Forward

This book reflects the many sources of inspiration behind *Ryse: Son of Rome*: quotes team members stuck up on walls, art that inspired the visuals and tone, interesting tidbits of Roman history… all invaluable references that helped us focus as we developed the game.

We've also included synopses of the characters and story, including supplemental materials such as our collectible in-game comic and our digital interactive graphic novel. You'll find information on our core game features like the intense emotional combat system, weapons, upgrades, and multiplayer; get a window into the process by which we created the game's art style and visuals; and see how we approached creating the SmartGlass experience.

With this book, we hope to bring you, our players, behind the scenes and as close as possible to the creative process. Creating new worlds & experiences is always an exciting journey, a journey I proudly took with the Ryse Team with endless surprises, discoveries, challenges, and victories.

Cevat Yerli
Game Director, CEO & President, **Crytek**

LIMITED EDITION   / 200

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HEROISM & VENGEANCE

The Inspiration Behind Our Story & Characters

A TALE OF REVENGE IN AN ART DECO ROME

With Ryse, we wanted an emotional story, one that captured the flavor of Rome but wasn't wedded to its exact history. Ryse's unique twist is first noticed in its Art Deco re-creation of Rome. This subtle twist let us use the best—and worst—elements of Rome and stitch them together to fit our story.

Our hero, Marius is surrounded by a mortal cast, but we wanted to represent the influence the gods had upon Rome within the story. Characters are rooted in reality but have their fates toyed with by something larger. It's an element of

uncertainty that allows the story to surprise the player. Much of the story involves moments that any individual can imagine, especially because it involves the extreme highs and lows found only during warfare.

Marius' journey takes him across ancient Rome. We wanted to provide a palette of interesting and varied locations and experiences for the player to remember. Over this journey, Rome itself changes, and one reason Marius cares so much about Rome is because he's seen so much of its vast empire.

"Heroes don't take the stairs"

You are a Roman hero. You don't ask for directions. You don't complain. The battlefield doesn't provide you with tidy staircases. If something—or someone—is in your way, you simply **carve your way through**. You set your own direction, **no matter if it takes you through hell**.

When we were establishing Marius and what it meant to be a Roman Warrior, this was the what the team posted in the walls to help define the tone.

Marius' Life of Heroism...

Marius comes from a wealthy, well-respected family. His father, Leontius, is a distinguished senator and retired general who served alongside Marius' new commander, Vitallion. While Marius fervidly looks forward to his first battle, eager to spread the glory of Rome with each slash of his sword, the wiser Leontius is more cautious. He knows brute force cannot solve all problems—and that sometimes the greatest threat can come from an unexpected quarter.

Despite his hotheadedness, Marius is fiercely loyal to Rome and her ideals. When his family is brutally murdered before his eyes, his zeal for battle against Rome's enemies only increases... as does his understanding, gradually, of his father's cryptic warning.

...and rebirth as Damocles

Damocles is a mythical figure from a Roman legend, one whose lesson is that commanders must never abandon their men. Once Marius understands the deception surrounding the murder of his family, he embarks on a quest similar to that of Damocles. He styles his appearance after the legendary avenger, both to conceal his identity and to strike terror in the hearts of his victims.

"With Ryse we set our challenge and said 'How can we increase the experience. How can we increase they story and characters compared to movies?'"

Cevat Yerli {Game Director}

Summer – Summer is one of the immortal spirits who watch over humanity and manipulate our development as they see fit. Summer's goal is to nurture the Roman civilization, as she sees the development of such societies as humanity's best option to flourish. Appearing in mortal form, Summer guides Marius, but there is always something otherworldly about her.

Aquilo/Winter – A spirit like Summer, Winter (known in mortal form as Aquilo) has the exact opposite goal: he seeks the destruction of Rome, and allies himself with the Barbarians. He believes the advancements of civilizations such as Rome come with inherent risks, and that humanity is better positioned for success existing in a more primitive form, free from the dangers of society. Winter influences both Nero and Boudica.

Since time began, the Spirit Gods have played their games, pitting man against man, good against evil, and barbarism against civilization. Each God choosing one man to rise, one man to lead the battle for the very soul of mankind.
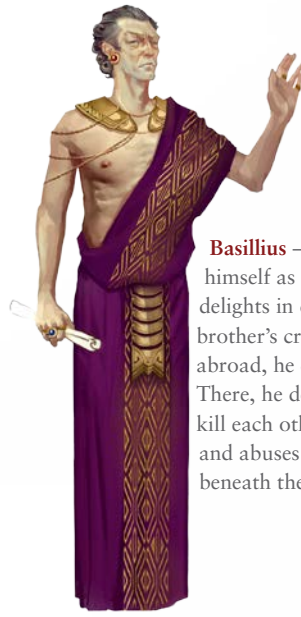
Summer

Nero – Nero is the Emperor of Rome. Struggling to maintain his grip on power he promotes his two sons, Commodus and Basillius, to powerful positions, letting them take control of the rebellious province of Britannia. Nero feels threatened by all potential rivals, and anyone who goes against him will suffer his ruthless retribution.

Basillius – Nero's youngest son. Basillius sees himself as an artist, first and foremost. He delights in drunkenness, carnal excesses, and his brother's cruel treatment of the Britons. When not abroad, he can usually be found at the Colosseum. There, he delights in watching the gladiators kill each other, draws inspiration for his art, and abuses his miserable slaves in the dungeons beneath the structure.
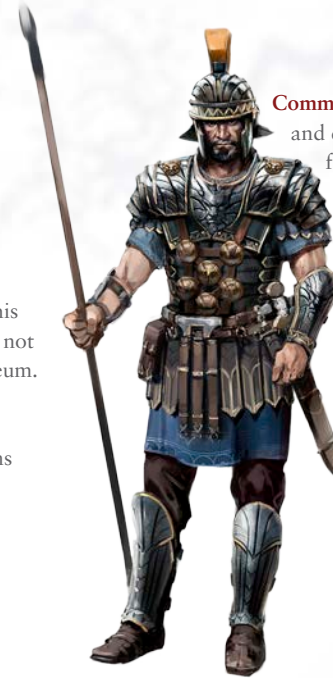
Commander Vitallion – Vitallion is a charismatic and dedicated general who has served Rome for decades in many campaigns. As events transpire he begins to wonder if duty has its limits, and whether self-restraint is always the correct course of action.

Commodus – Nero's eldest son, assigned as governor of Britannia. Commodus sees himself as a god, and the people of Britannia as his subjects. His reign there is characterized by brutal repression against anyone who questions his right to rule. Commodus is a trained fighter and a dangerous opponent in battle, but his impulsiveness is his greatest weakness.

Glott – Enigmatic leader of the Northern Barbarians, rumored to be more beast than man. Very little is known about him except that he is fiercely independent and will make war on both the Romans and Oswald's tribe.

Boudica – The daughter of King Oswald, ruler of the Britons. Strong and resilient, Boudica hates Rome, and with good reason: under Roman rule, her people are made to suffer horribly. When her father faces retribution from a perceived insult, it galvanizes Boudica and she rallies her people to rise against their oppressors. Boudica is a principled woman who will go to the ends of the earth to save her people.

