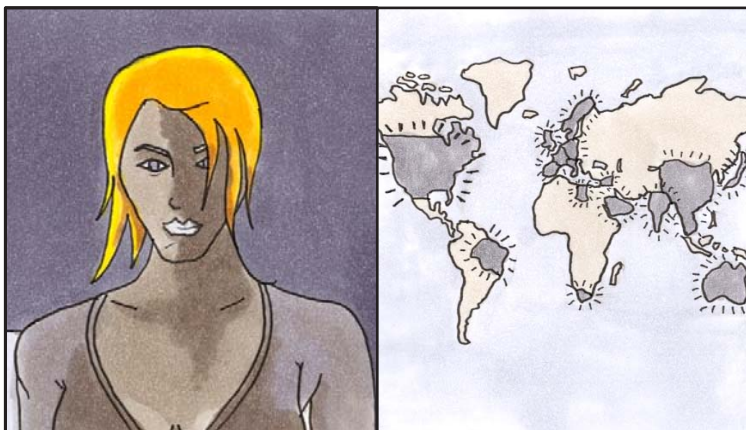
DIALOGUE:

Sue:

"Listen up Ismael. I know that you're working for earth's governments since you're here on mars. Ever since you've disappeared I was searching for you. But I would have never thought that I'll find you this way."

Ismael:

"How do you mean that?"



TAKE: Yamguchi

#: 45

LOCATION:

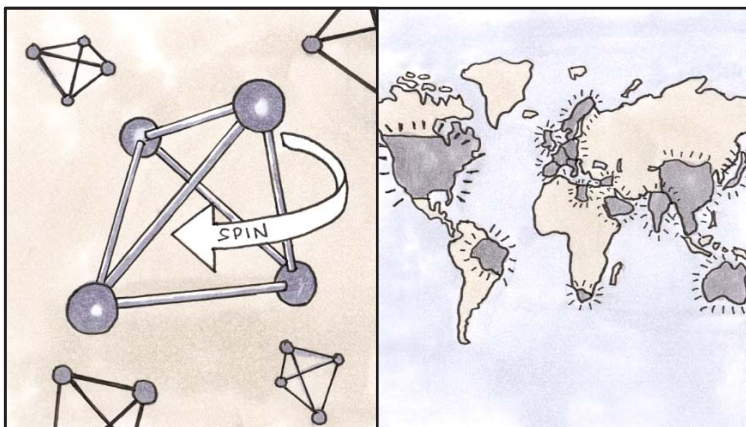
00:05:29:00 - 00:05:46:00

CUT: Right screen: hard

NOTES: Right screen: 16 countries blinking on world map

DIALOGUE: Sue:

"Yamaguchi Inc. nowadays is represented in 16 more countries all around earth. The last sciencepark you built up here on mars will be an exclusive facility for Yamaguchi Inc. Four more will follow. ...



CUT: Left screen: hard

NOTES: Left screen: 3D animation of spinning molecule

DIALOGUE: Sue:

... Research focus will be on bio-engineering and abnormal materials. The program won't be financed by the company's cash box - they will use taxpayer's money. The funny thing is that public will never benefit from all of this. ...



TAKE: Final dialogue

#: 46

LOCATION: Martian bar

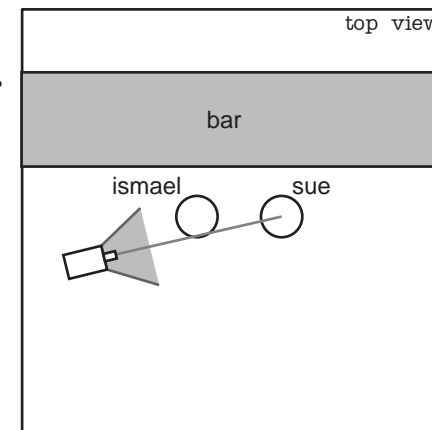
00:05:46:00 - 00:05:52:00

CAMERA: Shot over shoulder

CUT: Hard in

DIALOGUE: Sue:

... AÉC decided to protocol the outcomes of the on-site researches and to blow the whistle at the right time. Making the results public will break Yamguchi Inc.'s neck at Munich Stock Exchange."





