L O A A

Chapter 1: The Hollow Lich

S C R I P T

2026-11-26



TYPE	Scene-by-scene script, draft
COVERS	Chapter 1, The Hollow Lich (the demo), from the arrival to the end card
LOCATION	Stara Luka, the Glavica, the mausoleum dungeon
SCENES	8 (the arrival to Nana and Mare at dawn) plus the end card
STATUS	Scenes 1–7 as built (Scene 7 revised for the new ending); Scene 8, the way out through the sea dock, is the only Chapter 1 ending (CH1-END-V1-OUT, 2026-11-03). Vella's portal ending is parked: not deleted, and it may return later

Cast



HERO

TLOAA's player character and the leader of the party: a mercenary who takes the mayor's contract to free Stara Luka with Vella and Stalvan.



STALVAN

The party's tank and its heart: a huge, bald barbarian from Meneferu, warm, simple and honest, who knows he isn't clever and doesn't mind.



MARE

The fishmonger of Stara Luka who holds out behind her barricaded stall on the night the party arrives, the first survivor to tell them where the mayor went, and the wife of Jure, who sailed with the lost crew.



PEELS

The old dockmaster of Stara Luka: gruff, a man of few words, who knows more than he says.

C

CAPTION

On-screen text over a shot.



VELLA

The party's warlock and its mind: dry, curious and never saying everything she knows, with a pact mark on her hand that flares when something old is near.



NANA

The innkeeper of Stara Luka, who holds the inn against the dead with a cleaver and a candle, keeps the town's book of the dead, and sends the party up the headland to the mausoleum.



LUKA

The sixteen-year-old stable boy of Stara Luka who hides in the stall beside his mare Zora, and the last person to see the mayor leave.

N

NARRATOR

The narration shots.

V

VOICE BEHIND THE DOOR

Nana, unseen behind the barred inn door.

The Chapter 1 script tells *The Hollow Lich*, the first chapter of the Prologue and the playable demo, scene by scene: where each scene plays, what the player does, the story beats and every spoken line. It runs from the party's arrival on the evening tide to the end card, *"Who pulls the strings?"*.

The chapter ends with the escape by sea (the director, 31 October 2026, CH1-END-2): the stair falls in after the lich, Stalvan finds a hidden door, the party puts down the last of the lost crew at the berth and paddles home on that door, past their own boat sunk at the pier, to Peels on the dock and Nana at her bar. That ending is **Scene 8** below; it is built, and every line in it is quoted from the game.

How to read this page

Every line carries a mark:

- IMPL is in the game today, quoted word for word from the game's data (`data/cinematics/`, `data/demo/demo_script.json`, `scenes/demo/town_quest.gd`, `scenes/demo/demo_director.gd`). Where the game and the design document differ, the game wins.
- DOC is in the design document (`demo-design.md`) only, not built.
- NEW is a new working line not yet in the game. Since 2026-11-10 no line on this page carries it: every line of the new ending is in the game and marked IMPL.

Scene 8 is the ending CH1-END-2 (`docs/plan/ch1_end_2_plan.md`, 2026-10-31). **Now in the game (CH1-END-V1-OUT, 2026-11-03):** the way out is the only Chapter 1 ending; Vella's portal ending, the Severed Thread, the thread walk and the dig face are parked (not deleted, and they may return later); old saves continue on the new ending; on the road to Ragosa the Cut Splinter takes the Severed Thread's role.

CINEMATIC means control is taken away, with thin letterbox bars. **TALKING HEAD** means a portrait, voice and subtitle at the top of the screen while the player keeps control. **CHOICE** is a hero reply; the hero speaks the reply the player picks. **ROLL** is a d20 check, and the player picks who rolls. **NARRATOR** is a short narration shot (switch `--narr2`, on by default).

Spoken lines are set like a film script: the speaker's name, then the line, and *(beat)* marks a pause. A choice or a roll sits in a box with the hero's line and each answer.

Who speaks: the hero (Daniel), Vella (Olivia), Stalvan (Brian), Nana (Matilda), Mare (her own voice), Luka (Liam) and the narrator (George), from the sound-manager's `characters` table. The voice behind the inn door is Nana's. Peels (voice to be cast) speaks only in the planned Scene 8. Roko and the lich have no lines.

The story in one paragraph

The party sails into Stara Luka at dusk on the mayor's contract to "liberate the town" and finds the dead already on the pier. The mayor's house is barred from the outside, Mare at the fish market sends them to the stables, the stable boy Luka saw the mayor ride to the headland alone, and Nana holds the inn against the dead. On the Glavica the party breaks into the mausoleum, finds the crew that took the same contract three weeks earlier, and kills a lich that turns out to be hollow: someone far away was working it on threads, and the cut threads vanish into the dark. Running back, they see the stair fall in. Stalvan feels a draught on his bald head and tears a hidden door out of the wall: the old gate the lost crew came in by. At the berth they put down Roko, the crew's last deckhand, and Stalvan's door becomes a raft that carries them through a curved sea channel and out of the Glavica's east cliff at dawn. In the harbour their own boat lies sunk at the pier; Peels on the dock "saw nothing", though he is plainly hiding something. Nana closes the quest and pays them, and Mare rewards them for the lost crew.