Oracle – After angering Commodus by prophesizing to him that "your lineage will be ended by a man already dead," Commodus gives her to Basillius "as a plaything." The Oracle's further visions set in motion key points in Marius' rebirth as Damocles.

Oswald – Benevolent king of the Britons. He leads a rebellion against the tyrannical rule of Rome, but when the Romans brutally repress the rebels, Oswald submits to Roman dominance in hopes this will spare his people. His naivete leaves him vulnerable to the Romans.

Leontius – *Marius' Father* – Decorated retired General, popular member of the Senate. He fought alongside Vitallion in the 14th legion. His loyalty to Rome is the most important thing to himself after his family.

Septima – *Marius' Mother* – A strong and loving woman, Septima has long known of Marius' bravery; as a young child Marius protected his sister when a wild dog threatened her. Septina's political wisdom has served Leontius well during his term in the senate.

Honorata – *Marius' Sister* – Artistic and intelligent, Honorata has learned from her parents what it means to be politically savvy. She strives to improve Rome and one day influence the senate as her mother and father do.

Palace

LEVEL I | THE BEGINNING

A wealthy older man in a toga runs through a darkened, opulent palace, his pace harried and uneven, his breathing ragged. The building shakes as if struck by some unseen force; ominous sounds thunder outside and bits of plaster rain down from the ceiling. The old man stumbles and falls.

He gets to his feet at the base of a magnificent marble statue and tries to pull himself together, but his unease turns to panic as the statue's eyes begin to cry tears of blood. Terrified, the man screams: "He's here… He'll kill me!" Running through a

grand doorway onto a sprawling balcony, he looks out upon the vast spectacle of first-century Rome… in flames. Roman soldiers battle rampaging Barbarian hordes throughout the city. The man cries out to any who will hear, "Defend your Emperor! I, Nero Augustus Germanicus, command it!"

General Marius, leading the Roman defense in the streets below, sees Nero on the balcony above. Rallying his men, he galvanizes their wavering spirits and inspires them to counterattack the Barbarians, repulsing their assault on

the palace, while he himself fights his way inside to join his emperor. Marius leads Nero to a treasure vault deep in the palace and secures the door; Nero is hysterical, saying someone called Damocles has come to kill him. Marius dismisses Damocles as a mythical ghost. Nero asks who told Marius that, to which the general replies, "My father."

"Display this [severed head] from the highest place you can find. When the Barbarians see it, they'll run. The battle will be ours."
-Marius

In 410 AD, Rome was finally sacked by the Visigoths. So Rome does eventually fall to the Barbarians, but not for nearly 350 years after Marius' time.
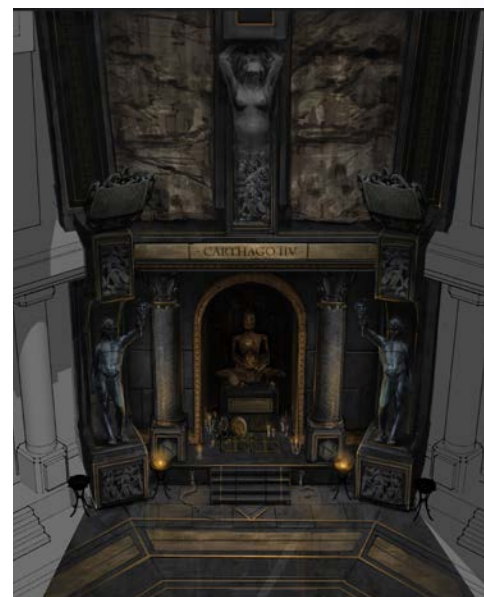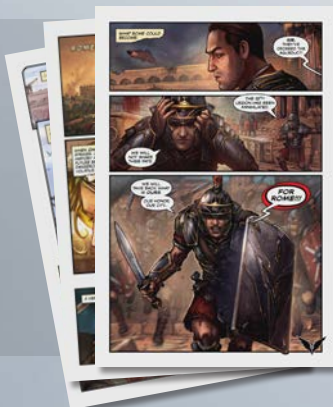
Concept Art for Palace Fountain Housing

Concept Art for Palace Victory Wall

Concept Art: Panic Room, Details

Concept Art for Palace Plaza Gate

In-Game Collectible Comic I. *Roma Aeterna*

As Rome burns and Barbarians rampage, a mysterious, otherworldly woman ponders the eternal battle between order and chaos. She muses on the need for a hero… and just then, General Marius sweeps in to turn the tide of the defense. The Barbarians fall back, but word soon comes they are rallying at a nearby aqueduct. This triggers a memory in Marius: When he was a young recruit fresh out of training, awaiting his first posting, he witnessed firsthand the brutal treatment of the slaves who built the aqueduct, at the hands of a haughty Praetorian Guard.

Appalled that the Praetorian would exploit his power to abuse a humble slave, Marius intervenes and saves the slave's life, to the Praetorian's disgust. A soldier's report that the Barbarians have renewed their attack snaps Marius back to the present, and he prepares for battle, marshalling his own strength to fight to the death for the Empire he loves.

Conceptual Paintover of Nero's Palace

*"I'm not worried about the Barbarians!
I'm worried about HIM!"*
-Nero

*"Damocles? Damocles is a myth.
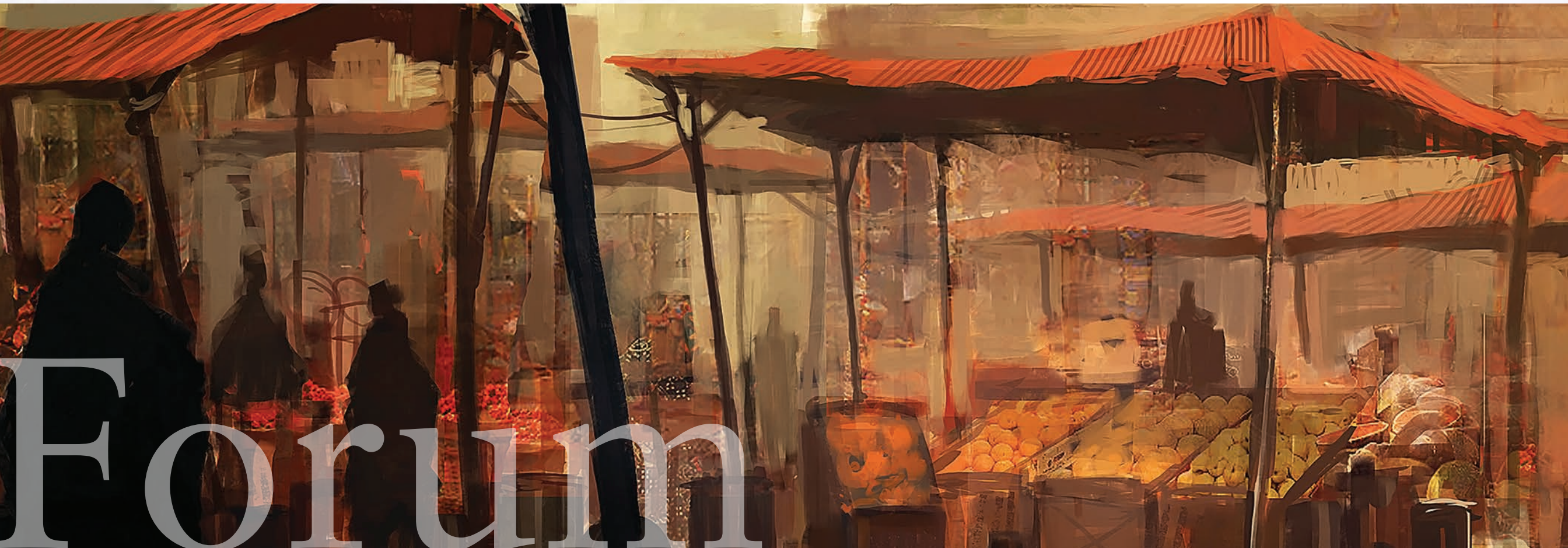Only men kill men, my Emperor."*
-Marius