TAKE: Final dialogue

#: 47

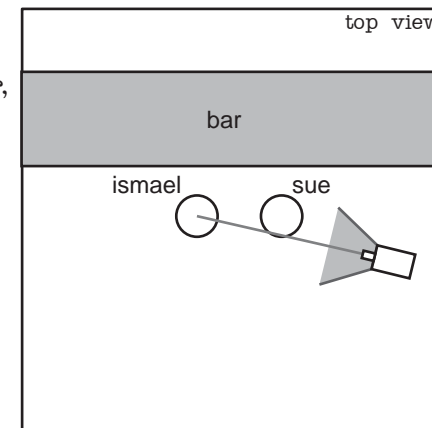
00:05:52:00 - 00:05:54:00

CAMERA: Shot over shoulder, counter

CUT: Hard

DIALOGUE: Ismael:

“Why you tell me all of that?”



TAKE: Sue's pleading

#: 48

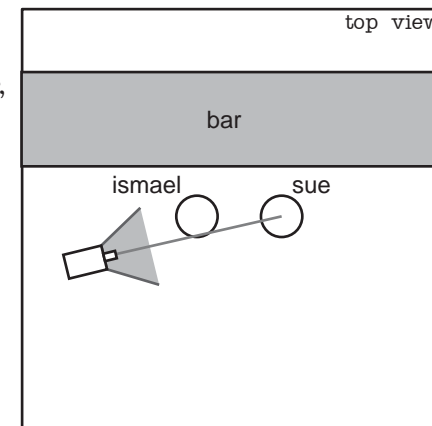
00:05:54:00 - 00:05:56:00

CAMERA: Shot over shoulder, counter

CUT: Hard

DIALOGUE: Sue:

“Beause we need you. ...



TAKE: Sue's pleading

#: 49

00:05:56:00 - 00:06:08:00

CAMERA: Medium close-up

CUT: Hard

DIALOGUE: Sue:

... 'Cause I need you. You work right there where we need to have our equipment plugged in at hardware-level. Thus you are the key to a tapped cord from mars directly to Yamaguchi Inc. and our ability to track all the communication. When the whole thing is over you can submerge through us, here or on earth. ...



TAKE: Sue's pleading

#: 50

00:06:08:00 - 00:06:17:00

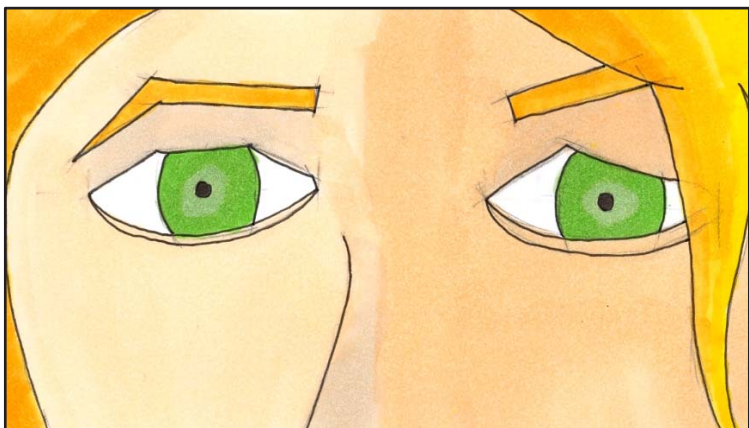
CAMERA: Close-up

COLOR: Fading from martian red / sephia to real colors.

CUT: Hard

DIALOGUE: Sue:

... [break] Ismael, if you can't help me no one can at this point. In two hours the Yang-Liwei freighter launches heading earth. This would be my ticket outta here. Ismael, those days you've dropped me with an heart as cold as ice. But everyone gets his second chance. ...



TAKE: Sue's pleading

#: 51

00:06:17:00 - 00:06:22:00

CAMERA: Close-up to eyes

DIALOGUE: Sue:

... Can I count on you this time? Yes or no?"

NOTES:

Seamless changeover to gameplay at this point.

User interface fading in.

Player can now make his first decision by clicking on a 'yes' or 'no'-button.