SCENE 1 · ARRIVAL (CINEMATIC, ABOUT 40 S)

Where: the sea off Stara Luka, at sunset. **What happens:** the party's boat comes in through the fog. The town smokes, a bell rings, the mausoleum stands on the headland, and the volcano stands far behind.



Arrival. *The boat comes in through the evening fog; Stalvan reads the contract upside down.*

1 The wide shot: the boat in the fog, smoke over the town.

CAPTION IMPL

A warning bell tolls across the water. Smoke rises from the town.

2 The hill: the camera holds on the Octagon's silhouette, and a crow lifts off its roof DOC. Nana's door scene pays this shot off.

3 On deck, Stalvan studies the contract upside down (the arrival joke, on by default):

STALVAN IMPL

Hmm. Strong words.

VELLA IMPL

You're reading it upside down. Here, let me turn that for you.

STALVAN IMPL

I know. Upside down, the pay looks bigger.

'Liberate the town.' Means we hit things, yes?

VELLA IMPL

It means the mayor only pays if there's still a town left to pay with.

The last crew that took this contract never came back.

STALVAN IMPL

Then they didn't have me.

4 **CHOICE**, the first hero reply IMPL:

> HERO **We hit things.**
>
> **STALVAN**
>
> I like this job.
>
> HERO **Liberate it from what?**
>
> **VELLA**
>
> The letter didn't say.
>
> HERO **The pay's good. That's enough.**
>
> **STALVAN**
>
> Good pay. Good hitting.

5 The boat bumps the pier and the camera rises into the play view without a cut.

SCENE 2 · THE DOCK (GAMEPLAY, 2-3 MIN)

Where: the long wooden pier. **What the player learns:** the attack, then Whirlwind. Nobody can die here.



The dock. *The dead climb out of the harbour onto the planks.*

1 Three skeletons climb onto the pier. Prompt: attack.

2 After the first kill, **TALKING HEADS:**

STALVAN IMPL
Vella... the townsfolk are already dead. Do we still get paid?

VELLA IMPL
These weren't raised by accident. Someone is very good at this.

3 A second pack comes straight after; prompt: Whirlwind. When the pier is clear, the eating prompt (one food feeds the whole party, sitting, out of combat).

4 **VELLA** IMPL
The contract says report to the mayor. His house is on the square, if it's still standing.

5 Objective IMPL: *Report to the mayor*. Journal: "Landed at Stara Luka at dusk. The dead were already on the dock."

SCENE 3 · THE TOWN: THE MISSING MAYOR (GAMEPLAY, 6-8 MIN)

Where: the pjaca, the fish market, the stables, the inn. The steps run strictly in order: the mayor's house, then Mare, then Luka, then the inn. A place further on only barks one line until its turn:

MARE IMPL
(before her turn)
Not now! Go to the mayor's, the dead were at his door!

LUKA IMPL
(before his turn)
Go away! I'm not coming down!

3A · THE MAYOR'S HOUSE



The mayor's door. *Barred from the outside; a trail of fish scales leads away.*

1 A pack blocks the square. Stalvan runs in and taunts on his own:

STALVAN IMPL
Mine. Stay behind me.

VELLA IMPL
Hit them while they're busy with him.

- Prompt: switching to Stalvan or Vella (switching is off in the current build; the prompt stays in the data).

2 The door button starts a short cinematic, weapons sheathed:

STALVAN IMPL
Mayor! We're here to liberate you!
(beat)
...Mayor?

CAPTION IMPL

Through the shutters: an overturned chair, a cold hearth, a coat still on its hook.

VELLA IMPL

Barred from the outside. Whoever left last didn't want him coming back.

STALVAN IMPL

So who pays us?

Optional clue at the step:

VELLA IMPL

Fish scales. Fresh. Someone came here from the market tonight.

Objective IMPL: *Ask at the fish market.*

3B · THE FISH MARKET AND MARE



Mare. *Barricaded behind her stall, with salted fish for the honest one.*

The brute fight; prompt: step out of its swing.

Mare's talk IMPL:

MARE

You're not dead. Good. Close the gate behind you.

The mayor came here three nights ago, at the bell. He bought nothing. He asked who still kept horses.

STALVAN

Horses. A man asks that when he means to leave fast.

Or when he has something heavy to move.

CHOICE:

HERO **Where are the horses?**

MARE

The stables, up behind the square. If the boy's still alive, he'll know.

HERO **Did the mayor seem afraid?**

MARE

Afraid? No. He looked like a man late for something.

MARE

You eat a lot, big one?

STALVAN

When someone cooks for me. Not often, in my trade.

MARE

Then you'll like my fish.

MARE

My Jure's boat went out with the last crew the mayor hired. It came back empty three weeks ago. No nets, no men.

The data also holds a second wording of this line, played on its other branch:

MARE IMPL

My husband's boat went out with the last crew the mayor hired. It came back empty three weeks ago. No nets, no men.

VELLA
Three weeks.

HERO
We'll look for him.

The Empty Boat begins.

