

**R5 TRAILER**

A TREATMENT BY DAVID LAWSON & LISHA TAN

A TITANFALL GAME

# APEX



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# INTRODUCTION

First and foremost, we love this story! To make the story equally about the characters as the thrilling action sequences, we need to build up their connection with each other, and in turn, with the audience.

That way when we kill them off, mocking their demise Red Wedding style - bombs and bullets instead of knives - the impact of their death will be real for the viewer.

Our entire team is really excited to be considered for this film. Based on some of our recent work, not only in the high-end animation space but creating funny, emotionally driven characters, we feel confident in delivering a film we can all be proud of.

Here's how we get there.

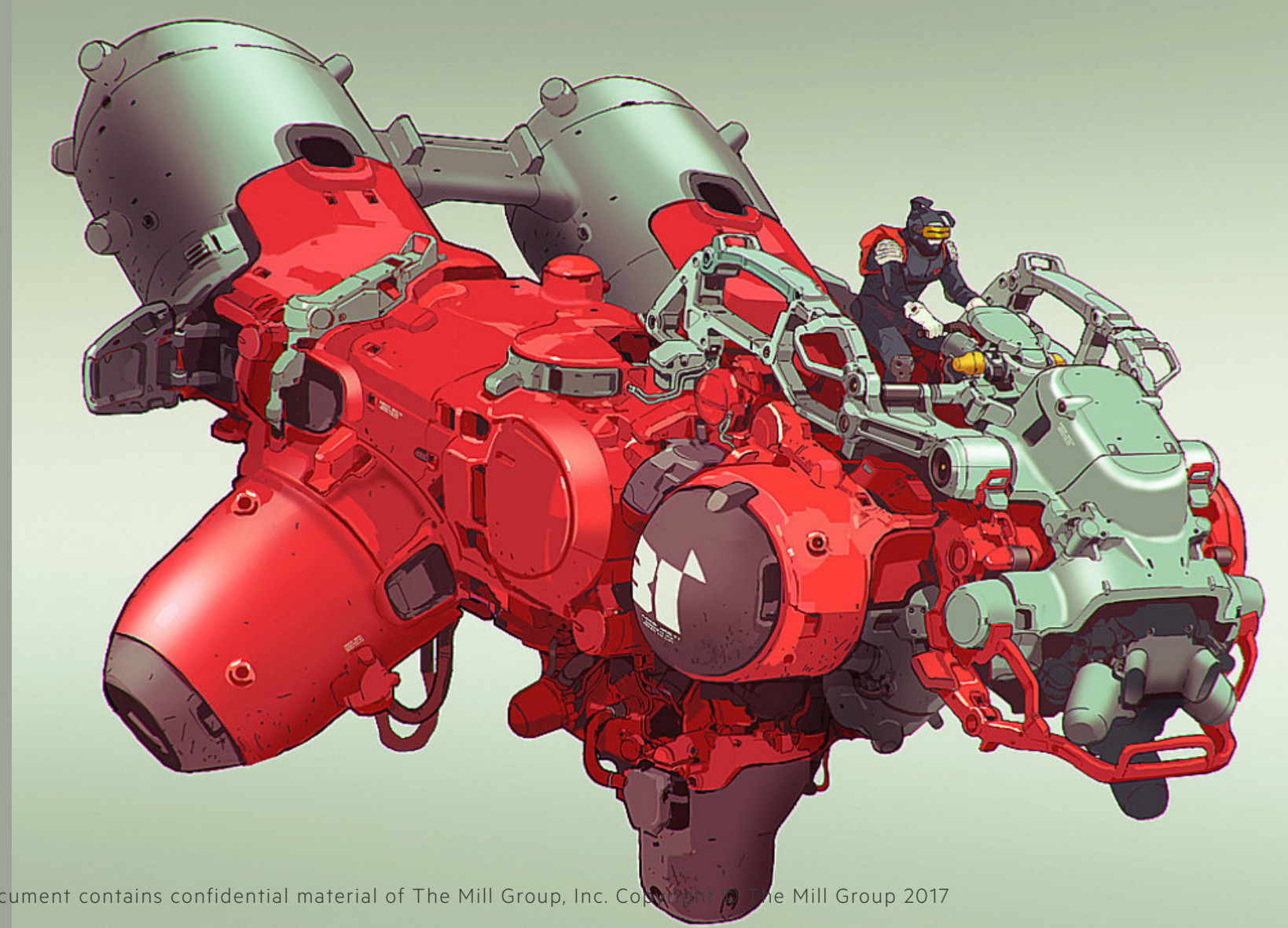
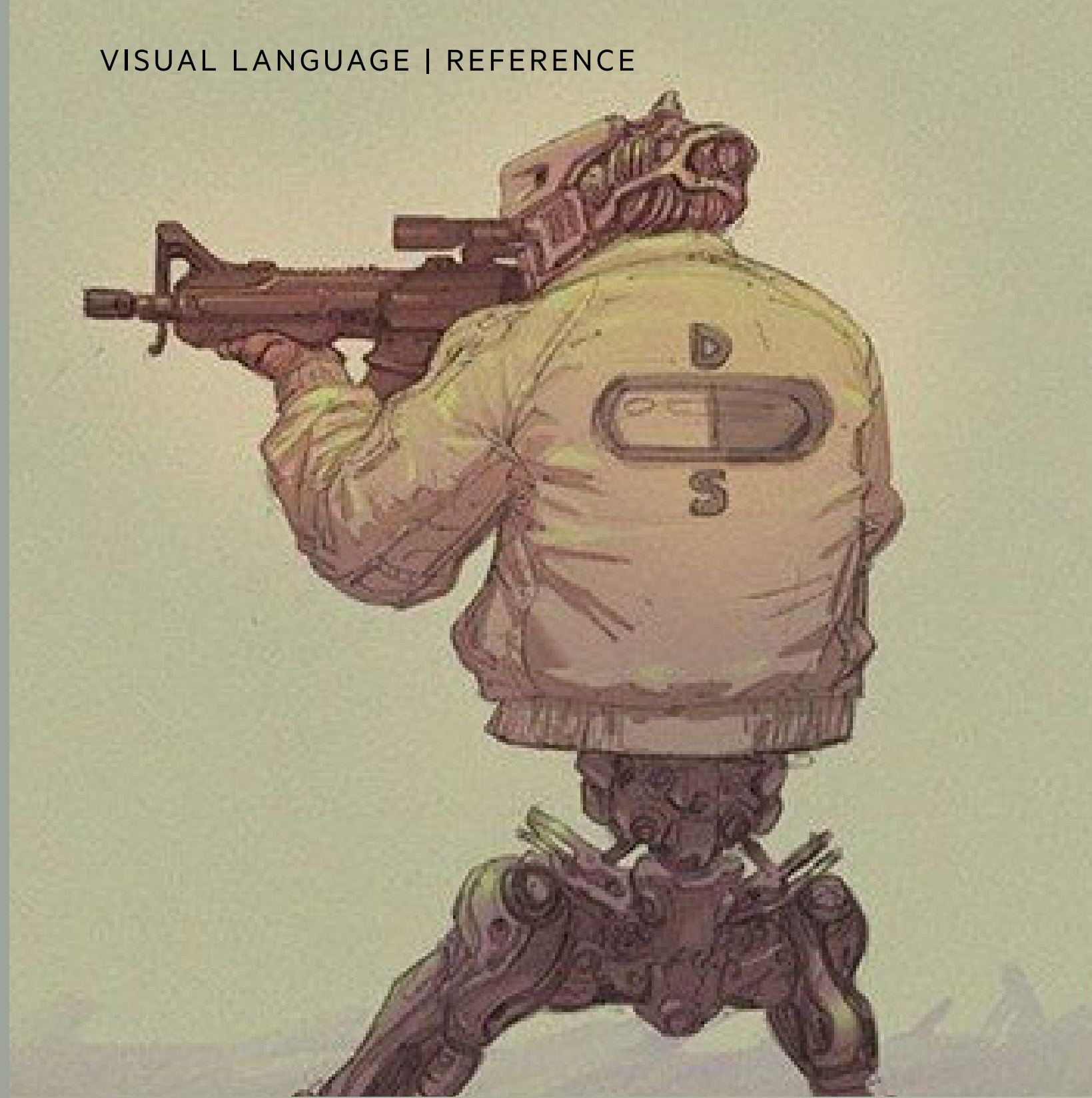
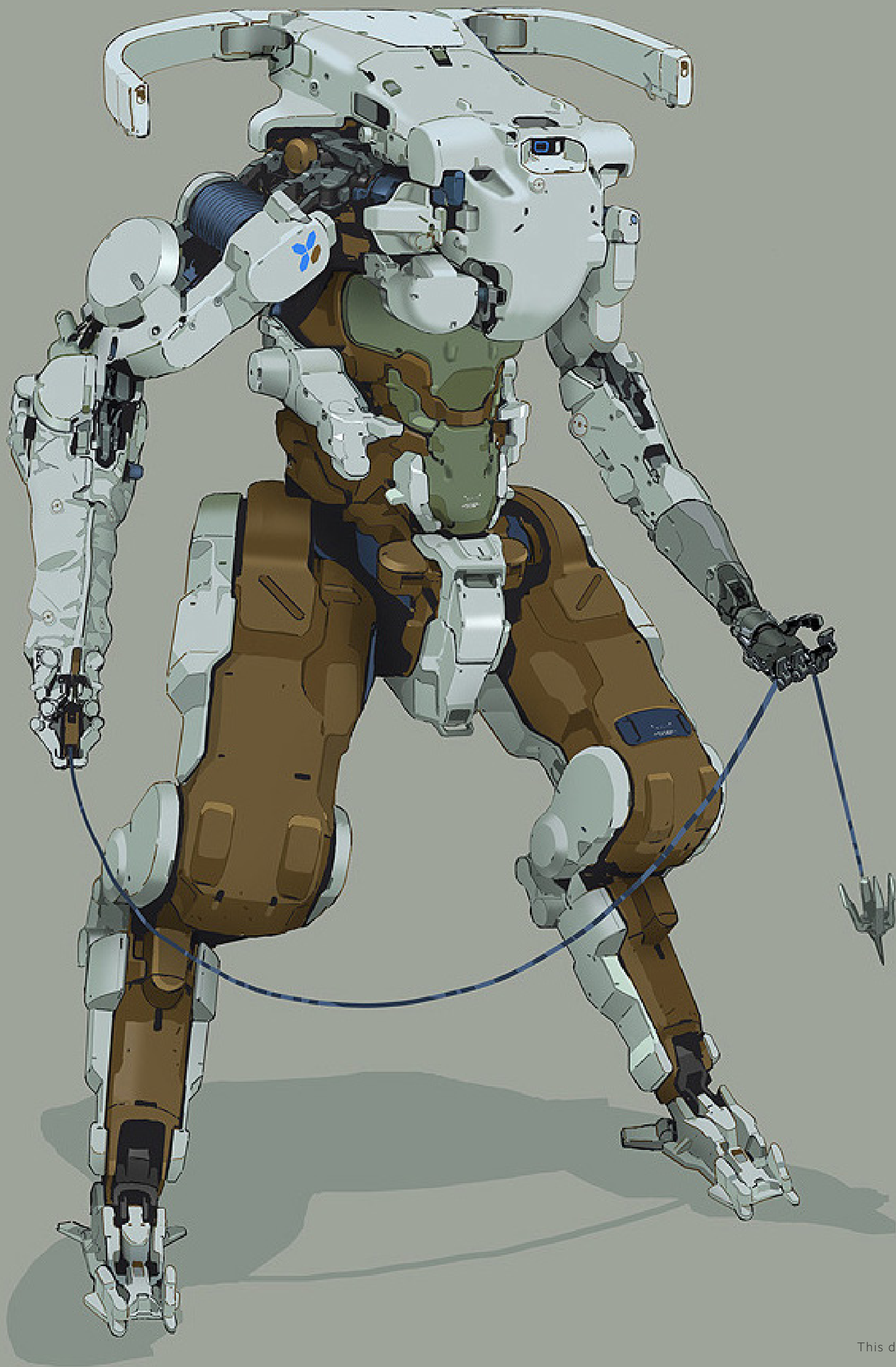