Concept Art for Palace Throne Room Exit

Mood & Lighting Study for Palace

Forum

LEVEL II | S.P.Q.R.

Ten years earlier, Marius, fresh out of training, visits his father Leontius at his Roman villa. Eager to fight for the glory of the Empire, Marius laments that he's being deployed to a peaceful province, but Leontius, a retired general, urges restraint. By keeping a clear head, he says, Marius will thrive in the army and one day ascend to a position of command; there, level-headedness will be crucial.

Leontius relates the legend of the Centurion Damocles. Abandoned on the battlefield by cowardly generals, Damocles died fighting impossible odds, but Nemesis, goddess of revenge, allowed him to return from death to murder his betrayers. His story is a cautionary tale to commanders to always look after their men. Leontius gives Marius a dagger with an image of Damocles on its scabbard.

Before Marius can admire this gift, a small group of Barbarians raids the villa, killing his mother and sister. Marius and Leontius attack the raiders but become separated during the fight. Searching for his father, Marius encounters a mysterious, otherworldly woman with flowers in her hair, who directs him down an alley. He finally finds his father, but it's too late: the Barbarians mortally wound the old man with a strange sword bearing a snake insignia. As an arriving Roman general and his men dispatch the raiders, Leontius weakly whispers to his son, "Save Rome from them," and dies. Devastated, Marius swears revenge on all Barbarians. The general, Vitallion, attaches him to his legion, bound for Britannia.

The Forum has always been culturally important to Rome. Emperor Galba, Nero's successor, was assassinated in the Forum, in broad daylight. This inspired us to set the assassination of Marius' father—a potential sucessor to Nero—in the Forum.

Concept Paintover for the Grand Dome

Concept Paintover for Grand Court

✤ *"When casting Ryse, we looked for theater actors, or actors with a great amount of theater and television experience. We wanted people who could stay emerged in the scene—the whole scene—because when you do performance capture, you really let the scene run. You don't cut up individual setups."*

Peter Gornstein {Director of Cinematics}

In-Game Collectible Comic II. *Cave Canem*

Marius and his father, Leontius, fight the Barbarians attacking the villa. As Marius cuts down the last of the raiders in the courtyard, he sees something that shocks him… and casts his mind back to a more innocent time. He remembers admiring his father's sword and showing it to his sister, Honorata—and then needing to use it when a wild dog entered the villa and attacked them! His mother praises young Marius for his bravery, and tells him of the eternal forces of chaos and order; his actions today have saved his family's lives and dealt a blow to chaos. Marius swears to always

protect his family… but back in the present, looking on the bodies of his mother and sister—cut down by the Barbarians—he realizes that Rome is now the only family he has left.
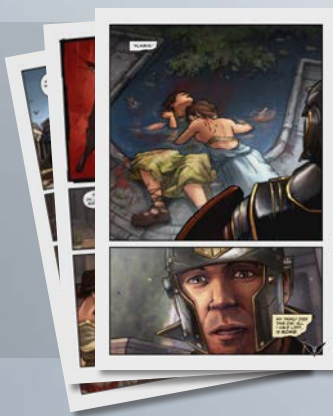
Concept Art for Market Stalls

❮ HEROISM & VENGEANCE ❯

Mood & Lighting Study for Marius' Villa

"You must save Rome. Save it from...
Save it from them."
-Leontius

Dover

LEVEL III | TRIAL BY FIRE

The Fourteenth Legion, led by Vitallion, sails to Dover, the famed white cliffs Marius' first glimpse of the province of Britannia. Their mission is to reinforce a coastal fort that serves as a Roman base of operations in the region, as well as commanding the approach from the sea. But as they sail toward the beach, the fort opens fire on them—it's been seized by rebellious Barbarians! Marius and his men land under fire and fight their way to the fortress, sustaining heavy losses. During the battle, Marius briefly observes a strange, otherworldly man with brilliant white hair watching the action.

With his Centurion dead, Marius seizes the initiative and leads his unit in taking out the enemy artillery, which is tearing up the Roman ships. The primary threat thus neutralized, Marius and his men press the attack and kill the remaining Barbarian defenders, and the legion retakes the Roman fort. General Vitallion, impressed with Marius' quick thinking and decisive action, promotes him to Centurion.