ROLL, Persuasion:

> **HERO**
> Your salt store must be worth guarding. We'll keep the dead off it.
>
> *If Stalvan rolls:*
> **STALVAN**
> I just like fish.
>
> *On success, if Stalvan rolled:*
> **MARE**
> Ha! One for the honest one.
>
> *On success, anyone else:*
> **MARE**
> Keep them off. I'll keep you fed.
>
> *After either success:*
> **NARRATOR**
> Mare hands over her purse of coins and a third salted fish.
>
> *On failure:*
> **MARE**
> Fish isn't free because the world is ending.

ROLL, Perception:

> **HERO**
> Something's off about these stalls.
>
> *On success:*
> **NARRATOR**
> Scratch marks on the cobbles, from the sea steps up toward the stables.
> **VELLA**
> Something heavy was dragged up from the water. Toward the stables.
>
> *On failure:*

> **NARRATOR**
> Nothing catches your eye.

- Leaving the talk, the hero's reply IMPL: "We'll find the stables."
- Reward: salted fish, a potion if nobody went down, 30 copper on a good Persuasion roll.

3 Objective IMPL: *Find the stable boy.*

3C · THE STABLES AND LUKA



Luka and Zora. *The stable boy hides in his mare's stall.*

1 Skeletons in the carters' yard; fresh earth under the hay, a broken shovel (silent clues).

2 Luka's talk IMPL:

LUKA
Don't hurt Zora! She's the only one who didn't run.

The mayor took his grey last night. Rode up to the headland, toward the old tombs. Alone.

STALVAN
Alone? Brave.

Or he wanted no one along.

LUKA
Are you a giant?

STALVAN
No. A baker raised me. Honey bread, every morning.

LUKA
...Honey bread?

STALVAN
Best in Meneferu. I haven't had any in years.

LUKA
Zora kicked one of them in the head. It got back up. Zora was very offended.

ROLL, Insight:

> **HERO**
> He's not telling us everything.
>
> *On success:*
>
> **LUKA**
> He... he told me to say he went to the capital. But the road to the capital is the other way.
>
> *On failure:*
>
> **NARRATOR**
> Luka just shakes his head.

ROLL, Animal Handling:

> **HERO**
> Easy, girl. Easy. Let the boy come out.
>
> *If Stalvan rolls:*
>
> **STALVAN**
> Quiet now, girl. Nobody's here for you.
>
> *On success, if Stalvan rolled:*
>
> **NARRATOR**
> Zora settles and leans her head into Stalvan's shoulder.
>
> **LUKA**
> She likes you. She doesn't like anyone.

> *On success, anyone else:*
>
> **NARRATOR**
> Zora settles.
>
> **LUKA**
> She likes you. She doesn't like anyone.
>
> *On failure:*
>
> **NARRATOR**
> Zora rears. Luka stays pressed against the back of the stall, calling the rest of his answers over her back.

ROLL, Intimidation (only after a failed Insight):

> **HERO**
> Tell us where he really went, boy.
>
> *On failure:*
>
> **NARRATOR**
> Luka starts to cry. Vella gives the party a look.

- Leaving the talk, the hero's reply IMPL: "We'll go on."

LUKA
Here. My grandmother kept it for bad nights.

The party gets the **Scroll of Resurrection**, the only one in the chapter.

LUKA
If you're going anywhere, go to the inn first. Nana's the only one still holding out. She keeps the church's book of the dead, and she has the keys.

3 Objective IMPL: *Reach the inn*.

3D · THE INN SIEGE



The inn siege. *The dead claw at the door and at the ground beside the walls.*

The dead pound on the barred door; some claw at the cellar grate and the ground beside the walls. Nobody comments.

TALKING HEADS IMPL ***:***

VOICE BEHIND THE DOOR
If you're the mercenaries, you're late. If you're dead, go away!

STALVAN
We're not dead.
(beat)
We're what the mayor sent.

Two waves, then calm. Save point: *the inn steps*.

SCENE 4 · NANA'S DOOR (CINEMATIC, THEN A TALK)

Where: the inn, at night.



Nana. *Behind the bar, with the tomb on the headland in the window.*

1 The bar lifts. Nana stands in the door with a cleaver and a candle IMPL:

NANA
Three of you. The mayor promised a company.

STALVAN
I count as two.

NANA
Every night more of them climb out of the old mausoleum. Every night there are fewer of us to bury them.

And every night I hear scratching under my floor.

2 The pan from the window to the mausoleum; dead climb the cemetery wall.

VELLA IMPL
Raising them every night is hard work. Someone down there is doing it.

3 **CHOICES**, each roll once IMPL:

> **ROLL**, Persuasion:
>
> **HERO**
> The mayor owes us. You'll cover half up front.

> *Success:*
>
> **NANA**
> Half. Don't make me regret it.
>
> *Failure:*
>
> **NANA**
> I pay in the morning. To whoever walks back in.
>
> *If Stalvan rolls:*
>
> **STALVAN**
> Nana. Pay us.
>
> ...Please?
>
> *And if he succeeds:*
>
> **NANA**
> Ha. For the manners, then.

ROLL, Insight:

> **HERO**
> There's something you haven't said.
>
> *Success:*
>
> **NANA**
> The mayor hasn't been seen in a week. His house is locked.
>
> Failure: "Nana just looks tired."

HERO **We'll go tonight.**

NANA
Then go while the moon's still low.