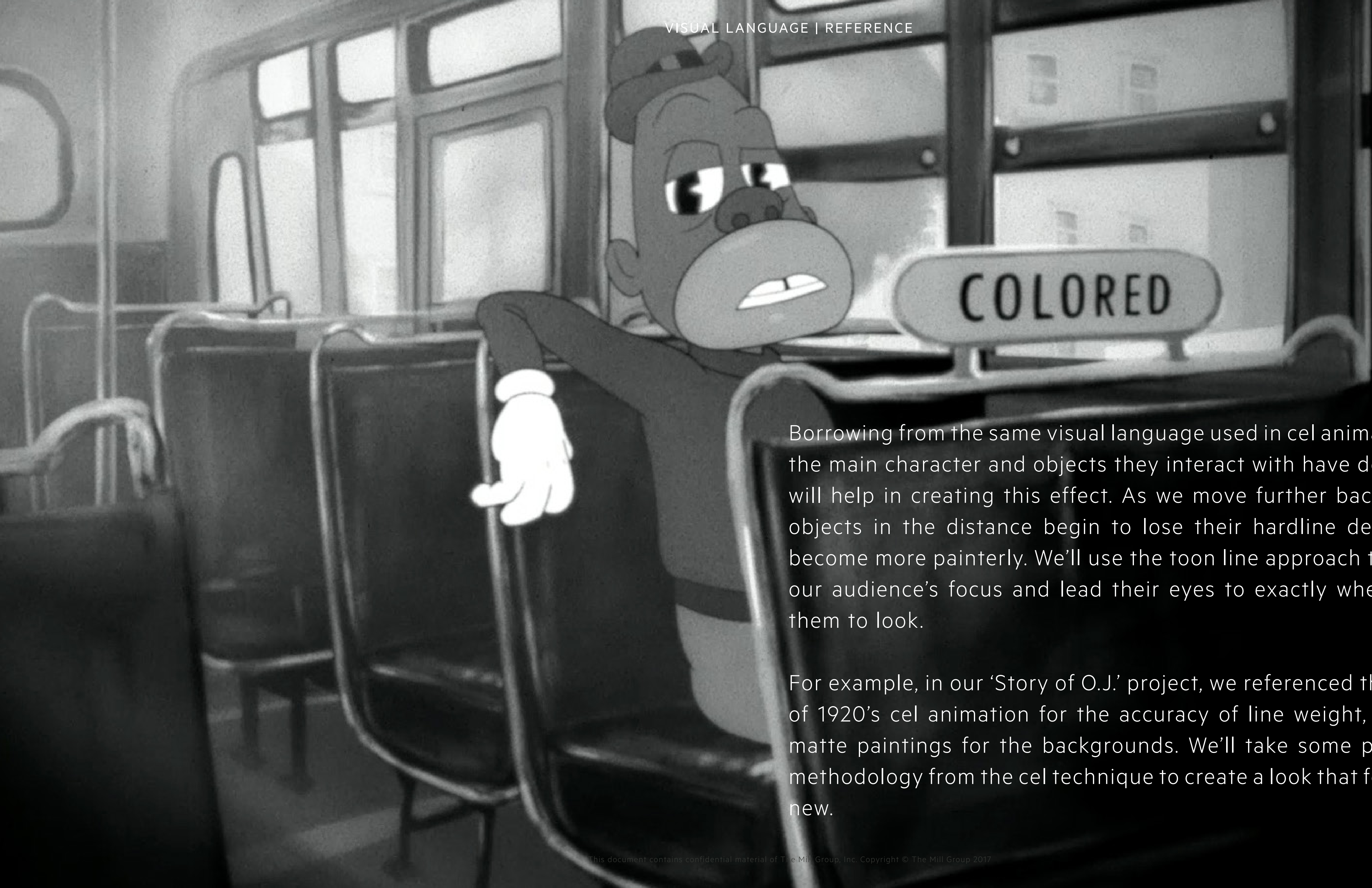
## VISUAL LANGUAGE

We love the idea of creating a more illustrative look and style, something that feels like moving concept art. Because of that, we also want to develop the look on actual moving tests. We know that this concept style looks lovely on a still frame, but we must establish techniques that work with movement. Sometimes when 3D is treated with toon shader, the audience is very much left with the feeling that it's almost a 'filter' over CG. We want to use blending so it becomes more integrated.

As concept paintings are so amazing to look at, they always leave us wanting more, and here we can deliver on that. By coupling Arnold 5's new toon shader toolkit and developing techniques for the line-art with paint brushwork textures, we can achieve a style that is really new and can carry our story.

VISUAL LANGUAGE | REFERENCE





Borrowing from the same visual language used in cel animation, where the main character and objects they interact with have defined lines, will help in creating this effect. As we move further back in scenes, objects in the distance begin to lose their hardline definition and become more painterly. We'll use the toon line approach to help keep our audience's focus and lead their eyes to exactly where we want them to look.

For example, in our 'Story of O.J.' project, we referenced the language of 1920's cel animation for the accuracy of line weight, while using matte paintings for the backgrounds. We'll take some parts of that methodology from the cel technique to create a look that feels entirely new.