Any celebration is short-lived. A messenger reports that King Oswald, ruler of the Britons, is advancing on the Roman-held city of York. Commodus, governor of Britannia and son of Emperor Nero, has engaged them with his forces, but is now missing. Vitallion rallies the legion and they march for York.
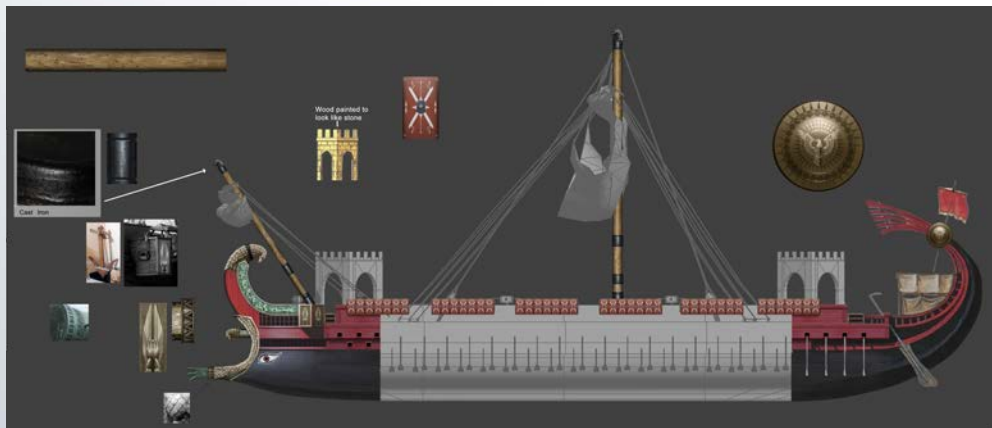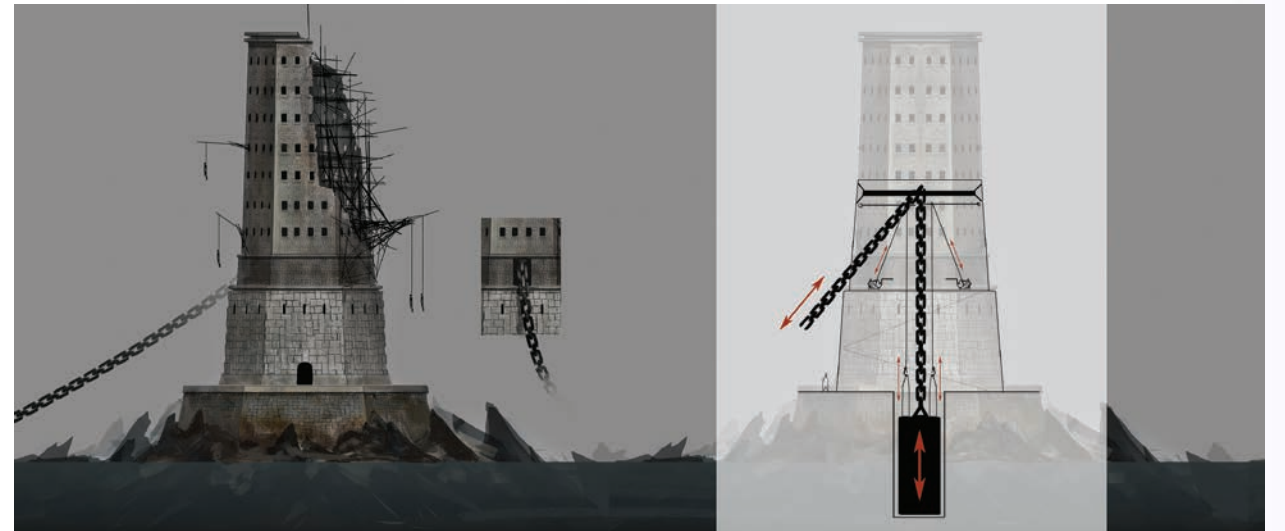
Dover was referred to by the Romans as *Portis Dubris*. It was a major Roman port in the British territories, with two large lighthouses on peaks—the inspiration for our chain towers.

Conceptual Paintover of a Tireme

Concept Art for the Chain Tower Mechanics

In-Game Collectible Comic III. *Quo Vadis?*

En route to Britannia aboard their ship, Marius' comrades discuss the barbarian province. A seasoned Centurion tells of his first campaign there, serving with Vitallion. During a fierce battle, their legion was nearly annihilated, but was saved thanks to the bravery and tactical brilliance of another general, who successfully flanked the enemy despite grievous wounds. The men aboard Marius' ship ask the name of this courageous general, and are told he was Leontius Titus: Marius' father. Wordlessly, Marius reaffirms his oath to avenge his father's death.

Concept Art for Chain Lock

Conceptual Paintover for the Chaintower Door

"The brave man tastes death once, cowards a thousand times over.
Now we have already spilled Barbarian blood!
And we know they bleed as we do!"
-Marius

The beach landing at Dover was shown in an early form at the Electronic Entertainment Expo in 2013

"Marius, you have proved that you can lead. You have earned the respect of the men. So take this helmet and put it on. Legionaries, salute your new Centurion!"
-Vitallion

Oswald

LEVEL IV | THE KING

Reaching York, Marius is eager for a frontal assault on the numerically superior besiegers, but Vitallion has a more considered strategy: capture King Oswald, then use him to broker peace with the tribal chiefs. On Vitallion's orders, Marius leads a small group of men in a nighttime raid on the Barbarian encampment. After killing the archers guarding the approach and neutralizing several sentries, they locate Oswald and his daughter, Boudica. Boudica is a fierce warrior, but Oswald, fearing the worst for his child, surrenders to the Romans.

In the morning, the legion approaches York and witnesses a gruesome scene: mass atrocities perpetrated on the people of Britannia by Governor Commodus and his Praetorian Guard. Disgusted, Vitallion speculates that this horrific treatment is the cause of the rebellion; Britannia was previously a peaceful province.

At York, Vitallion is greeted by Basillius, son of Nero and brother to Commodus. Basillius is backed by his Praetorian Guard and advised by the strange white-haired man Marius

saw in Dover. Sadistic and merciless, Basillius berates the Barbarians as subhuman savages. He gleefully threatens Boudica with torture until Oswald reveals the whereabouts of Commodus: he was traded to Glott, enigmatic Horned King of the wild northern regions.

Smug in his victory over Oswald, though perhaps disappointed Boudica was not harmed, Basillius orders Vitallion to recover Commodus.

"Rome had brought peace, rich trade, and prosperity to these isles. This peace had been shattered by open revolt. Now, finally, we were closing in on the very birthplace of this revolt, where King Oswald and his warrior daughter ruled."
-Marius

The Romans built major aqueducts in three locations in Britain: Dulaucothi, Dumovaria, and Longovicium. These inspired the major objective for Oswald.
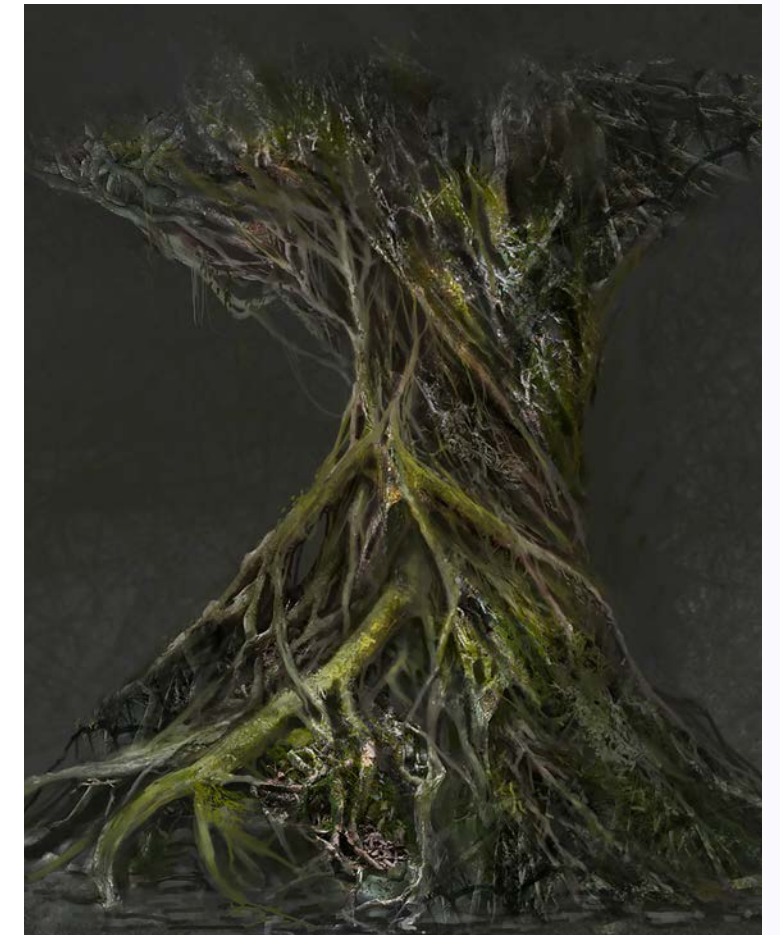
Concept Art for the Entrance under the Tree

Concept Art for the Tree of the Ancients

Concept Art for Oswald Door

Concept Art for Chamber Root Pillar

In-Game Collectible Comic IV. *Casus Belli*

The white-haired Praetorian commander alerts Governor Commodus that the Britons are mounting a siege—and suggests Commodus could kill the barbarian king, Oswald, if he seizes the initiative and rides out to attack them. Commodus jumps at the chance, but is so blinded by his desire for glory that he forgets all military discipline and blunders into an ambush. Captured alive as his men are slaughtered, Commodus begs for mercy and assures the Britons he'll be ransomed, but instead they offer him to Glott, enigmatic Horned King of the wild northern lands.