Talking to her refills the potions.

4 Optional talk at the bar IMPL:

HERO **Why does a town this small need a graveyard that big?**

NANA
It isn't only ours. Every village on this bay carries its dead up the headland. Always has.

And the sailors. Every crew the sea took. Half those graves are empty. The sea keeps the bodies. We keep the names.

VELLA
Then whatever walks tonight came out of the ones that aren't empty.

HERO **Who built the mausoleum?**

NANA
Nobody from here. A lord of the old empire built it, long before our time.

A great family kept it after, until their line died out.

Since then it's the town's. The heroes go deepest. Ship captains, helmsmen, the men who held the pier.

STALVAN
Heroes at the bottom. So the dangerous ones are waiting for us last.

NANA
I hadn't thought of it like that.

HERO **Who keeps track of so many dead?**

NANA
The church does. Every burial goes into the harbour church's book of the dead. The old keeper passed last winter, so I hold the key.

This week I found names crossed out. Not by my hand.

HERO **When did you last see the mayor?**

NANA
A week ago. He sat at that table and didn't touch his wine.

If the party has heard all three:

VELLA
A week. Three nights. Last night. Everyone saw him, and no two on the same day.

HERO **We'll go.**

NANA
Bring the quiet back. And bring yourselves back.

5 Night falls. Objective IMPL: *Find what's raising the dead.*

SCENE 5 · THE ROAD AND MAUSOLEUM LEVEL 1 (GAMEPLAY, 5-7 MIN)

Where: the shore lane and the cypress walk, the cemetery, the Octagon, the upper crypt.

1 **NARRATOR** (N2) IMPL
Night settles over Stara Luka. On the headland, the old tomb waits with its door shut.

2 The cemetery gate is chained.

VELLA IMPL
Chained shut. Maybe there's another way in.

At the breach in the wall:

VELLA IMPL
This is where they broke out of the graveyard. That's our way in.

3 *At the forecourt:*

NARRATOR (N5) IMPL
The mausoleum's seal is broken from the inside.

VELLA IMPL
Nobody let them out. They walked out.

Inside,

NARRATOR (N6) IMPL
Cold air rises from below, and with it the smell of wet stone and old candles.

4 Two rooms of fighting, with diggers and the first bone caster. Prompt: "Bone casters heal the others: strike them first."

5 The lost crew's camp.

NARRATOR (N8) IMPL
Bedrolls, a cold fire, a captain's coat. The lost crew made camp here. They never left.

Item: the **Water-stained contract**.

VELLA IMPL

Same contract. Same mayor. Three weeks ago.

STALVAN

So we're the second crew?

VELLA

At least.

6 The bodies stand up: four mini-bosses, the earlier crew (Captain Harl, Archer Teska, Frostcaller Ilm and Jure the Boatman).



The lost crew. *Three hired swords and their boatman get up from the floor.*

1 *The Empty Boat* (side track, runs in parallel) IMPL:

STALVAN

They fought like soldiers. Dead soldiers.

VELLA

Three hired swords. And one who was never a soldier.

HERO

The one with the gutting knife.

VELLA

Then we find out who he was.

Jure's knife:

STALVAN

A fish burnt into the handle. Like on Mare's stall.

VELLA
Jure. Mare's husband. The boat came home. He didn't.

The captain's boots:

VELLA
Sea sand, still in the treads.

STALVAN
So they came by boat. Under a hill?

HERO
Then somewhere down here, there's water.

2 The crew's pack holds the captain's **crypt key**; it opens the iron gate at the stairs down.

3 At the stairs, **TALKING HEADS** IMPL: "A slow scraping from below. A low chant."

STALVAN
Something heavy, moved slow. And a voice keeping count.
(beat)
I go first. Keep to the wall, the steps are worn.

Save point: *the stairs down*.

SCENE 6 · MAUSOLEUM LEVEL 2 AND THE LICH (GAMEPLAY, 5-7 MIN)

Where: the older tunnels, the dig pocket, the great cavern.

1 **NARRATOR** (N9) IMPL
Older stone now. These tunnels were dug long before the town had a name.

Thin threads hang from the dark above.

2 **VELLA** IMPL
They're not guarding a tomb. They're digging somewhere.

Two fights in the tunnels; diggers keep digging.

3 *At the cavern mouth,*

NARRATOR (N10) IMPL

The cave breathes. Somewhere ahead, a voice is reading out names.

A far laugh.

The lich's intro (cinematic):

VELLA IMPL

Careful. A lich keeps its life somewhere else. If we don't find where, it'll just—

STALVAN IMPL

LICH!

He is already charging; the fight starts with his Taunt.



The lich. *On the dais at the mouth of the fresh tunnel; Stalvan is already running.*

The fight: phase 1 summons and a bolt with a clear wind-up; phase 2 at half health adds ground circles, and the threads above show more. On heavy hits it jerks like a marionette. There is no phylactery anywhere.

SCENE 7 · THE HOLLOW LICH (CINEMATIC, ABOUT 22 S), REVISED FOR CH1-END-2



The hollow lich. *The robes fall empty under the threads, and Vella's mark flares. (In the new ending the threads stay until the party has seen them, then fade into the dark and are gone.)*

The order was set by the director on 31 October 2026: the party sees the lich is hollow and that someone controlled it, the threads vanish, then the crumble starts and Stalvan calls the run.