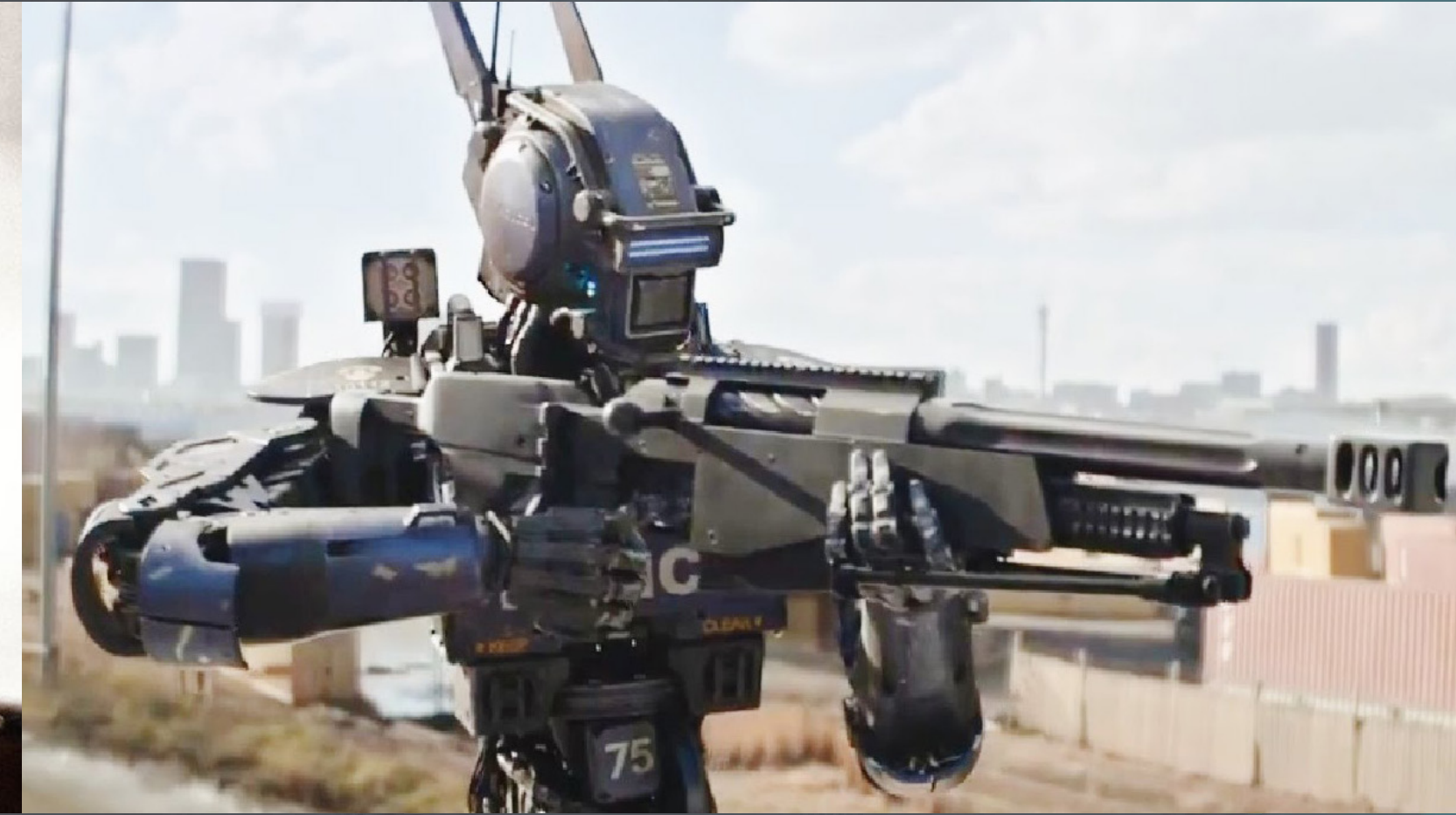


During development, we'll dial in the exact look of our characters, scenes, and backgrounds and define how we will use our line work. Once we are happy with this aspect, we can hone in the shaders to pick up the right level of contours as well as hand painting in brushwork for more textured assets. Using the game assets' textures as the base, then painting over the top of them to define our elevated look.





# CHARACTER RELATIONSHIPS



This section is long, but it's absolutely critical that we get it right.

To establish an emotional anchor we'd like to use Wraith as our primary protagonist. Her story is one of struggle and is relatable on a more personal level. This 'lead' role will be subtle and influenced through camera work, dialogue, and action. The biggest benefit of bringing her character and her struggles to the forefront, is so we really feel the impact of her loss on Gibraltar and Pathfinder; a slight departure from the original script.

Her relationship with Gibraltar and Pathfinder is a complex one. They are like a dysfunctional family unit who have found companionship and trust on the field of battle but still get on each other's nerves. Wraith's relationship with Gibraltar feels like one she might have had with an annoying older brother who's always making things difficult and picking on her, but in a loving way.

Pathfinder is more like the family golden retriever, a bit dense but extremely talented and loyal.

## CHARACTER RELATIONSHIPS

Individually, Gibraltar sees himself as the leader (even though it's clear he's not) but he takes a sort of quiet pride in imagining that he's Wraith's protector.

Pathfinder finds great comfort in his abilities as he strives for computer-like precision while backing up his teammates. He also has a lowered sense of fear, so during his action scenes, we have to feel his unknown sense of jeopardy through the eyes of Wraith.

Building up their sense of team camaraderie, and both Gibraltar and Pathfinder's connection with Wraith is also why we've chosen to tweak the script during the kill scene. We like the idea of Wraith being taken out by a sniper's bullet a beat or two before the grenade so we can experience their loss as they witness her eyes rolling back into her head.

In a similar way, we have also kept Gibraltar alive for just a bit longer to twist the emotional knife, before leading to a deadpan

humorous conclusion. Being knocked out by the grenade blast also fits his character's profile, sturdy. As he comes to, we'll also use his POV to introduce Bloodhound, Lifeline, and Mirage before his cold execution.

Throughout this emotional and funny story arc, we need to couple those elements with exhilarating action. Much of that action is told through our Flashbacks, and we'll get to our treatment of flashbacks shortly, but they are also an area where we will build up the character's undeniable connection.

Within each flashback we'll lean ever-so-slightly towards Wraith's point of view, building up the audience's bond with her but still introducing us to Gibraltar and Pathfinder. Here we can highlight her psychological issues and how she battles them. Giving her a fallibility which takes off the sheen of CG hero invincibility. During these moments of character development, we will also understand her teammates from her perspective.

# CHARACTER RELATIONSHIPS



All of this character work is actually a bit sinister on our end, but that's what will make this film truly cinematic and their deaths truly epic. Just as the audience starts to understand Wraith and her complicated love for her comrades we kill her off in front of them. We want this to be as shocking and as abrupt as possible.

Which consequently allows the dark humour and comedic contrast of the assassins to shine through and carry our story home.

These enemies have no soul, we want to really 'turn the screw' and make the audience love to hate them. The shock of our heroes' demise will play perfectly into the humour of the enemies. Their brand of comedy is drier and more carefree than our heroes' comedy. They know they're going to die and have simply stopped caring. With this group, their only connection is through a mutual convenience rather than a history of teamwork. Because of this, we feel like we can really lean into the humiliation of our heroes' deaths.

# FLASHBACK EXECUTION

The important thing about the flashbacks is that the treatment for them is done in a way where we can move in and out of them without taking the audience out of the moment of the story. We will use hard cuts in the flashbacks as little as possible and move with the characters into the flashback scenes. This approach will move to another level when the flashback 'Banter Ramp Up' happens. The transition point between the flashback world and the shack environment will start to struggle to keep up with the back and forth banter. Creating a fun visual effect.

As each begins to spin their own tale of how a battle went down, and more importantly how they saved the day, features of the shack's surroundings will morph into the flashback environment. Currently in the script, we focus mainly on the first flashback scenes. Here we have Wraith use a pillar, that is the shack on one side, and a boulder near a fierce night battle on the other. After a few beats, the transition is complete, and we are fully immersed in the flashback world. For Gibraltar, we use his action as he paces towards Wraith during a confrontation to transition us into the battle at the water treatment plant. After

a few lumbering steps, the shack has totally morphed into the flashback scene. During Pathfinder's flashback, we use the close-up action of their feet on the floor of the shack to blend into their running action in the river bed. Maybe dust from the floor that billows with their steps becomes splashes of water from the river.

When we ramp up the frequency of flashbacks in a mad dash of one-upmanship, our characters become so engrossed in their storytelling that they actually begin to fire weapons, perform executions on unsuspecting wooden chairs, break through walls, windows, etc. They lose themselves in recreating battle moments so much that they end up destroying most of the shack, not to mention potentially alerting anyone within earshot to their presence. The exact moments of our flashbacks and fighting action should be directly informed by elements of the game, but we've begun to explore some initial scenarios for fun in our working version of the script.

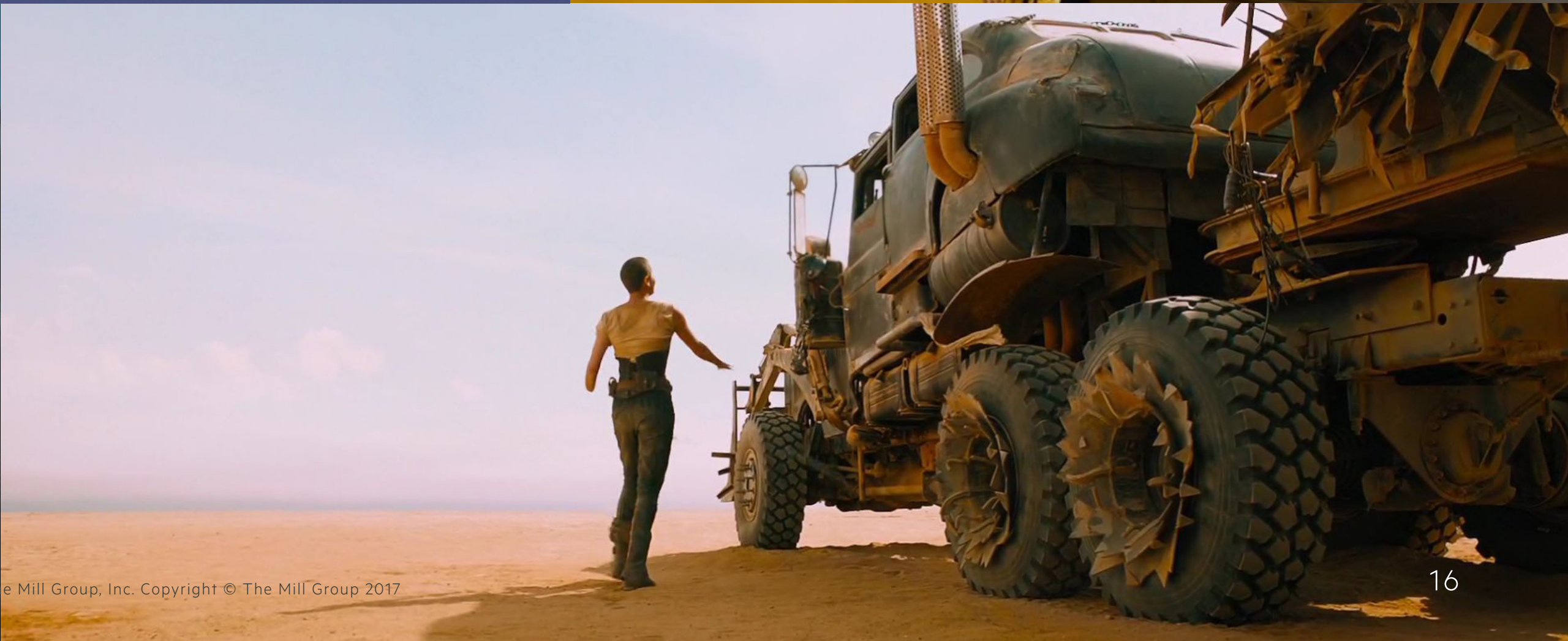




# CINEMATOGRAPHY

We want to use a dynamic, roving camera that frames our characters and actions graphically. We think a distinction should be made from comic book compositions as they can become too extreme and take the audience out of the moment.

