

RE-VENGE

Written by
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Style:

M-Rated
Top-Down
16-Bit
Retrowave
Sci-Fi
Action/Adventure

Colour-Code:

Gameplay
Cutscenes
Optional Gameplay/Interactions

Dialogue is via text-boxes.

This script is a ten page sample of script to go along with my Re-Venge design document.

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FADE IN:

OPEN ON BLACK

TICK. TICK. TICK.

The sound of a clock TICKS the seconds away. The clock fades into view, and we see it's a hologram of a classic alarm clock floating in a blue light. As we watch, the time hits 6:00pm and the bell RINGS.

We pull back to see we're in...

INT. DIALS' HOUSE - EVERETT'S ROOM - DAY

EVERETT DIALS (8), sits on his bed with a grumpy expression. Next to him is an opened present-box, and he absently plays with a big robot toy in his lap. His eyes, however, are glued to the clock.

His room is large, playful, and has toys scattered across the floor. Posters haphazardly hung across the walls depict epic robots from some sort of robot-fighting arena, one of which matches the toy in his lap.

Everett gets up from his bed. As he stands, the camera pulls back and upwards into its TOP-DOWN view.

EVERETT
Where is he?

BEGIN GAMEPLAY

MOVEMENT TUTORIAL + INTERACTION TUTORIAL

Everett walks towards his clock and shuts off the ALARM. Everett can explore his room and interact with objects such as his clock, toys, posters, and journal. Everett heads through his door into the...

INT. DIALS' HOUSE - HALLWAY - DAY

Everett walks down the hallway of his prim-and-proper upper-class home. He passes by a collection of family photos before crossing a big mirror set up between the hallway and the...

INT. DIALS' HOUSE - KITCHEN - DAY

Everett's mom, CHANDRA DIALS (36), is chopping up food on the counter.

She puts veggies in some sort of device, lasers activate in a grid pattern, and the veggies pop out the other side perfectly cubed.

Everett walks up and speaks with her.

EVERETT

Mom?

CHANDRA

Yes, sweetie?

EVERETT

When's dad gonna be home?

CHANDRA

... He'll be here. Any minute now
I'm sure!

EVERETT

He said he'd be here hours ago...

CHANDRA

I know, I know.

EVERETT

He's always late! Doesn't he... you
know... like me?

CHANDRA

OH! Everett, of course your dad
likes you! He loves you! He's
just... just...

EVERETT

Busy.

CHANDRA

Yea, busy.

EVERETT

Are we still going out for dinner?

CHANDRA

Uhm... I don't think so sweetie.
But look! I'm making your favorite!
Mango pasta with those little--

Chandra is interrupted by someone entering the front door.

STU

Hellooo!

EVERETT

DAD!

Everett runs up and gives his dad, STUART DIALS (38), a big hug. Stu is sporting a long, classic lab coat, and looks ever the nerd with shaggy hair and a pair of thick-lensed glasses.

STU

Ah, there's my favorite assistant!
Did you like your present?

EVERETT

Yea! Megaton's the strongest in the whole league!

STU

He sure is!

EVERETT

Can we go for dinner now?

STU

Dinner... Huh... Uhm...

CHANDRA

Are you kidding me, Stu?

STU

It's just... I need to get back to the lab. We made a huge breakthrough and I just came back to get my--

EVERETT

--So... we're not going...?

STU

Uhm.....

CHANDRA

Everett, honey, why don't you go play in your room for a bit?

EVERETT

Can Dad come?

CHANDRA

Mom and Dad need to have a talk.

STU

Go on, buddy, I'll be right there.

EVERETT

Okay...

Everett heads back towards his room while Stu and Chandra stay in the Kitchen.

INT. DIALS' HOUSE - HALLWAY - DAY

Everett can wander around the hallway, but can't leave. When he tries to enter his room, he says:

EVERETT
I wonder what they're talking
about...

When he tries to go back to the kitchen, he hears:

CHANDRA
Just wait in your room, sweetie,
we'll be right there!