1. One second of slow motion on the last hit, the victory sting IMPL .
2. The lich crumples and its robes fall empty in a heap, but the threads stay for now: thin lines hang slack from the dark above into the empty robes.
3. Stalvan pokes the robes with his axe:

   STALVAN IMPL
   No weight to it. My axe went straight through.

   (The old ending keeps its own poke: "Hollow. Nobody was ever in there.")
4. **ROLL**, Arcana IMPL; Vella looks up along the threads:

> *Vella succeeds:*
>
> **VELLA**
> Binding magic. Someone was working it like a puppet, from far away.
>
> *Vella fails:*

> **VELLA**
> A real lich doesn't fall this easily.
> This was something else.
>
> *If Stalvan rolls and fails:*
> **STALVAN**
> It's... a robe.
>
> Then Vella's failure line.
>
> *If Stalvan rolls and succeeds:*
> **STALVAN** IMPL
> It's... a robe. On strings!
>
> Then Vella's success line.

5 Now the threads draw up one by one into the dark and fade. They never fall; they are simply gone.

CAPTION IMPL
Somewhere far above, someone laughs.

6 Vella reaches up toward where the last thread vanished. There is nothing to touch. Her mark flares for half a second; she pulls her sleeve down. Only the player sees it. No thread is left and nothing is looted.

7 The crumble starts: a deep groan in the rock, dust and small stones fall from the dark above, the floor trembles.

VELLA IMPL
Their tunnels. Nothing's holding them up now.

STALVAN IMPL
We have to run. Now!

8 Objective IMPL: *Get back to the stairs*. Save point: *the lich's cavern*.

SCENE 8 · THE WAY OUT (BUILT, CH1-END-2, 2026-10-31)

> ***Built, in the game.*** *The new ending of the director's 31 October 2026 (`docs/plan/ch1_end_2_plan.md`): the stair falls in, Stalvan finds a hidden door, the berth and Roko, the door raft out of the Glavica's east cliff, the party's own boat sunk at the pier, Peels on the dock, Nana closes the quest and Mare pays for the lost crew. Vella's portal is ditched for now. Checked 2026-11-10 (SCRIPT-WIKI-1 pass 2a): every line in this scene is in the game's data (`data/cinematics/ch1_end_v2/`, `data/demo/demo_script.json`, `scenes/demo/demo_director.gd`), so every line is marked* IMPL.
>
> ***Rewritten, 2026-11-08 (SCRIPT-CH1-END):*** *the user asked for the crypt door part to be professional ("the door part in crypts are very cheesy of stalvan, so rewrite to be professional"). Stalvan's lines in 8.2 to 8.8 now read like a seasoned sellsword's; the plot is unchanged, beat for beat. Every line marked* IMPL *in this scene is quoted from the game data.*

Where it goes: the great cavern → the stair (its ceiling falls; the party is thrown back to the lower level) → the hidden door in the dig pocket → the sea passage → the berth → the half-circle water channel → out of the Glavica's **east** sea cliff → round the headland's seaward point → west into Stara Luka harbour → the pier → the inn.

8.1 · THE RUN (GAMEPLAY, UNDER A MINUTE)

1 A low rumble, dust falling in shafts, small stones clattering (sound and particles; no camera shake in play).

2 *Once, when the run starts:*

STALVAN IMPL

Running! I'm running!

8.2 · THE COLLAPSE ON THE STAIR (CINEMATIC, ABOUT 12 S)

Why it happens, in the world: for three weeks the dead dug around and under the old stair. With the threads gone, every digger dropped where it stood, nothing holds the shoring, and the undermined rock over the stairwell gives way. No magic does it; the digging does.



The collapse. *The way back up falls in. (In the new order the ceiling comes down while the party is already on the stair.)*

The party is climbing the stair. Cracks run through the dark above; the first stones rattle down the steps.

The shored ceiling over the stairwell gives way: blocks crash out of the dark onto the landing and the upper flight ahead of them, the stairwell fills, a dust wave rolls down the steps.

The party throws itself back down the stair and lands on the floor of the lower level, coughing. The stair behind them is a wall of fallen stone.

CAPTION IMPL

Deep in the rock, something gives.
The way they came down is gone.

STALVAN IMPL

Everyone whole?

VELLA IMPL

Whole. The stair isn't.

STALVAN IMPL

We won't dig through that. Not in a week.

VELLA IMPL

The crew came in another way. We go out the same way.

Stalvan rubs his bald head and turns away from the rubble:

STALVAN IMPL

Wait. Feel that? The air's moving.

VELLA IMPL
Air from where? We're under a hill.

STALVAN IMPL
Cold, and it smells of salt. It comes from there.

8 Objective IMPL: *Find another way out* (the marker on the dig-pocket wall; it merges *The Empty Boat*'s step 2, "Find where the crew came ashore").

8.3 · STALVAN'S DOOR (CINEMATIC, ABOUT 15 S)

Why it is hidden: it is the old plank gate between the crypt and the sea cave, the way the lost crew came in. Since then the dead piled their spoil against it while they dug, and nobody could see it any more. Stalvan's trait: Cold Head *(working name)*.