Boudica, Oswald's daughter, questions the wisdom of this move, but her father assures her this gift will pacify Glott and secure their northern border, so that they might concentrate on their offensive against the Romans.

"You fight well for a Roman. Too bad your talents serve evil men.
You should never have come here. Now you shall die here.
I pity you."
-Boudica

Concept Art of South Britannia Hanging

"I promised you blood, didn't I? You will capture Oswald and Boudica."
-Vitallion

Glott

LEVEL V | EDGE OF THE WORLD

When Marius' legion ventures beyond the wall into the bleak, untamed lands of Northern Britannia, they march into the realm of nightmares. Uneven and boggy land, dark forests, impenetrable mists, and the unforgiving, all-consuming cold... While these miseries distract the Romans, Glott's warriors stage an ambush, catching the legion completely unprepared. Marius is attacked by a massive Minotaur—this is Glott, the Horned King of the North. As the legion is decimated and General Vitallion is taken prisoner, the monstrous Glott kicks Marius over a cliff, knocking him out.

Marius wakes up hours later, alone in the frozen forest. But he is not alone: the strange woman with the flowers in her hair appears, the same woman he saw the day his father died. She guides Marius to an encampment, where he kills several Barbarians and frees a few captured legionaries.

Rallying these men, Marius leads an attack on Glott's camp, where the Barbarians are preparing to kill their Roman captives by packing them into an enormous wicker man and setting it ablaze. After freeing several of his comrades and taking

out many of Glott's warriors, Marius kills the Horned King himself—and learns he is a man after all, wearing a helmet stylized as a Minotaur.

Marius and his men rescue Vitallion and the remaining Roman captives, as well as Governor Commodus, who is livid. The survivors head south... toward civilization.

The Picts were an amalgamation of tribes that formed in Northern Britain. The earliest recorded Pictish King was named *Vuradech*, in 345 A.D.

"We'll rescue Commodus. They build wicker men only for their most valuable sacrifices; he's sure to be there. We begin our attack at the dead of night."
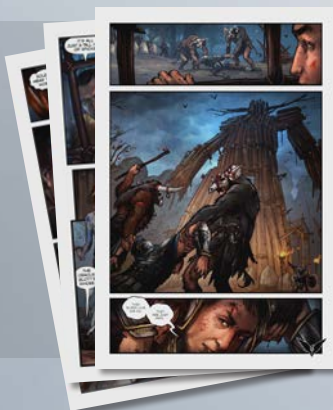-Vitallion

Concept Art of a Small Barbarian Fort

Concept Art for Barbarian Camps

Concept Art for the Entrance to Glott's Fort

In-Game Collectible Comic V. *Hora Incerta*

Imprisoned by Glott, the Horned King, Commodus and Vitallion watch as the druids build a huge wickerman. An oracle approaches them and prophecies to Commodus: his lineage will be ended by "a man already dead." Enraged by her insolence, Commodus vows that, when rescued, he will seize her alive and give her to his brother, Basillius, as a plaything. The oracle's prophecies are cut short by Glott, who throws her to the ground as he approaches Vitallion's cage and has him pulled out. Vitallion grabs a captured gladius from one of Glott's minions and lashes out at the Horned King himself. Though Glott counterattacks before he can land his strike, the action reveals that Glott is not a beast after all, but merely a man wearing a massive horned skull as a helmet. As he is dragged toward the wicker man, Vitallion reflects on this.

Glott Inner Gate Concept

Dead Roman Concept Art

"This fort, Glott's Hop, it's rumored to be the gateway to Hades. A place of fire and death. I worry that what happens here on the edge of the world could soon befall the empire itself."

-Vitallion

Concept Art for Minotaurs

York

LEVEL VI | PAX ROMANUM

The warriors and chiefs of many Barbarian clans have assembled to watch King Oswald submit to Rome, in exchange for peace. But the solemn occasion explodes in chaos when Commodus murders him in cold blood.

Marius recognizes the snake insignia on Commodus' blade as the same one on the sword that killed his father. He realizes "Save Rome from them," meant not the Barbarians, but the Imperial family.

Despite this revelation, Marius is in no position to do anything about it. The enraged Barbarians are bent on massacring every Roman in York; only the selfless efforts of Marius and his men ensure the evacuation of several civilians. Meanwhile, Oswald's daughter, Boudica, tries to kill Commodus, but the white-haired man stops her, quietly directing her away from the melee.

As Commodus and Basillius flee the city, Marius allows his men to escape by single-handedly holding a narrow bridge against the onrushing horde. Finally overwhelmed and badly wounded, he falls into the brackish, muddy river, dropping the Damocles dagger his father gave him. The woman with the flowers in her hair appears, retrieves the dagger, and drops it after him.

Visions flash: Nero, Commodus, Basillius, and their evil deeds. The death of Marius' family. The Damocles dagger drifts down into Marius' open hand, and he grasps it. Marius bursts from the river, the very image of Damocles: armor blackened with mud, eyes filled with hatred.

"We need to tell the people what happened here, Marius. Get a message to the Senate. York today is Rome tomorrow unless we do something about it now!"
-Vitallion

King's Cross, London, was formerly called "Battle Bridge"—the site of a major battle between the Romans and the Iceni tribe led by Boudica.

Concept Art for York

Concept Art for Battle of York

Concept Art for York Courthouse Entrance

Concept Art for Imperial Dagger Chest

Concept Art of a Siege Tower

Concept Art for York Walls

In-Game Collectible Comic VI. *O Tempora...*

As Oswald kneels before him, Commodus, in view of all assembled, opens the box presented by the white-haired man and draws out, not a scroll, but a dagger. He's reminded of a time he and his brother Basillius, as children, played with wooden swords in the palace, under the watchful eye of a kindly house slave. After the boys accidentally destroyed a statue with their roughhousing, their father, Emperor Nero, demanded to know what had happened. Panicked, the two blamed the slave. When she attempted to set the record straight, Nero murdered her for challenging the word of royalty and, in his words, gods. The white-haired man, apparently an advisor to Nero, commended him on this lesson to his sons. Back in present-day York, Commodus smiles, relishing his absolute and unchallenged power.