Throughout our cinematic journey of story development and high-energy action sequences, we'll also find dramatic graphic framings to showcase the illustrative look of the concept.

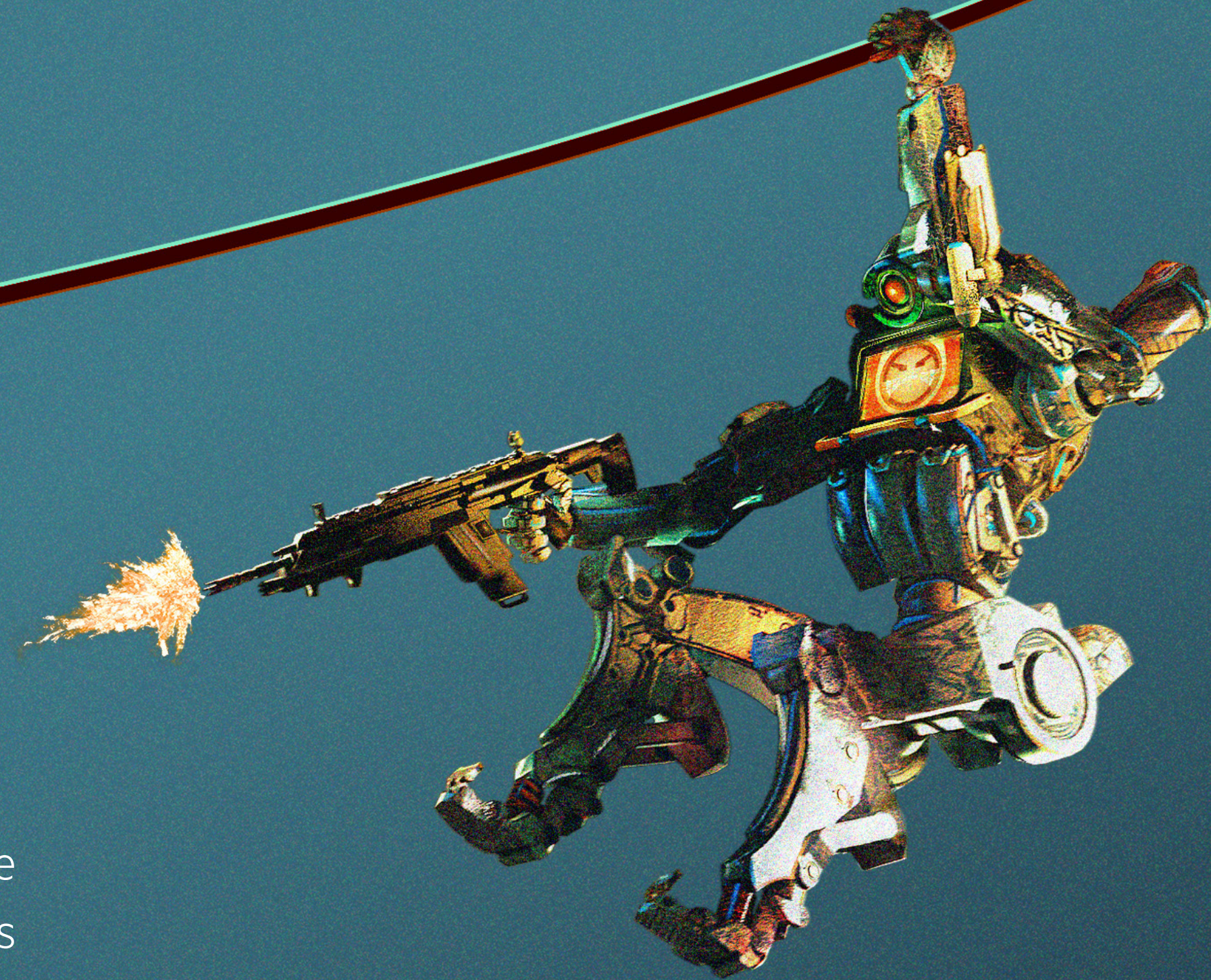




## ACTION SEQUENCES

A couple of things to mention on this front. We love this scene from the latest Mission Impossible where the fight scene feels really heavy and impactful. We also really enjoy that during the action scenes throughout the film, mistakes are made by the heroes. We don't want to fall into the Superman problem of our heroes being too perfect and never failing. They need to feel human, even while warping into battle and engaging in killer, hard-hitting fight scenes.

<https://www.youtube.com/watch?v=sLiZeg6zU4M>





# METHODOLOGY

Our first step is to board out our films and create a board-omatic with an audio and music layout. We really like to make this a collaborative part of the process. We'll use the board-omatic at this stage to define the edit pacing and how it relates to the story and works with the music.

We then make a detailed previs, edited together with character performance references built in. At this stage, we will have a pretty clear representation of camera work and composition with the actions blocked out. Of course, always leaving some room for extra magic to come from the motion-capture performance and virtual camera shoot.

A detailed casting search will be undertaken by our live-action casting agents. We don't like using 'motion-capture actors' but look for our actors in the same way we would approach a live-action shoot. We fully intend to work diligently in the casting sessions to give you performances that feel like our characters to inform our selects. Don't laugh, but even Pathfinder needs

the right 'human' attitude. We understand that you've gone through a thorough process to cast the perfect voice-over talent who embody the characters. For that reason, we should also consider adding them into the mix as we cast our mo-cap talent. After all, they know these characters inside and out.

Then we take our layout and postvis into our motion-capture stage and work with the script. Here we can let the actors get into the moment and have them find performances through their interactions with each other.

We also work with an on-set editor to make the postvis process faster. Our postvis will quickly turn into a rendered version of our edit.

We want to start the look development process right from the get-go so that we can define the look of our characters and environments on the move. As discussed in the 'Visual Style' section, this is critical.



## MUSIC, EDIT, AND SOUND DESIGN

We like what you're thinking for the music. The tracks you've suggested are on point, and as we begin the board-o and previs process, we'll start to experiment with finding the right track. For this film, only a custom score/remix will truly work. We need to be able to ramp it up and down in sections as it accentuates the actions, but still give us room to develop the characters.

We would ideally lay down an audio base during editing for the board-o-matic and postvis. This can be a malleable process and a collaborative effort with you.

Weaving the sound design in with the editing is, as you know, such an important part of the storytelling. Environmental and textural sounds will go a long way in establishing the right mood for each of the locations.

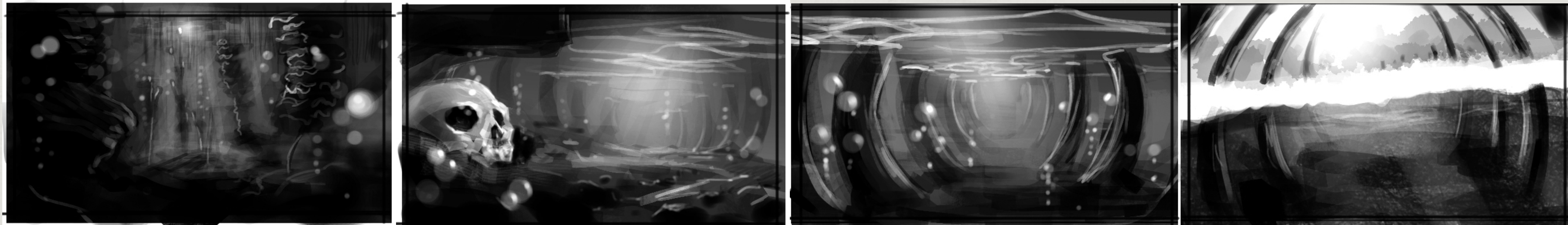
The transitional flashback moments can be enhanced by the layering of sound design from both worlds. During the shack raid and death scenes, sound design will play a critical role in helping to amp up the emotional impact as well as the comedy.

# STORY

OUR TAKE

**EXT. JUNGLE**

We open underwater. Grass and vegetation can be seen wafting in the shallow currents. Light rays pierce through the surface.



**MALE NARRATOR (V.O.)**

Liberation brings peace. At least that's  
what they said would happen.

We pass through the skeleton of a prehistoric creature.

**MALE NARRATOR (V.O.)**

Instead, it brought chaos to the Outlands,  
and the revival of an old bloodsport.

