

DEAD SYNCHRONICITY: TOMORROW COMES TODAY— VOICE OVER CHARACTERS

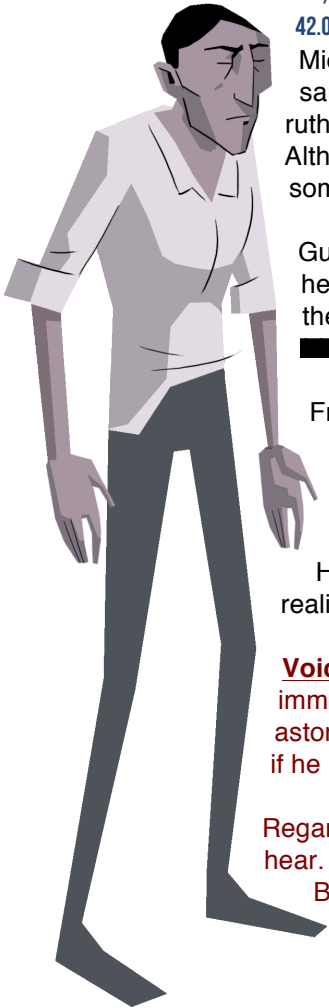


VOICE OVER CHARACTERS

MICHAEL / MICHAEL OFF

MALE, 35

42.000 WORDS



Michael Argent is the main character, the one gamers will play. Since he suffers from amnesia, the player will know things about him the same time he knows them himself. He's been in a coma for an unspecific amount of time, so he doesn't remember anything about the ruthless reality he is living now. In fact, from the beginning of the game he goes on discovering the horrifying situation humankind is living. Although he mostly reacts with fearful astonishment, from time to time he will show some effrontery in his remarks; effrontery that will sometimes get him in trouble...

Guided by the mysterious female voice in his head, and the sudden trances he suffers from time to time (during which he sees strange visions he doesn't understand, actually memories and things to come...) he will be able to remember more and more about his past, as he unravels the secrets of this *New World*. [REDACTED]

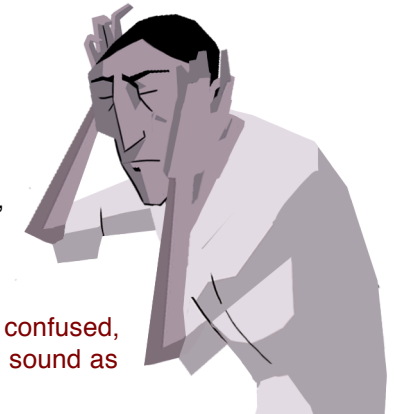
From time to time, the player will be able to read (and hear) Michael's thoughts: remarks, observations and so forth (these will be marked as **Michael Off**).

[REDACTED]

His spotless clothing will get dirty with blood as he becomes a more and more active asset of the new, violent, reality.

Voice-over remarks: Michael's voice should be very virile, featuring a low tone. His lack of memories and his immersion in the New World will make him tone move between two extremes: on the one hand, he will appear confused, astonished and even angry when he faces the aftermaths of the Great Wave. On the other hand, sometimes he will sound as if he has suffered too much, like he has seen it all before.

Regarding the latter, quite often Michael makes "off" remarks on ethical and moral aspects of the New World, like thoughts only the player will hear. To make these inner speeches convincing enough, his voice must sound charismatic, seductive and even hypnotic, in the mood of Marlon Brando's *Apocalypse Now* character, or Walter White in the last episodes of *Breaking Bad*.



SOLITARY INHABITANT

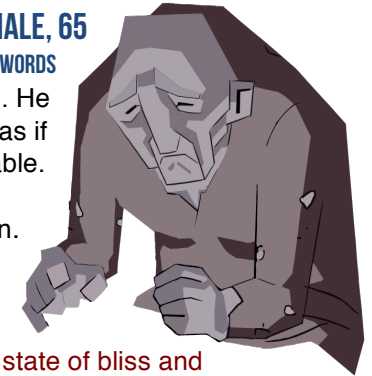
MALE, 65

900 WORDS

He stays out of the Hunter's bar... and simply waits, being aware there is no future or hope for someone like him in the New World. He is not even nervous or altered: on the contrary, he speaks and moves very slowly, and treats Michael with some condescendence, as if he is facing the inevitable.

He remembers better times that are gone and will never come back... and he does it with some sweet, tired resignation.

Voice-over remarks: very, very old voice, featuring a very weak, soft, mid-low pitch. Unlike the "Old man", his words should exhale acceptance and calm. He is resigned about his situation, and he only waits for the inevitable. Therefore, his talking should be slow, affable and very close: like a person sentenced to death that, hours before being executed, has reached a strange state of bliss and enlightenment.



GATE GUARDS:

GATE GUARD 1 BEARDED — MALE, 40 — 400 WORDS

GATE GUARD 2 BOLD — MALE, 42 — 600 WORDS

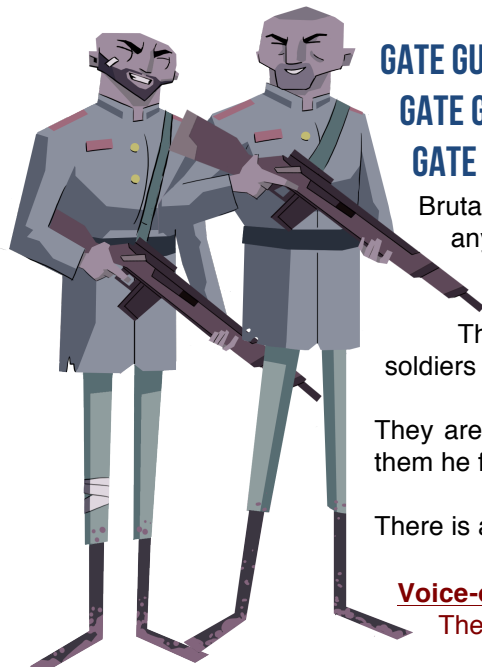
Brutal, cruel, sometimes even violently sardonic. They know they rule the Camp, and so they can shoot anyone and not give any explanation: they are used to behave the way they want. For them, the inhabitants of the Camps are just rats... and they treat them like that.

They are in charge of guarding the Camp exit, so they decide who enters and leave the Camp; in fact, only guards and soldiers and moles are allowed to do it.

They are determined to shoot the Mole's kids since they almost find out the boys killed their mate. However, Michael convince them he found the real guilty.

There is a third guard, but he never speaks.

Voice-over remarks: cold and cruel, their voices should transmit ruthless sadism mixed with an "impersonality" almost robotic. They are executioners, and they just follow orders. However... they actually enjoy the cruelty of their job.



To avoid players mistake them one another, one of them should feature a much deeper voice, like with a frog in the throat.