RYSE: SON of ROME

"Should we build a barricade? What's the protocol for an evacuation?"
"There is no protocol. Rome never retreats!"
-Roman to Roman

"... *Nemesis, the goddess of revenge, allowed Damocles to return to the world as a vengeful spirit ...*"
-Leontius

Concept Art for York

Colosseum

LEVEL VII | THE WRATH OF NEMESIS

Marius returns to the ruin of his father's villa in Rome, where the woman with the flowers appears again. Though she does not say who she is, she cryptically informs Marius he is "a vital piece in the Game of Man." Speculating that Nero killed Marius' father, a senator, because he was a potential political threat, she repeats Leontius's dying words—"Save Rome from them"—and is gone.

Following the disaster in Britannia, Commodus is holding gladiatorial games to curry favor with the people—and will

fight the top gladiator himself. Marius finds Basillius, who controls entry into the contest, in his drinking den/harem in the bowels of the Colosseum. After securing entry for himself, Marius brutally kills Basillius, and frees several of his terrified slaves… including a captive oracle, who prophecies: Damocles will be killed by a Roman general, and Nero can only die by his own hand.

Marius fights a series of gladiatorial battles in the Colosseum, defeating all comers and ultimately facing Commodus, whom

Built near the giant statue of Colossus in Nero's Park, the Roman Colosseum used more than 100,000 cubic meters of travertine stone for the outer wall, which was held together by over 300 tons of iron clamps.

he also kills. As the crowd reacts in shock, the alarm goes up: a massive Barbarian horde is approaching the city! Marius escapes into the tunnels beneath the Colosseum, where he's intercepted by Vitallion, who has realized who he is. Vitallion tells Marius that he reported Commodus's excesses in Britannia to the Senate, but it fell on deaf ears. He now knows that, although he swore to defend Rome's leaders, the only way to save the empire is to act against them. But first, they must defeat the horde that threatens to annihilate the city. Marius exchanges his Damocles armor for his army uniform and prepares to defend his city side-by-side with Vitallion.

Mood Painting for Basillius' Workshop
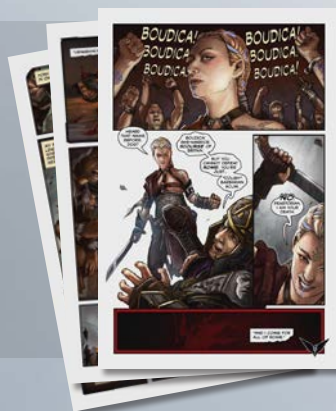
Mood & Color Study for the Hypogeum

Colosseum Exterior Concept Art

Concept Art for a Column in Basilius' Workshop

Colosseum Ram Detail Concept

In-Game Collectible Comic VII. *Qui Desiderat Pacem*

A wounded Roman soldier crawls through the ruins of a town in Britannia and finds himself face to face with a fearsome female warrior. Incredulous that she is apparently the leader of the Barbarians, the soldier asks her name—and she tells her story: After the murder of her father, she fled into the crowd as the city erupted in chaos. Near the docks, she was attacked by two Romans, but through the intervention of the white-haired man who stayed her hand in York, she managed to turn the tables on her would-be assailants and kill both men. Escaping the city, she went before the tribal chiefs and invited them to join her in a bold campaign against Rome. When the first chief who balked at following a woman was coolly dispatched by her blade, the others listened in shocked silence as she vowed to unite all Rome's enemies as allies and attack the heart of the Empire. Inspired, the chiefs soon joined her cause and rallied their warriors.

"I've seen you in my dreams. Cut me loose if you wish to know your future. Fallen hero of Rome. Spirit of vengeance."
-Oracle

Concept Art for Colosseum Battle

Paintover of Colosseum

Mood painting for Colosseum

Rome

LEVEL VIII | THE SON OF ROME

Marius and Vitallion fight heroically, but there is seemingly no end to the Barbarian army. Marius volunteers to lead a counterattack; Vitallion takes that duty for himself and promotes Marius to general, in overall command. Vitallion's charge encounters mighty war elephants and the enemy leader herself: Boudica. As Marius watches, unable to reach his friend and mentor, Boudica kills Vitallion. A boulder launched from a catapult crashes into a nearby building and Marius is knocked senseless; he has a vision of the woman with the flowers in her hair, who inspires him to return to the fray.

Marius fights his way to Boudica. Sizing each other up, they acknowledge that they share a common enemy—and that, under different circumstances, they might have been allies. However, since Marius wants to purify and strengthen Rome, while Boudica seeks to annihilate it, they must always be enemies. They fight, and Marius decapitates her.

Nero appears at the palace window and calls for help: "Defend your Emperor! I, Nero Augustus Germanicus, command it!" Marius gives Boudica's head to a Centurion and orders him

to display it from the top of the palace, to break the enemy's spirit. Marius fights his way to Nero and secures him in a treasure vault.

As we return to the present, Marius draws his Damocles dagger and moves to kill Nero. But Nero cites the oracle's prophecy: the emperor can only die by his own hand. He begs to be allowed to commit suicide, and Marius gives him the dagger.

"You had my family murdered. You have left Rome in ruins. Everything that has happened—all this needless death—your jealousy, your vanity, and your arrogance has caused it all."
-Marius

However, Nero uses the dagger to open a secret door and flees. Marius chases Nero, fighting through waves of Praetorian Guards, and finally encounters the strange white-haired man who stopped Boudica from attacking Commodus back in Britannia. The man makes clear he's been manipulating the Imperial family and Boudica from the start, with the aim of destroying Rome—the pinnacle of civilization—which he hates above all else. The woman with the flowers in her hair appears and tries to warn Marius, but she's too late—with Marius distracted, Nero lunges out of the darkness and stabs him. The

woman chastises the white-haired man for "violating the rules of the Game," but he brushes her off… and then both are gone.

Though grievously wounded, Marius lunges at Nero and both plummet out a window. Marius dies hitting the cobblestones below, and Nero dies impaled on a stone sword held by a statue of himself. The oracle's prophecy has come true.

The two ethereal strangers reappear to survey the aftermath. The white-haired man nods solemnly at the woman,

acknowledging his defeat, and she nods back, accepting it. As she walks away from Marius' body, the side of the palace collapses, burying him forever.

We see the city of Rome flourishing over the next two millennia, and the woman with the flowers tells us that, though history would never know the name of the hero who saved it, Rome would endure… "until the last days of man."

Roman Barricades Concept

Scaffolding Defense Concept

Staues in the Snow Concept Art

Concept Art for War Elephant

In-Game Collectible Comic VIII. *Ad Infinitum*

As war rages in the streets of Rome, the white-haired man and the woman with the flowers in her hair discuss their mysterious agendas. She chastises him for his apparent fondness for, and encouragement of, war. She thinks back to a time lost to history, when she showed two tribal girls how to make fire—and how, before they could teach their people the secret, savages attacked their village, encouraged by the white-haired man. No one was to be spared… Back in Rome, he brags to her that he always wins their games, but the woman calls him overconfident— and remembers how, on the day of that long-ago massacre, one child escaped with the knowledge she'd been given.