We emerge from the dirty water in a Vietnam style river village. Distant battle sounds can now be heard. We see some futuristic technology, giving us our first clue that we are not in the past.

**MALE NARRATOR (V.O.)**

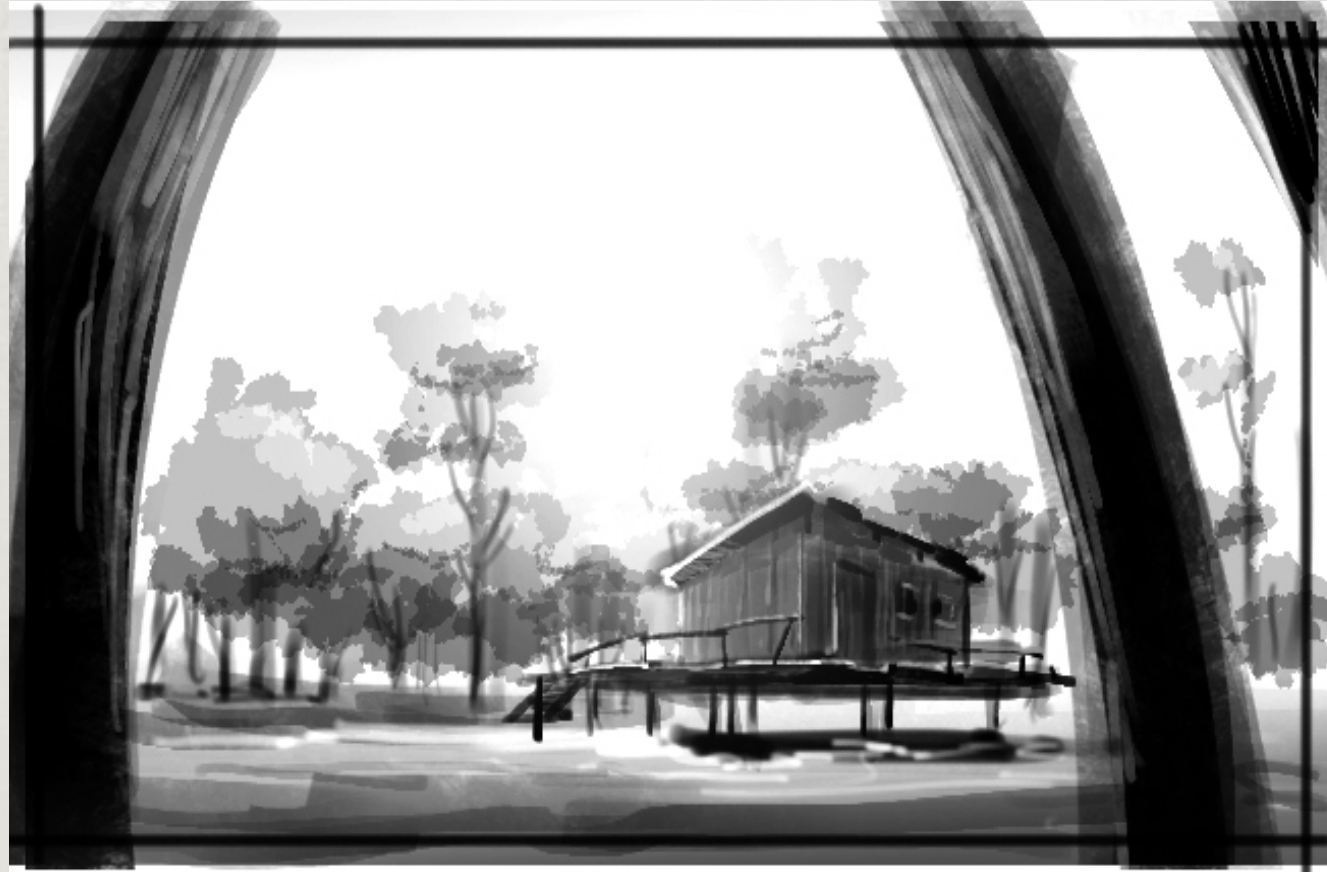
Some fight for vengeance.  
Others search for answers.

A small shack stands near the edge of the village. Gibraltar, a hulking figure, emerges from the side of the shack. He's been our narrator. PATHFINDER, his robot companion zip-lines in next to him, both debate whether to go inside.

**GIBRALTAR**

But we will all be forged in the glorious realms of...

WRAITH, a wiry female warrior cuts him off abruptly.



**WRAITH**

Will you shut up!? I can barely hear myself think.

Wraith steps past them both and kicks down the door of the shack.





**INT. VILLAGE SHACK - MOMENTS LATER**

PATHFINDER sees the triple take and moves to check the perimeter. Gibraltar leans his big body down to Wraith's level mocking her with a whisper.

**GIBRALTAR**

So, when those voices inside your head talk to you,  
is that officially a monologue or a dialogue?  
I mean, it's two people talking but technically  
it's really just you.

Wraith is not impressed. She moves around the room, checking windows for enemies as she reloads her weapon.

**PATHFINDER**

Is that an attempt at logical reasoning?

**GIBRALTAR**

Yeah... I think so?

**WRAITH** (under her breath)  
an attempt...

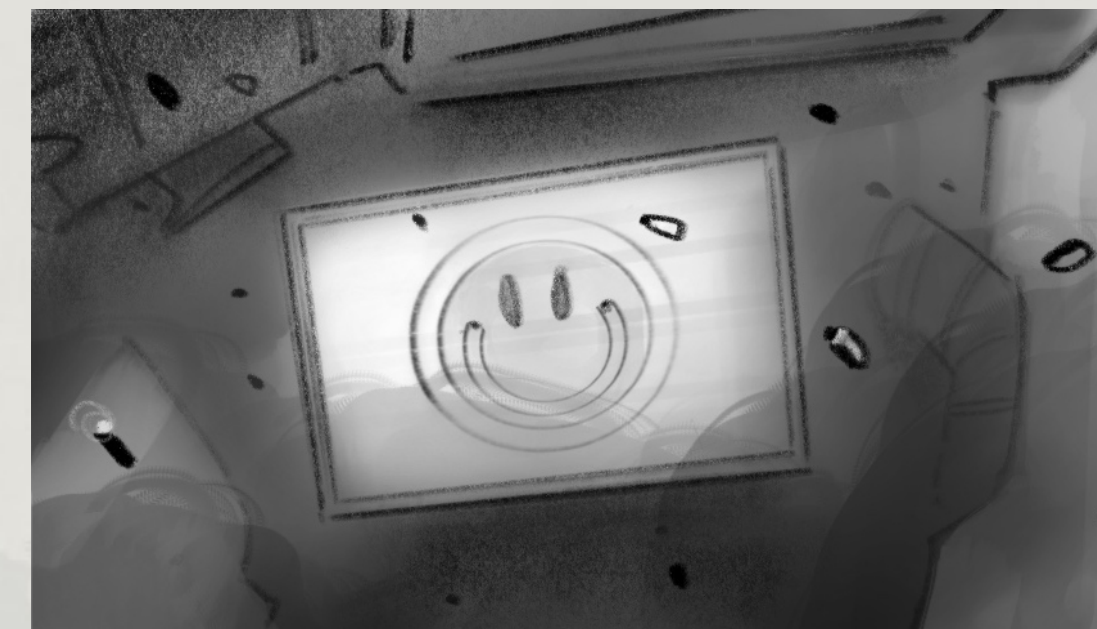
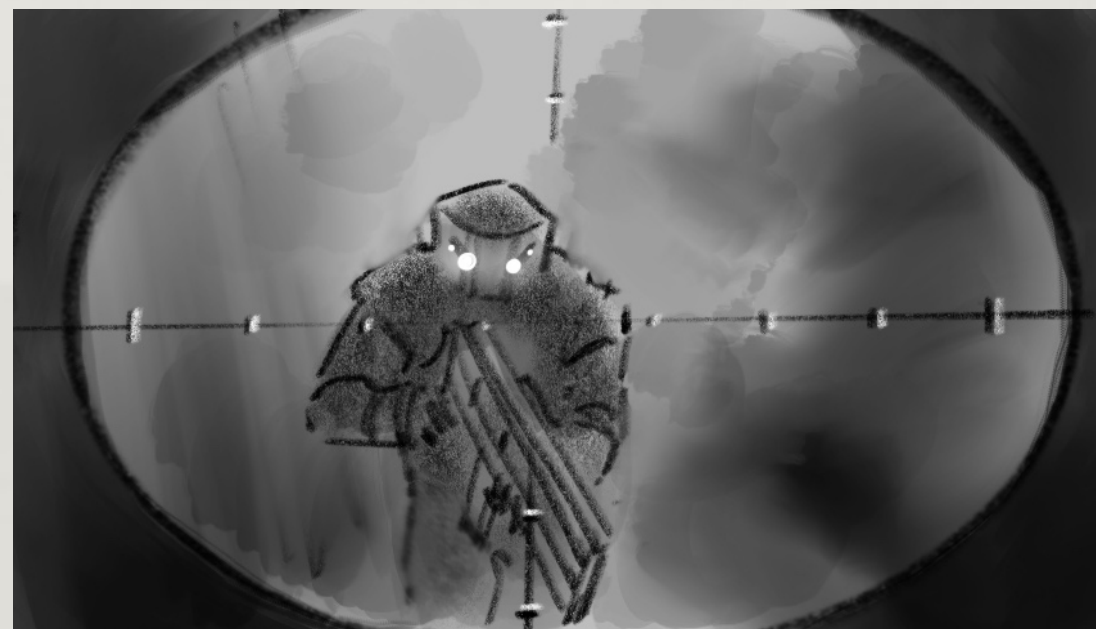
Pathfinder. The face on his screen is a serious focused emoji.