1 Stalvan walks to the spoil heap against the dig-pocket wall and knocks behind it: a hollow wooden sound.

STALVAN IMPL
Hear that? Planks. Not rock.

VELLA IMPL
That's a spoil heap, Stalvan.

STALVAN IMPL
Spoil heaps don't breathe. Something's behind it.

2 He drags the spoil aside with both arms and wrenches an old tarred plank gate off its hinges. Cold air pours through; somewhere beyond, water laps.

STALVAN IMPL
(the gate over his head)
Tarred planks. Sailors made this.

VELLA IMPL
You're keeping a door.

STALVAN IMPL
We're by the sea. Wood that floats is worth keeping.

3 He leans the gate against the passage wall. Save point: *the crew's door*.

4 *At the mouth and the bend* IMPL:

STALVAN
Hear that? Water. Moving, somewhere below.

VELLA
Salt water. The sea comes in under the tombs.

HERO
That's how they got in. And how the boat got out.

8.4 · THE BERTH AND ROKO (GAMEPLAY, 2-3 MIN; BUILT)



The berth. *Roko, the last of the crew, still saws at a rope with no boat on it.*

1. The stair climbs to the berth at sea level. Roko the Deckhand kneels at the mooring post, still sawing at the rope stub, and wakes at the landing. A mini-boss alone: 210 hp, a knife, no voice.
2. *After the fight* IMPL:

STALVAN
That dead sailor was alone. Waiting for his friends?

VELLA
Waiting for the boat.

3. "Look at the rope" (picks up the **Cut Mooring Line**) IMPL:

VELLA
The rope's cut from this side. Half through, then torn.

He was sawing at it when they took him. The tide did the rest.

The rest saw what was digging and ran up, not back to the boat. They locked the gate behind them, between it and the town.

And the boat went home empty. Mare watched it come in.

STALVAN IMPL

Mare's boat.

HERO IMPL

She should hear it from us.

No boat, no path:

HERO IMPL

No boat. No path.

VELLA IMPL

The ebb took Jure's boat home. It would take us too, if we had something that floats.

STALVAN IMPL

We have one. The crew's gate.
(beat)
Wait here. I'll fetch it.

Save point: *the berth*.

8.5 · THE DOOR RAFT (CINEMATIC, ABOUT 30 S)



Stalvan and the door. *He comes back down the passage with the gate he kept: "Today it is a boat."*

Shot A, the door. Stalvan comes back down the passage carrying the gate over his head.

STALVAN IMPL
Wide enough. Three of us, if we kneel and keep still.

VELLA IMPL
That is a door.

STALVAN IMPL
Today it is a boat.

Shot B, boarding. He drops it into the berth; it smacks the water and rides low. He climbs on first; the hero takes a dead digger's broken shovel for a paddle; Vella steps on last; water washes over the planks.

VELLA IMPL
It's sinking.

STALVAN IMPL
It's riding low. Weight in the middle, and it holds.



The water cave. *Paddling toward the dawn along the curved channel.*

Shot C, the water cave. The raft follows the channel's long half-circle on the ebb toward a growing grey light. No lines; drips, the slap of the shovel.



Out of the hill. *The raft comes out of the Glavica's east cliff into the outer cove at dawn.*

Shot D, out of the hill. From the sea: a low cave mouth at the waterline of the Glavica's **east** cliff. The raft drifts out into the outer cove at dawn, the Octagon and its cypresses on the crown above.

STALVAN IMPL

Daylight.

(beat)

East cliff. The harbour's round the point.

VELLA IMPL
This is how Jure's boat went home. Empty.

8.6 · HOME BY DOOR (CINEMATIC, ABOUT 40 S): THE MIRROR OF THE ARRIVAL



Home on a door. *Round the headland and into Stara Luka harbour. In the new ending the raft passes the party's sunk boat and Peels waits on the pier; this painting predates the change and still shows Mare on the quay.*

1 **Shot E, the bay.** The arrival's wide shot, now at dawn: the raft rounds the Glavica's seaward point and turns west into the harbour. No smoke, no bell.

NARRATOR (N11) IMPL
Dawn comes over the bay. For the first time in weeks, the dead stay where they are buried.

2 **Shot F, on the door** (the arrival's deck shots, now on the raft). Stalvan pulls the soggy contract out of his shirt.

STALVAN IMPL
'Liberate the town.'
(beat)
Done. The ink ran, but it's done.

VELLA IMPL
You're holding it upside down again.

STALVAN IMPL
I know. This way the pay is on top.

CHOICE IMPL, the mirror of the first reply:

> HERO **We hit things.**
>
> **STALVAN**
> The right things. That's the job.
>
> HERO **Liberated it from what, though?**
>
> **VELLA**
> The letter still doesn't say.
>
> HERO **Now we get paid.**
>
> **STALVAN**
> Every coin. Then a bed that doesn't move.

3 **Shot G, the sunk boat.** The raft glides along the pier to where the party's boat was moored; only its masts lean out of the water.

STALVAN IMPL
There. That's where we tied her.
(beat)
...Those are her masts.

VELLA IMPL
A calm night, a sound boat. She didn't just sink.