Scorpio Concept Art

Nero was declared a public enemy by the Roman Senate, and he committed suicide rather than being arrested.

"Boudica. Once her fate was in my hands. Now she spearheaded the army of a thousand tribes. Their giant beasts of war bore down on our gates, the evils of a rotten empire visited upon its capital. We must all answer for our choices, Nero, but it's the people of Rome that now pay for yours."
-Marius

"We're not much different, you and I. Fate has made us enemies. But in another life…"
-Boudica

Color & Mood Studies for Rome

Mood Study for the Battle in Rome

ART OF THE EXECUTION

Designing Emotion, Mastery, and "Flow" Into Combat

TIMING IS EVERYTHING

When we set out to create the combat system for Ryse, we asked ourselves one simple question: what does a Roman hero think about as he steps into combat—whether against one or one thousand? How does he read his surroundings and his enemies differently than an average man? An elite Roman soldier would perform with far greater skill in combat than would an average man; how do we allow players to express that difference in ability in Ryse?

We knew that this next generation would have enough power to allow us to get really close to characters—and that they could actually "get better" at this distance. In previous generations, this was tricky to do in gameplay, because when you'd get really close you'd notice textures swimming, or edges of polygons, etc.—all things that pulled you out of the moment. With this new hardware, we wanted to show the emotion on the face of the man you were fighting, how he felt when you took off his arm. We wanted it to be personal. What you experience when you fight someone who's six feet to six inches in front of you is very different than what you experience when you shoot someone from a hundred yards. The performance capture, camera angles, slow-motion, inputs of the player—we set out to make all of these things work together to create vivid moments players would remember.

"If you get close to a fire, there are numerous executions there; if you're in the water, if you're against a wall, a ledge, it goes on and on—the executions really stack up."

Brian Chambers {Senior Producer}

We settled on a few high-level goals:

- **The emotion of brutal, up-close-and-personal sword-and-shield combat is evident on our hero's face**—and every opponent
- **Our combat "flows"**—both visually and in gameplay
- **Timing is everything:** reading animation "tells" and timing responses properly separates the recruits from the legends
- **Every part of a Roman hero is dangerous:** his sword, his shield, his body, his legionaries
- **Our Roman hero becomes more deadly with every encounter:** every bit of experience counts toward upgrades

These goals drove our technology, performance capture, combat and animation systems, level layouts, scoring mechanics—these goals drove everything. We wanted our players to feel powerful, both in living through Marius' journey as a hero, and in building their own heroes to fight as a gladiator in front of roaring crowds.

Whether you're fighting as Marius, or as a gladiator in the Colosseum, **you are a hero.**

Ryse features over 100 unique performance-captured executions
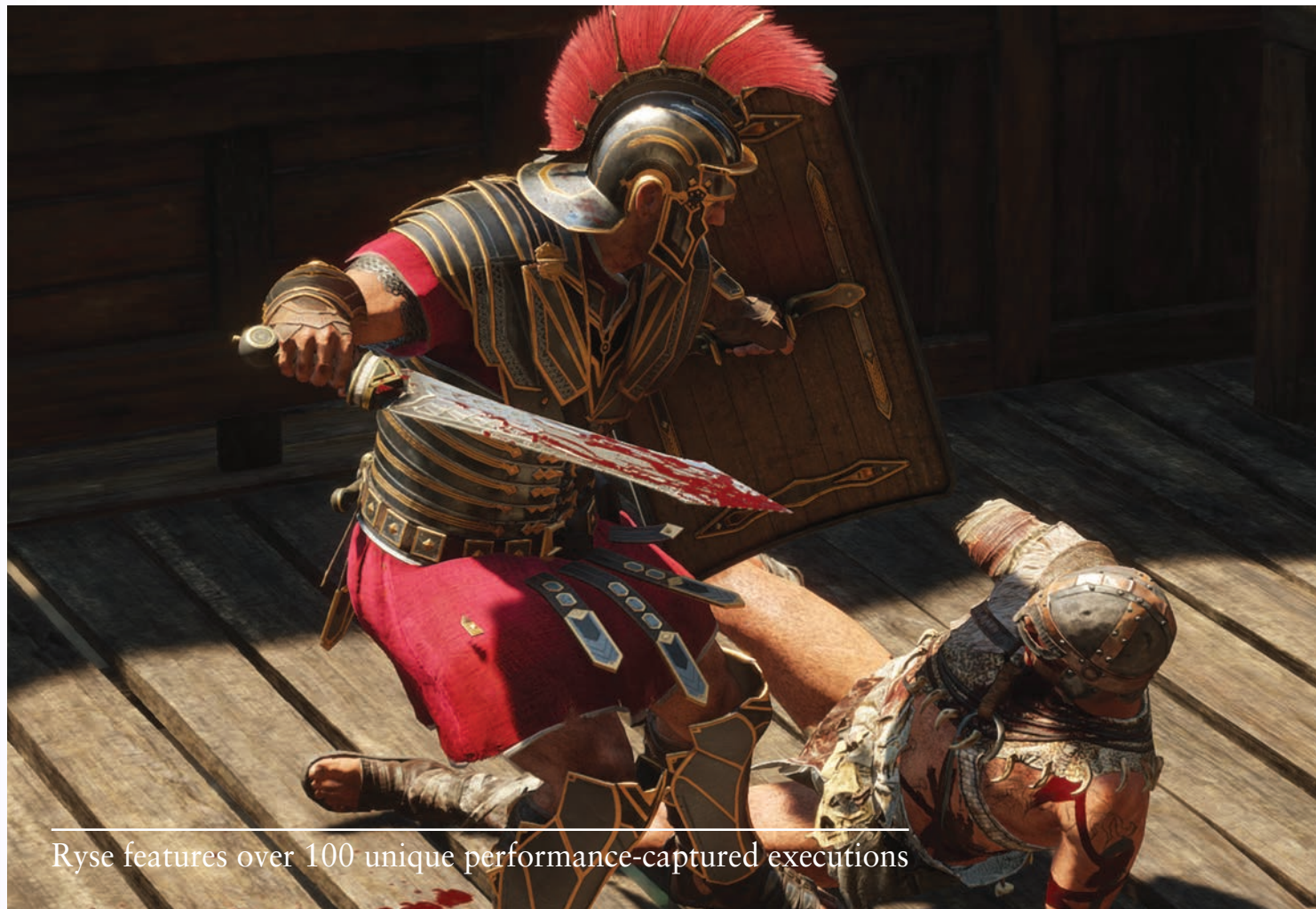
"Our shield isn't for defense"

Roman heroes don't cower behind a shield. They don't just block. They trip, bash, clothes-line, and trap their enemies with it. They slash throats with its sharpened edge. A Roman hero is the ultimate weapon, existing only to defend Rome.

The best defense is a good Sword & Shield offense.

