

Collective fear stimulates herd instinct, and tends to produce ferocity toward those who are not regarded as members of the herd. - Bertrand Russell, 20th century English philosopher.

Fear grows in darkness; if you think there's a bogeyman around, turn on the light. - Dorothy Thompson, WWII journalist.

Drifters Intro Cinematic Final Draft
Script by Carl Killian

Timecode		Sequence/Shot
00:00:00	FADE IN TO Interior of the museum, looking at the entrance from just behind the throne. Camera is at a high angle looking down at a crowd of people entering and mulling about.	01.0/001.00
00:04:00	CAMERA ANGLE PERSISTS Pop to Drifter vision. We can see in the crowd SID clearly standing out. The camera moves to focus on him.	01.0/002.00
00:06:00	CUT TO Drifter vision persists. Close up of SID's face. His Drifter silhouette appears to be smiling menacingly. One or two non-possessed humans appear in the background over his shoulder for comparison.	01.0/003.00
00:08:00	CAMERA ANGLE PERSISTS Pop to Corporeal vision. Sunspot effect of coming out of Drifter vision clears. SID's host has a smirk on his face. He begins walking towards the camera.	01.0/004.00
00:14:00	CUT TO Longshot, backside SID walking. We can see the main area of the museum with people walking around in it. Also in the shot is the throne. Also in the shot mid-ground between SID and the throne is a YOUNG WOMAN IN RED DRESS. She is looking over her shoulder.	01.0/005.00
	SOVEREIGN Fear is one of man's innate emotions.	
00:20:00	CUT TO Camera is following the YOUNG WOMAN IN RED DRESS, pulled away to show her full body. She is walking briskly and looking over her shoulder.	01.0/006.00
	SOVEREIGN It is dread that fuels their flight.	
00:24:00	CUT TO Camera is now at eye level on the museum first floor. It is few steps back from underneath the second floor's lip. A column is in the center of the shot, and a significant portion of the two archway openings on either side are visible. A YOUNG MAN walks past, appearing on the left side, walking behind the column,	01.0/007.00

and appearing on the right. He has a determined look on his face. When the YOUNG MAN walks behind the column, an ELDERLY WOMAN walks past the left side and the camera is now following her. She has the same determined look on her face as the YOUNG MAN. Similarly, the ELDERLY WOMAN walks behind the next column. and a MUSEUM EMPLOYEE now walks out the other side with the same determined look.

SOVEREIGN

Those who run, those who wander aimlessly, fumbling in the dark...

00:32:00 CUT TO 01.0/008.00
Longshot of the corridor behind the columns. The YOUNG MAN and ELDERLY WOMAN are acting as if they've just been Drifted out of. The MUSEUM EMPLOYEE can be seen walking towards the camera, and closest to the camera is a SECURITY GUARD.

00:34:00 CAMERA ANGLE PERSISTS 01.0/009.00
Pop to Drifter vision. DRAKE's silhouette can be seen over the MUSEUM EMPLOYEE. It disappears as a ball of energy rises from the MUSEUM EMPLOYEE and strikes the SECURITY GUARD. DRAKE's silhouette appears on the SECURITY GUARD.

SOVEREIGN

...will inevitably encounter those born of the dark.

00:38:00 CAMERA ANGLE PERSISTS 01.0/010.00
Pop to Corporeal vision. Sunspot effect coming out of Drifter vision clears. SECURITY GUARD's face settles into the determined expression of the others. MUSEUM EMPLOYEE acts as if drifted out of. SECURITY GUARD walks forward off screen / under the camera.

00:44:00 CUT TO 01.0/011.00
Same angle as shot 006. YOUNG WOMAN IN RED DRESS is not walking, like a 'deer in the headlights'. She is looking concerned, turning her neck to the left to see over her shoulder to the left.

00:46:00 CUT TO 01.0/012.00
Camera is positioned where the YOUNG WOMAN IN RED DRESS is in the museum, as if POV. She is not in the shot. SID walking briskly towards the YOUNG WOMAN IN RED DRESS. He bumps into an ELDERLY MAN, and shoves him aside. He has a ferocious look on his face.

00:48:00 CUT TO 01.0/013.00
Same camera positioning as shot 006, but zoomed in to about waist high on the YOUNG WOMAN IN RED DRESS. She is looking concerned, over her shoulder to the right.

SOVEREIGN

Man is ruled by fear.

00:50:00 CUT TO 01.0/014.00
Pop to Drifter vision. Camera is positioned where the YOUNG WOMAN IN RED DRESS is in the museum, as if POV. It is a wider field-of-view shot of the rear of the museum. DRAKE's energy is jumping, leapfrogging in a similar fashion to shot 009 from body to body quickly approaching the camera,

00:52:00 CUT TO 01.0/015.00
Drifter vision persists. Camera is close to the ground in front of YOUNG WOMAN IN THE RED DRESS. The camera tilts slowly up, revealing LENORE's silhouette over her body. After LENORE looks back and forth, the energy lifts off, drifting.

SOVEREIGN
But the Drifters are ruled by a different force.

00:58:00 CUT TO 01.0/015.10
Camera zooming outwards the throne at an angle. Initial focus is on SID and DRAKE noticing one another and staring in a menacing way, waiting for the other to strike. As more of the scene is revealed, we see the other Drifters in the museum crowd. When the camera reaches the throne, we see the backside of the SOVEREIGN sitting, obscured by the throne. Where the shot settles is the same camera positioning as shot 001.

01:06:00 CUT TO 01.0/016.00
Front side of the throne, close-up of the SOVEREIGN's face.

SOVEREIGN
I rule the Drifters.

01:08:00 ZOOM OUT TO 01.0/017.00
Camera pulls quickly away from the SOVEREIGN's face to the outside of the Museum. People are walking towards it. As the Camera is moving, the scene is fading from Drifter to Corporeal vision. Transition to game title screen.