Everett goes up to the mirror in the hallway and realizes that if he angles himself just right, he can see Stu and Chandra having a heated argument.

INT. DIALS' HOUSE - KITCHEN - DAY

CHANDRA
--and you know, Stu, you should
have seen the look he gave me. He
asked me if the reason you're never
around is because you don't like
him.

STU
What?! That's just absurd, Chandra!
Of course I do!

CHANDRA
But you never show it, do you?

STU
What are you talking about, I've
bought him every single one of
those robot toys! And speaking of,
I've been wondering if we should be
letting him watch those matches.
They're pretty violent--

CHANDRA
Don't you dare change the subject!
Everett needs more than just toys.
He needs a father.

(MORE)

CHANDRA (CONT'D)

You made a promise to spend time with him today and he's been looking forward to it all week. You better follow through, because I... I don't know how much longer I can hold this up.

STU

Chandra... I have to go to the lab tonight. I have to.

CHANDRA

Bring us along then.

STU

You know I can't do that! There's sensitive equipment in there and I--

CHANDRA

--Stu.

STU

Really! We're doing some serious testing and--

CHANDRA

--Stu.

STU

...

BEGIN CUTSCENE

FADE TO:

EXT. STATIC CITY - EON - EVENING

SERIES OF SHOTS:

- Stu is behind the wheel as his retro-futuristic hovercar backs out of the driveway and onto the street. Chandra is in the passenger seat, and Everett sits in the back looking excitedly out the window.

- The Dials drive through Eon, an extravagant upper-class part of the city where all the plants, including the trees and shrubbery, seem to be made of metal. They periodically exude some sort of gas.

They pass by other hovercars, street-cleaning robots, and gorgeous skyscrapers of all manner of colors. The skyscrapers contrast against the immaculately clean and uniformly white streets and sidewalks.

People walk by in fancy clothing. Many have some sort of clean and sleek cybernetic limb or augmentation.

Most notable, though, are the massive TV screens built into every building. There's no angle you can look without seeing one of these screens, and they all show the same thing: advertisements for a tech company called "*Infinitec*".

- They enter a bridge, passing by a sign that says "Now Leaving Eon". The ocean glistens below. About halfway across, they pass by one of the screens. This one, however, is smashed to bits and hangs down at an awkward angle.

A crude logo is spray-painted across it. Everett stares.

EXT. STATIC CITY - ERA - EVENING

- As they exit the bridge, they pass by a sign that says "Now Entering Era", and there's an immediate shift in tone. This side is dirty and drab, and the further they get from the bridge, the worse it looks.

Nearly all the TVs are destroyed or pulled clean out of the sockets. Many windows are boarded up. The people themselves look distinctly lower class, and the cybernetic limbs that few of them have are dirty, rusted, and janky.

END SERIES OF SHOTS.

The Dials pull up to an old warehouse ringed by aggressive fencing. As Stu drives up to the gate, a scanner pops out of the street to his eye-level. He rolls the window down, lets it scan his face, and the gate shudders open.

They drive inside, and the gate BOOMS closed behind them.

EXT. STU'S LAB - EVENING

RESUME GAMEPLAY

The Dials all get out of the car.

EVERETT

This is where you work, Dad?

STU

You bet!

EVERETT

I... I don't like it here.

CHANDRA

It gets worse here every time I see it. How could the city let it get so bad?

STU

It's much nicer inside. Come on!

Everett follows Stu and Chandra in through the front doors.

INT. STU'S LAB - CHAMBER ROOM - EVENING

Everett finds himself in a huge laboratory. Various sci-fi tubes, chambers, cables, and vats are set up everywhere. Dozens of whirring machines with countless blinking lights and buttons are hooked up to each other.

Front and centre though is a massive glass chamber in the middle of the room. Most of the machinery and wiring around the lab is hooked up to the chamber, and an enormous analog clock is inlaid on the back wall.

EVERETT

Whooooa!

STU

Pretty nifty, right?

JANE (O.S.)

DOCTOR DIALS!

JANE (28), a frazzled, excitable woman in goggles and a lab coat rushes up to Stu.