HERO IMPL
One night. We were gone one night.

STALVAN IMPL
Peels is on the pier. He'll have seen something.

- On the pier head above the masts stands Peels, a plank from the hull at his feet, watching them come in.

4 **Shot H, landing.** The raft bumps the pier steps (the arrival's bump), the party climbs up, and the camera rises into the play view without a cut. Save point: *the pier at dawn*.

8.7 · PEELS ON THE DOCK (GAMEPLAY, A TALK)

Objective IMPL: *Ask Peels about the boat.*

1 **PEELS** IMPL
Ah. You.
(beat)
Went out on a boat. Came back on a door.

STALVAN IMPL
Where is our boat?

PEELS IMPL
Bottom of the harbour. Went down in the night. Nobody aboard.

STALVAN IMPL
Sprang a seam?

PEELS IMPL
Boats don't leak like that.

CHOICES, each once IMPL:

HERO **Did you see who did it?**

PEELS
Saw nothing. Heard nothing. Slept like a stone.
(He looks at the water, not at them.)

ROLL, Insight.

HERO
He saw more than he's saying.

> *On success:*
>
> **NARRATOR**
> Peels hasn't looked at the masts once, and his hands won't keep still on the rope.
>
> **VELLA**
> You saw something.
>
> **PEELS**
> I saw a door come round the point at sunrise. That's enough for one morning.
>
> *On failure:*
>
> **NARRATOR**
> Peels's face gives away nothing. It has had a lifetime of practice.

ROLL, Investigation.

HERO
Let me see that plank.

> *On success:*
>
> **NARRATOR**
> The hole is cut clean through the oak, and its edges still glow, faintly, the pale gold of the lich's threads.
>
> **VELLA**
> That wasn't an axe. That was a thread.
>
> *On failure:*
>
> **PEELS**
> Someone wanted you to stay put.
>
> Either way Vella pockets a splinter from the cut edge: the **Cut Splinter**. It takes the old Severed Thread's place in later chapters.

HERO **We need another boat.**

PEELS
Nothing sails from here now. Ragosa, maybe. Go see Nana. She's been up all night with your money.
(ends the talk)

6 *Repeat bark:*

PEELS IMPL
Saw nothing.

7 Objective IMPL: *Report to Nana* (the marker on the inn bar).

What Peels hides is not said in Chapter 1; he admits it in Chapter 2. Why he keeps quiet: *Unconfirmed — awaiting the director.*

8.8 · NANA: THE QUEST IS COMPLETE (GAMEPLAY, A TALK AT THE BAR)

Dawn: Nana stands behind her bar in the inn.

1 **NANA** IMPL
The bells are quiet. You did that.

And the scratching under my floor stopped.

2 **NANA** IMPL
Peels says you came in on a door.

STALVAN IMPL
It floated. That's all I asked of it.

3 **NANA** IMPL
And your boat's at the bottom of my harbour.

VELLA IMPL
Somebody made sure of that.

4 **NANA** IMPL
Then you're stuck with us a while. There are worse places.

5 **CHOICE** IMPL:

> HERO **The mayor owes us the rest.**
>
> **NANA**
> The mayor isn't here. I am.
>
> HERO **Someone was working that lich.**
>
> **NANA**
> Then eat first. Whoever it is can wait till you've slept.

6 **NANA** IMPL
Here. The rest of your pay. The mayor can owe me instead.

(200 copper if she paid half at her door, otherwise 400.)

NANA IMPL
You brought the quiet back. And yourselves.

7 **Quest complete: The Hollow Lich** (300 XP and the pay, shown in the quest log). The flasks are refilled to 10.

8 **End card** IMPL: *"Who pulls the strings?"* with the close laugh → "The Hollow Lich · Chapter 1 complete" → Continue. Save point *Stara Luka, morning* at the inn. Free roam: *Explore Stara Luka*.

8.9 · MARE (*THE EMPTY BOAT*, STEP 3; BUILT)

At her stall, any time after the landing (before or after the end card): *Bring the news to Mare* IMPL:

STALVAN
I'll tell her. Plain, the way it happened.

VELLA
You'll let her speak first.

HERO
Gently. Both of you.

MARE
You came back. And you found them. I can see it on the big one's face.

HERO
Jure was with the crew. We brought you his knife.

MARE
Jure's knife. I'd know it in the dark.

VELLA
They locked the way up behind them, to keep the dead from the town.

MARE
And Roko? The boy who crewed for him?

HERO
He tried to cut the boat free. The tide brought it home without him.

MARE
Then they died for this town. Both of them. Take this. Jure's father carried it at sea. It should be used, not hung on a wall.

STALVAN
Good fish. Good man.

Reward: the **Bonaca**, Jure's father's sea sabre, and 250 XP. Later:

MARE
Come by for fish. Always. You don't pay.

THE WAY HOME, ON THE MAP

The berth lies under the Glavica's north-west part. The new water channel leaves the berth and swings in a **half-circle** north of the crypt, clear of every room of levels 1 and 2, and comes out low at the waterline in the Glavica's **east** sea cliff. From there the raft runs south along the outer cove, rounds the Glavica's tip over the drowned reef, and turns west into the harbour to the pier, about 250 m by water; the cinematic cuts the distance.