**SCOPE POV - PATHFINDER**

He targets a lone soldier moving through the valley below them.

**BACK TO SCENE**

The serious face on Pathfinder's chest changes to a happy face.



**PATHFINDER**

Calculations suggest the odds of additional squads targeting our position is very high.

Pathfinder's head robotically turns to his friends and he strokes his sniper rifle.

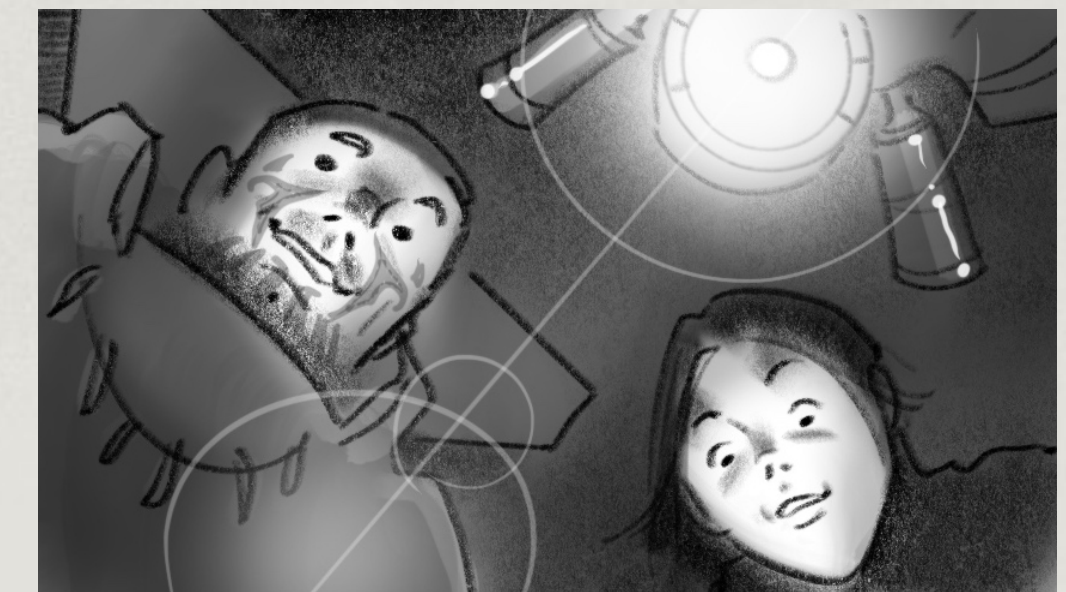
**PATHFINDER**

Exciting!

A loud noise outside the shack startles GIBRALTAR. He accidentally knocks over boxes and shelves that come crashing down. Wraith and Pathfinder watch as he tries to limit the damage. Emanating from inside one of the boxes is the distinct glow of purple and golden light.

**GIBRALTAR**

Me likey.



Gibraltar reaches towards the crate, but Wraith quickly steps in, and moves him back.

**WRAITH**

Hold on, lug nut. There's no I in "team,"

**GIBRALTAR**

Sure there is, "I" earned it, from carrying my "team" all day.

He bends over to grab the armor but Wraith plunges a bow-staff into the loot crate.

**WRAITH**

Carry us? By 'carrying us'... don't you mean stumbling around like a giant oaf and nearly choking to death?

**WRAITH**

Here's how I remember you 'carrying us.'

Wraith edges past a support pillar. The vertical line of the pillar is used to visually transition between the interior of the shack and her flashback. Caustic's team had just set the forest ablaze...

**TRANSITION TO:****WRAITH FLASHBACK**

She moves covertly, pressing herself up against and around a boulder. She sees Gibraltar at the center of the blaze battling. He quickly becomes flanked by CAUSTIC who launches gas traps. Gibraltar can't find him in the fumes. Succumbing to the toxic gas, he doubles over. Wraith is clutching her temples.

She looks around the boulder again to see Gibraltar is about to be taken out by CAUSTIC. Wraith warps over to Gibraltar, destroying the gas canister and sliding on the ground towards Caustic in a single badass move.

**WRAITH**

Ain't that a bitch?

Wraith takes Caustic down with a vicious execution.

**TRANSITION TO:**

**INT. VILLAGE SHACK**

Wraith holds the pose of her execution move dramatically

**WRAITH**

You know, I get choked up just  
thinking about you choking.

Gibraltar shoves Wraith, hard enough for her to rotate around and stumble away. Gibraltar confidently paces in the same direction.