JANE (CONT'D)

THERE YOU ARE! You're late! You're SO LATE! I was gonna start without you and I wanted to but of course I couldn't without your biological...

Jane trails off as she notices Chandra and Everett.

STU

Jane, this is my wife, Chandra, and our son, Everett! This is my lab assistant, PhD. Candidate Jane!

JANE

...They're not supposed to be here.

CHANDRA

Excuse me?!

JANE

We have a LOT of important tests planned for tonight. I think it'd be best if you both left.

STU

Jane! I know tonight's a big night, but this is my family. We'll still get everything done. Everett can help.

EVERETT

Yea!!!

JANE

...Fine. It was... nice meeting you both.

Jane walks off in a huff.

CHANDRA

Geez! What was that about?

STU

No idea. She's not usually like that. Everett, why don't you go explore while I get everything set up. Just try not to touch anything important, okay?

Stu heads over to a complex computer system in front of the glass chamber and starts working away.

Everett walks around and explores the lab. He can interact with some simple machines which do nothing but spin and WHIRR. He can also try reading some of the complex looking books or notes, to which he'll say something like:

EVERETT

This is... This is... This is...
Boooriiiiing.

When he tries to interact with one of the machines hooked up to the glass chamber, Stu will turn and say something like:

STU

Hey hey hey! Hands off, buddy!
That's one of the important ones.

After Everett interacts with a few things, Stu turns.

STU (CONT'D)

Everett! Come on over!

Everett heads over to Stu.

STU (CONT'D)

JANE! WE READY?!

(...)

Hmm. She's probably in the server room. Chandra, could you?

BEGIN MINI CUTSCENE

Chandra walks towards the server room, which is located at the opposite side of the lab from her. The camera pans over and outpaces her, and we see inside the...

INT. STU'S LAB - SERVER ROOM - EVENING

Jane stands facing away from the door. A hologram in the shape of a man's head glows from her wristwatch, but we can't make out the man's face.

JANE

--and this wasn't the plan!

HOLOGRAM

This is too important. All the pieces are in place. This is happening.

JANE

But I don't--

HOLOGRAM

--Do you want it, or not?

JANE

Yea, I'm just not comfortable with--

HOLOGRAM

--Do you WANT it, or NOT?

JANE

... I... I do...

HOLOGRAM

Then do your job.

The hologram CLICKS off. Jane stands still for a moment.

CHANDRA (O.S.)

Ahem, sorry to bug you, Jane?

Jane startles and spins around.

JANE

Uh. Hi. How long were you standing there?

CHANDRA

Only a moment, Stu sent me to get you.

JANE

Okay, I'll... uh, I'll be right out.

Chandra walks back as we pan over to Stu and Everett.

INT. STU'S LAB - CHAMBER ROOM - EVENING

RESUME GAMEPLAY

Chandra reaches Stu.

CHANDRA

Stu... Something's wrong. I just overheard Jane talking to someone, and something didn't sound right.

STU

What? It's just Jane. She's harmless.

CHANDRA

I donno, maybe we should leave. This doesn't feel--

STU

--Leave?! Chandra, we're already behind schedule here and I gotta finish this TONIGHT. It's perfectly safe in here. You want me spending time with Everett, or not?

EVERETT

Can we stay, Mom? Please?

CHANDRA

(...)

At this moment, Jane walks up to another fancy computer hooked up to the chamber.

STU

Aha! Finally! Okay Jane, fire up the axiom modulators.

JANE

Servers are functional. Axiom
modulators are green.

STU

Alrighty everyone, here we go! I
can't believe it's happening! If
this works...

JANE

Tachyon retrograde is rising...
rising... steady. The chamber's all
yours, Doctor Dials.

STU

Okay Everett, ready to see what
your Dad's been working on?

The camera pans upwards for an overhead view of the chamber
just far enough so we can still see Everett and Stu.

The chamber is well-lit, and the floor is covered in sterile
white tiles. The big analog clock sits on the glass wall
opposite Stu and Everett. The hands, unmoving, stay at 12.