WHAT LEAVES THE STORY

Vella's portal and its talk (ditched for now), the pact wisps and hand glow, the Severed Thread (its pickup, "Follow the thread" and the dig face) and the square at dawn. Chapter 2's sunk-boat scene moves here, so Chapter 2 starts with the party already knowing. These are parked, not deleted, and may return later (CH1-END-V1-OUT, 2026-11-03).

BARKS: TAUNTS, SPELL WORDS AND WALKING LINES

Short lines a party member says on their own during play, from the sound-manager's active lines IMPL. A random roll picks which member speaks; Stalvan's taunts are picked by enemy family.

STALVAN'S TAUNTS

STALVAN IMPL

Over here! I'm the big one!

Hit me, not them!

Hey! Ugly bones! Me!

Stalvaaaaan!

Hey, ugly bones! Me!

Over here, bone-bag!

You're all rattle. Come rattle me!

Your guard's open. So are your ribs.

Skinny! Come here. I'll fix that.

You died once. Let's make it stick.

Come on, bones. I've buried better than you.

Clack, clack, clack. You're not scary, you're music.

Rusted blade, no shield. Who trained you?

Hey, Bony King! Fancy hat doesn't make you tall.

You're the boss? You look like a coat rack with opinions.

All that magic and still no lips.

All those dead, and you send them first. Come yourself.

Nice crown. Nana needs a new soup pot.

No eyelids, never sleeps. That's why you're grumpy.

Hey, bandages! Long sleep, and you wake up to me.

Wrapped up nice. Let's open you.

You smell older than Nana's soup. Come here!

Who wrapped you? Bad job. I see your toes.

You're slow. I'm patient. Come on.

Oi! The pretty one's busy. Try the big one!

You fight like my aunt. She was good. You're not.

Me first! I'm bigger, it's only fair.

Nice sword. Hold it higher.

Go on, hit me. I'm paid either way.

Over here, fur! The big one's me!

Hungry? Come and try me!

Here! Eyes on me, dog!

Your army's on the floor. Your turn.

VELLA'S SPELL WORDS (CLASSICAL LATIN)

VELLA IMPL

Ignis, obedi!

Umbra, tene!

Frange!

Tenebrae, ad me!

Cede!

Vincula!

Morere!

STALVAN ON THE ROAD

STALVAN IMPL

Smells like fish and fire. Two of my favourite things. ...One of them.

So many stairs. Who builds a town on a hill? Goats?

If this town survives, I want a statue. Small one. Of my arm.

Boats. I don't trust anything that floats and can't swim.

The sea keeps waving at me. Friendly sea.

Sand in my boots again. It follows me. Like a dog.

Look, a crab! Walks sideways. Smart. Trouble never sees him coming.

Driftwood. Even trees come here to retire.

I could live here. Fish, sun, nobody trying to eat my face.

Up, up, up. Whoever dies up here, they make you carry them.

My knees say turn back. The pay says keep going.

So many neighbours, nobody says hello.

Vella. If I fall, sell the axe. Bury me in my armour.

Nice stones. I want one that says: 'He hit things.'

Quiet place. I miss the bell. Never thought I'd say that.

Thick walls, one door. Built to keep something in.

Locked door, broken wall. Everyone uses the back door here.

Cold in here. Even my muscles want a blanket.

Who leaves bones lying around? Messy people. Dead messy people.

MYSTERY THREADS PLANTED IN CHAPTER 1

Thread	Where	Open question
The crew that never came back	the boat, the crew's camp, the berth	Why did the mayor hire them, and give them the tomb key?
Who worked the lich	the threads, the snapped strings, the laugh	Who is the Puppeteer?
What the dead were digging for	the inn's cellar grate, the tunnels under the stair	What lies under the town?
Vella's mark	the hollow lich	Who is her patron?
The missing mayor	Nana, Mare, Luka: a week, three nights, last night	Victim, accomplice or culprit?
The sunk boat	the masts at dawn, Peels' plank	Who cut it, and what did Peels see?
The hull's clean cut	the plank's cut edge, the Cut Splinter	What cuts oak like a thread?

THE END

Sources: the sound-manager DB (lines, stale = 0; read-only) and the game's data (data/cinematics/, data/demo/demo_script.json, scenes/demo/town_quest.gd, scenes/demo/demo_director.gd) for every IMPL *line; demo-design.md for* DOC*; docs/plan/ch1_end_2_plan.md (CH1-END-2, 2026-10-31) for Scene 7's changes and Scene 8; images: references/concept/ch1_script/shots.tsv; the 2026-11-08 rewrites: docs/plan/script/ch1_end_door.md, w1_ch1_cines.md, w2_ch1_talk.md, w6_barks.md.*

Last updated: 2026-11-10 (SCRIPT-WIKI-1 pass 2a: Scene 8 built, its marks set to IMPL*, the beast taunts added); 2026-11-08 (SCRIPT-WIKI-1: the Chapter 1 lines rewritten by SCRIPT-CH1-END, SCRIPT-W1, SCRIPT-W2 and SCRIPT-W6, quoted from the game data; earlier: 2026-11-03 CH1-END-V1-OUT, CH1-END-2-WIKI)*