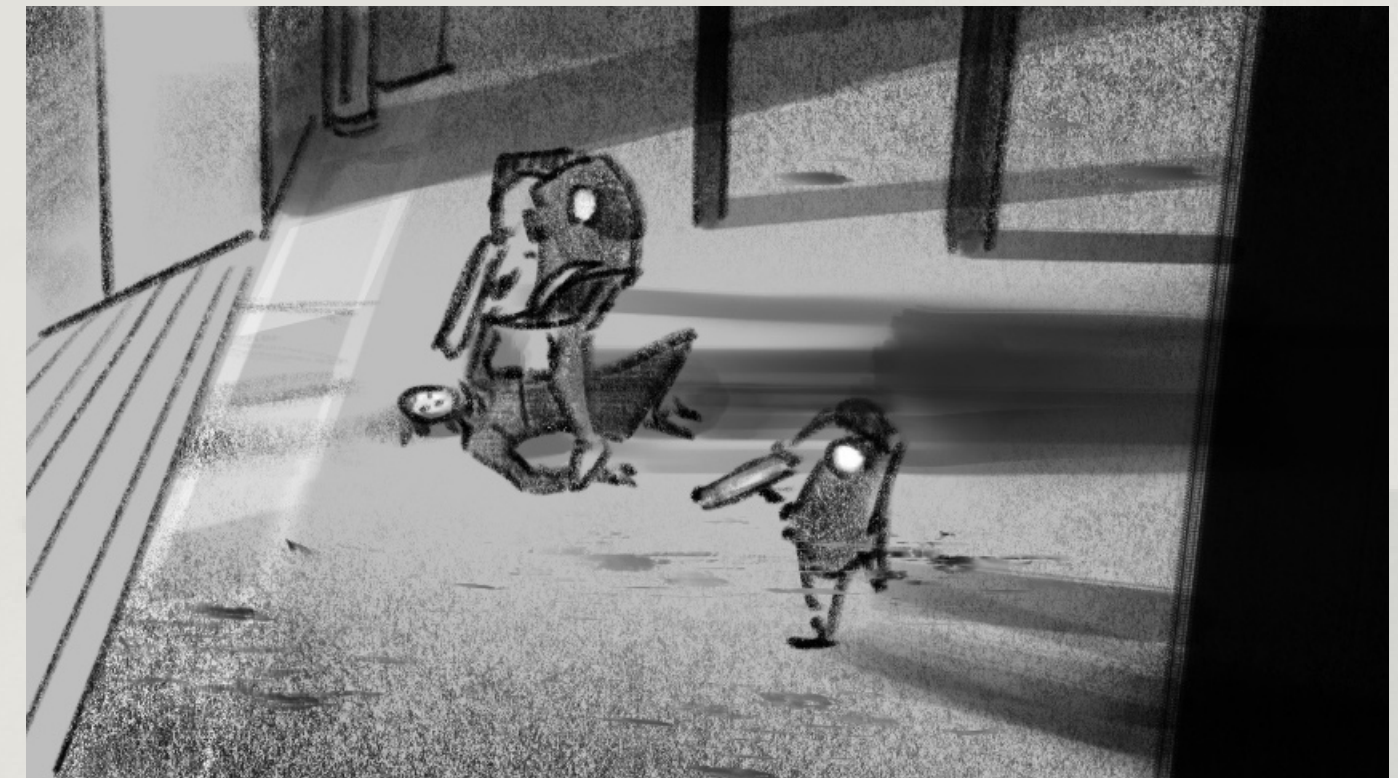
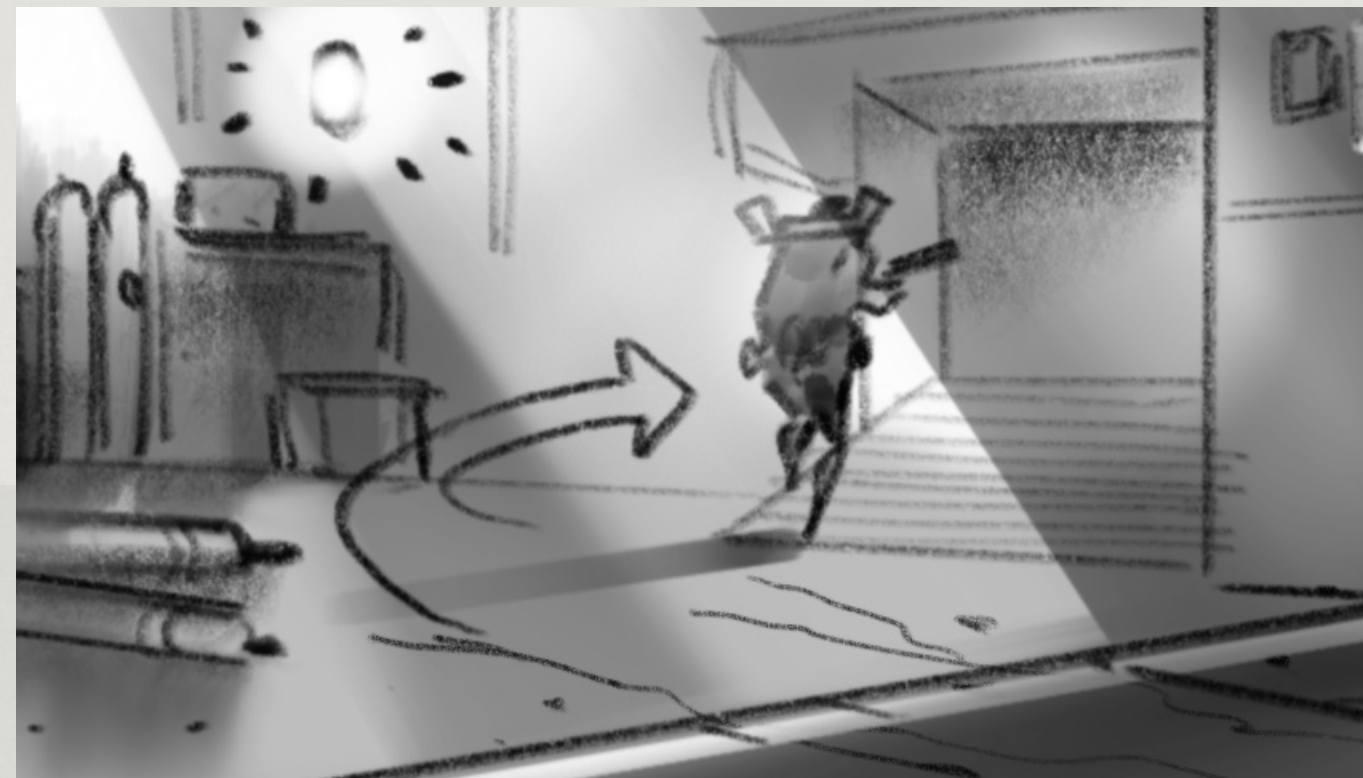
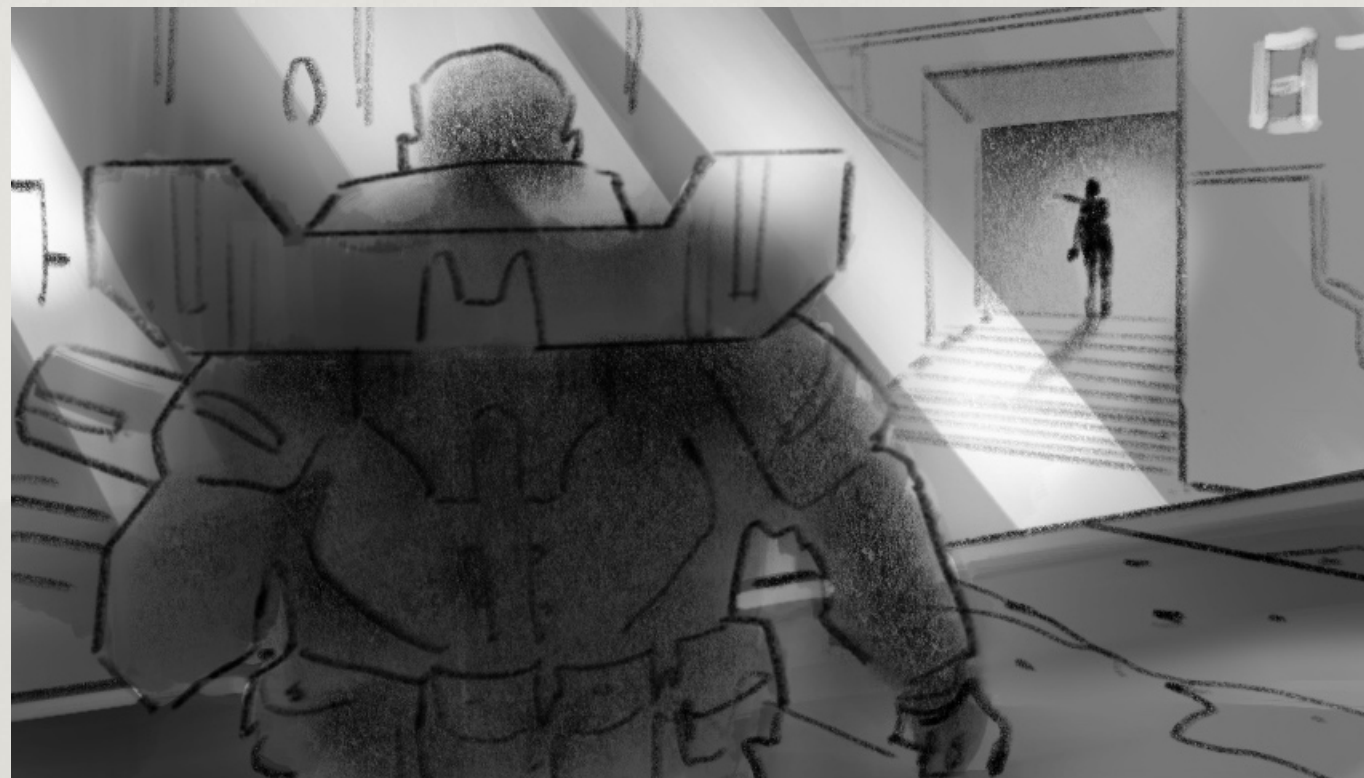
**GIBRALTAR**

It wasn't me that got us knee deep in  
Crapville at the water plant.

**TRANSITION TO:**

**GIBRALTAR FLASHBACK**

Wraith signals back their position to Gibraltar who speeds up with a warrior's intent only to be shocked by a sudden alarm being set off. His shoulders drop.



**GIBRALTAR**

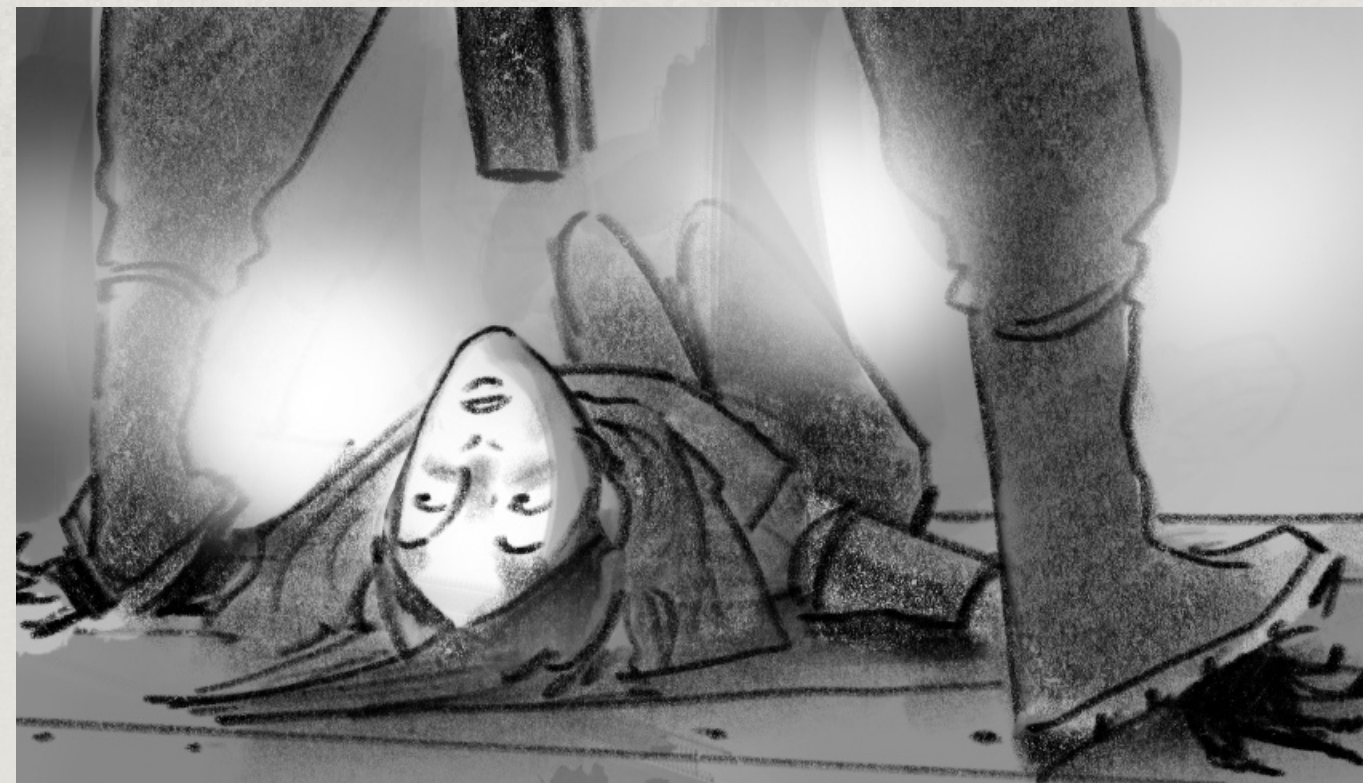
(to himself) So much for the element of surprise.

When Gibraltar turns the corner to see Wraith again, Octane is standing on her wrists, pinning her down. Suddenly, Gibraltar swoops in out of the dark, knocking them both back and renders them unconscious. He looks down on Wraith while she lays on the floor.

**GIBRALTAR**

You know, for a ninja, you're right clumsy.

He calls in an orbital strike, eliminating the enemy squad.



**TRANSITION TO:**

**INT. VILLAGE SHACK**

Gibraltar mimics his action from the flashback and bombs falling from the sky.

**GIBRALTAR**

Boom, boom, boom, boom! Now,  
(Looking at Wraith) THAT shit was crazy.

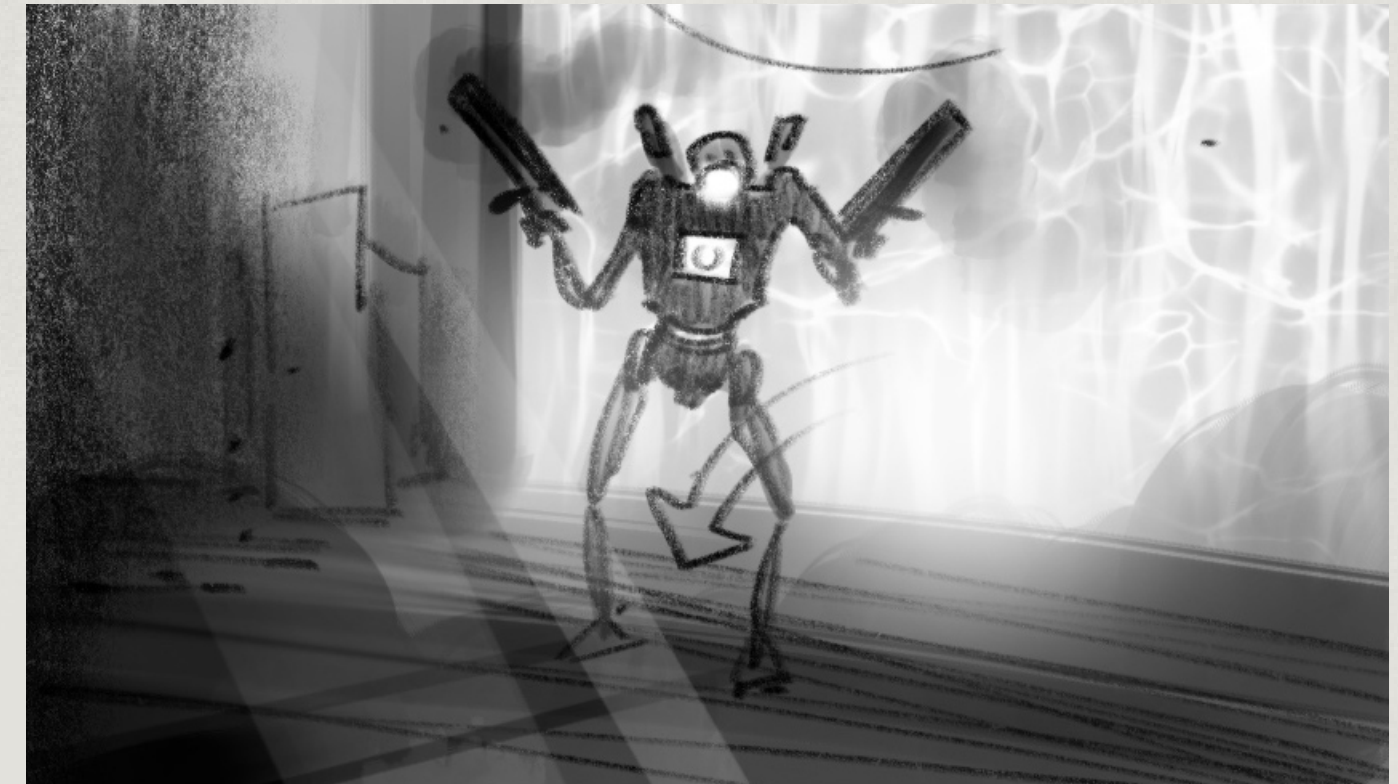
Gibraltar goes to give Pathfinder a high-five, but is left hanging. Wraith, just stares at Gibraltar with a long sullen grimace.

**PATHFINDER**

Perhaps we should talk about how well I did back there.

**TRANSITION TO:****PATHFINDER FLASHBACK**

The team is being chased by another squad. Wraith manages to phase into cover, but Gibraltar gets clipped in the same leg as his limp from the opening and starts to bleed out. Pathfinder swings in behind a massive waterfall. The enemies take aim at the waterfall. Wraith opens fire and forces the enemy squad into cover, but she runs out of bullets.

**WRAITH**

Come on, you hunk of junk.

Finally, Pathfinder explodes through the waterfall. We crash zoom through droplets of water to his chest, his screen-face turns from a smile to a fierce frown with glowing red eyes. In super slow-motion, he takes out the first enemy with his assault rifle.

**PATHFINDER**

Game over. Thank you for playing. There will be no participation trophies today.

Then fires his grappling hook into the final enemy and pulls himself down on top of him.

**PATHFINDER**

Did you like my grapple mechanism?  
It is very useful, even for killing.

He executes him with his grapple high-five.

**GIBRALTAR**

Ha ha. How do you like them grapples?

**BACK TO:**

**INT. VILLAGE SHACK**

As Pathfinder comes back from his flashback mid-pose, the three stand looking at each other, then back down to the crate.

**Series:**

Each starts to reminisce in rapid succession, trying to one-up each other with stories of heroics. As they go into flashback mode, the shack's transformation also tries to keep up.

They get so excited with their storytelling they begin to actually open fire, knocking down walls and destroying the shack in the process. We never fully cut into the mini-flashback environment but reveal them through visual tears in the walls of the hut.

**WRAITH**

The depot...

Wraith emerges from her portal and quickly dispatches two enemies shooting at her team.

**GIBRALTAR**

The boneyard...

Gibraltar resurrects Wraith and Pathfinder at a re-spawn beacon.

**PATHFINDER**

The pit of doom...

Pathfinder races across his zip-line dispatching enemies on either side. As he does he slides down a shorter zipline inside the hut, firing for real.

**WRAITH**  
The armory...

Wraith stealthily kills two un-expecting opponents as they zero in on Gibraltar.

**GIBRALTAR**  
The minefield...

Gibraltar smashes through the ceiling of a bunker, shielding Wraith and Pathfinder before dispatching the squad with a grenade blast.

**PATHFINDER**  
The ice cream store...

The environment does not change, it stays in the hut because the ice cream store isn't a place. Gibraltar and Wraith look to one another in confusion.

**PATHFINDER**  
The Fueling Station...

Pathfinder zip-lines in, pulling them both to safety as he drops a bomb. A bomb icon appears on his chest with a smiley face.

**GIBRALTAR**  
The forest of despair...

**WRAITH**  
Did you say ice cream store?

He shoots a giant prehistoric skeleton head with a grenade launcher,

**GIBRALTAR**  
Booyah!



**BACK TO:**

**INT. VILLAGE SHACK**

Pathfinder is perplexed by Gibraltar's last recollection.

**PATHFINDER**

How is that relevant?

We hear some whispering of voices from inside Wraiths head, They look around the shack and realize all the damage they've caused, overcome with excitement.



**WRAITH**

So that settles it, the armor is mi...

A bullet from a sniper rifle comes through the window, it grazes her cheek and she warps out of the hut.

Gibraltar reacts with panic, as does the face on Pathfinder's screen. They reach for their guns, but it's too late as a stun grenade comes flying in through the wall and blows up mid-air.

**Moments later:**

POV Gibraltar comes around, laying on his side, ears ringing and vision hazy, he sees Pathfinder laying lifeless and a figure standing over him. His eyes adjust and he can see it's Mirage.

**MIRAGE**

And that's how you execute an execution.



Another figure approaches him, it's Lifeline.

**LIFELINE**

Kuh deh. The poor bastards never even saw it coming.

Lifeline shrugs. Bloodhound is standing over Pathfinder with his gun at the ready. Sparks fly from the broken components of Pathfinder's body. He goes limp with a mechanical shutdown sound. On his screen a smiley face with X-ed out eyes fades.

**BLOODHOUND**

Control alt delete.

**MIRAGE**

Wow! This one's still alive!  
I think he's trying to say something.

All three of the assailants approach Gibraltar's POV. He attempts to speak, but gurgles on his blood. Gibraltar again speaks softly, it's hard to make out.

**MIRAGE**

Oh, he thinks he's a comedian.



Mirage steps over him and puts a bullet in his head.

**BLOODHOUND**

Their deaths still carry honor.

**LIFELINE**

Uh, I don't think that's honor you're smelling.

Lifeline wafts her hand in front of her face.

**MIRAGE**

I hear that... first I'm gonna help myself to this armor.

Lifeline grabs Mirage by the arm as she tries to take the armor from the crate. They stand eye to eye finding themselves in the exact scenario the first team did. Bloodhound drops his head, as if to say, 'here we go again,' but then hears something outside the shack and looks out the window.

Camera cranes up and out of the building, we can hear Lifeline and Mirage arguing as we see what Bloodhound heard, it's another squad encroaching on their position. Camera continues up at a faster pace revealing the entire Apex arena below. Skirmishes can be seen throughout the arena.

**Cut to Logo.**

## CONCLUSION

We are super excited by the potential of this concept. The groundwork you've laid out has made it possible for us to create something truly epic and take the game trailer genre to a new level. Hopefully, through our script development and our visual exploration, you can get a sense of our passion for this film. Of course, these are just our initial thoughts, but we sincerely look forward to advancing the look development and the story with you.



# THANK YOU

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