DESIGNING FLOW | A LEGENDARY ATTACK SEQUENCE

During combat production we mapped out a variety of methods for players to fight their way through encounters, and we did so across a spectrum of player expertise, level "setups," and particular styles of play. Mapping these sequences out allowed us to talk about the various layers of mechanics a player could bring to bear before, during, and after a fight. It also allowed us to identify the best techniques for particular one-on-one, one-on-many, and multi-group fights (where additional Barbarians run over to "add" to a fight already in progress). We talked through innumerable sequences; below is one example of a way an expert player could approach an encounter with two small groups of Barbarians in order to "flow" through the entire battle—maximizing the XP earned and showcasing the previously upgraded executions.

I   **Heroes Assess the Battlefield:** Our player evaluates the landscape and enemies in front of him. He knows he can eliminate the group of two Barbarians before the group of three closes range. He switches his Perk to "Focus" so he'll be able to amplify his attacks against the bigger group. He sees a dangerous environmental asset (fire) he can use to his advantage during an execution.

II   **Heroes Lead With Strength:** Our player "Quick Throws" a pilum at one barbarian, and then closes distance by flowing into a "Heavy" shield attack (hold Y) in order to open up the second barbarian's defenses and impart maximum damage.

Block at the last possible moment to perform a **Pefect Deflect**

IV   **Heroes Stand Their Ground:** Rather than "Evading" (by rolling away) the incoming attack, our player flows out of the Execution and into a "Perfect Deflect" by deflecting at the last possible moment. His risk is rewarded by not only blocking the incoming attack but also by spinning that attacker into a Critically Stunned state—and by being in a position to flow straight into a "Quick" (tap X) sword attack.

Use Focus to slow down your enemies while allowing you to attack faster
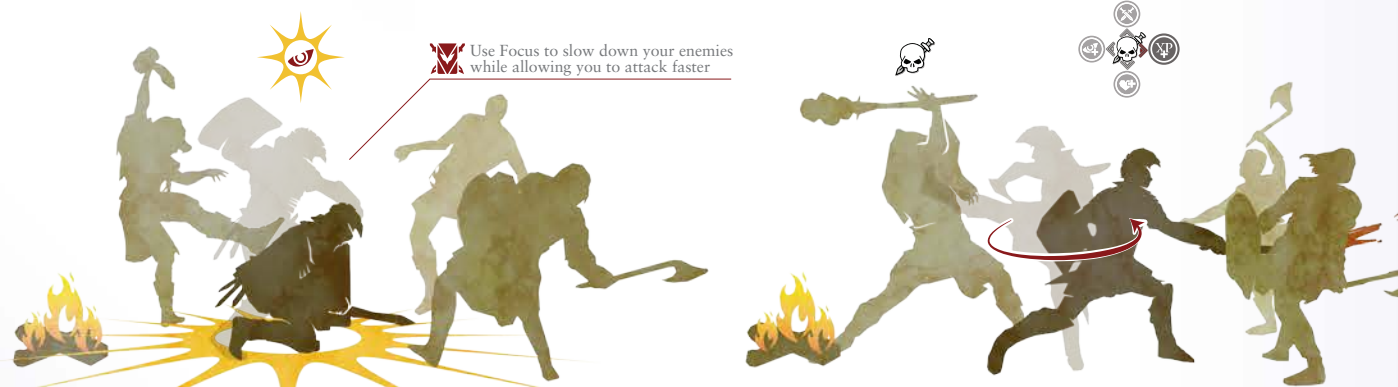
V   **Heroes Can Focus on Many Attackers:** With the leading attacker stunned, and with the Focus earned via executing one of the Barbarians from the first group, the player has a window to use Focus—simultaneously slowing the Barbarians attacks while speeding up his own. The player then flows between enemies in order to get them all to an Executable state. During these attacks, he switches back to the XP Perk—as he wants to earn as much as possible to purchase upgrades with.

Land **Perfect Hits** by attacking the moment the previous attack lands.

While the Focus Perk is selected you earn Focus with every Execution
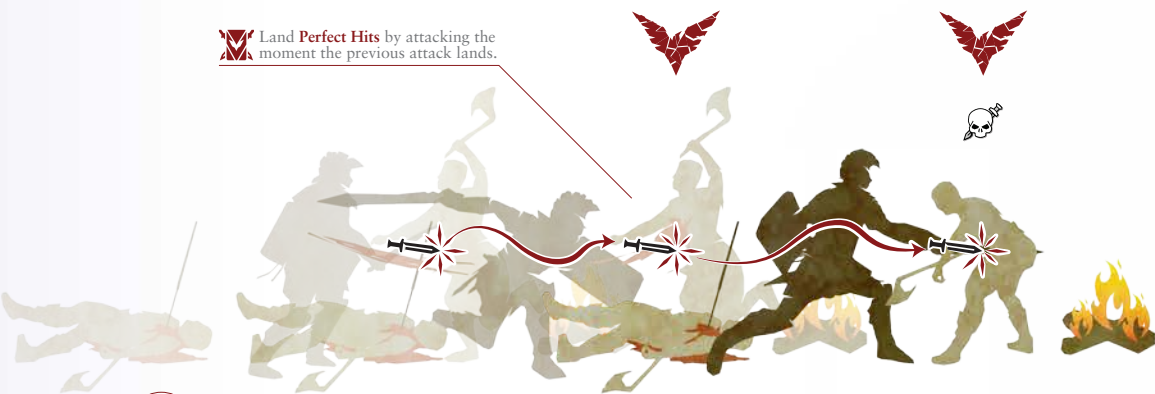
III Heroes Attack Efficiently: With one barbarian dead from the opening pilum attack, our player lands "Perfect Hits" by starting each successive hit exactly as the previous hit lands on the barbarian's body—putting him into an "Executable" state.

Perfect Hits flow together more quickly than poorly-timed hits, allowing the player to trigger the execution... earning Focus just before the larger group arrives.

VI Heroes Execute With Style: Our player led one barbarian right next to the fire during the attack, and can now Execute that barbarian by using the fire to his advantage, showing off an environmental execution. He then flows into a Double Execution with the remaining Barbarians. During each Execution, "Legendary" timing was achieved because the player "read" Marius' animation and knew that a sword attack would demand the X button, while a shield, body, or Environmental Execution would demand the Y button. Legends *predict*, and press the correct button just before the colored "tell" comes on screen; less experienced fighters *react* to the tell once they've seen it.

VII Heroes Get More Dangerous: Every experience on the battlefield counts. Everything makes our hero stronger. With the XP Perk maximizing the experience earned from the set of Legendary Executions, our player is now in the position to upgrade their hero.

SKILL UPGRADES

HEALTH	FOCUS	GAIN	COMBAT

EXECUTIONS

HEALTH	FOCUS	XP	DAMAGE	BACK-FACING	WORLD

SINGLE EXECUTIONS

DOUBLE EXECUTIONS

THE HEART OF ROME

Gladiatorial Combat in an Ever-Changing Colosseum

A BLOOD-FILLED HISTORY

When we set out to create a game about Rome, we felt we had to feature the Colosseum in an epic way. It's rich with history and drama.

We knew that it's the largest amphitheater in the world (holding ~80,000 people). Built from 70-80 A.D., it's the physical center of Rome. For hundreds of years after its construction, it housed "munera," events hosted by wealthy private individuals—and made famous by gladiatorial contests. Emperor Trajan hosted a single event lasting more than 120 days, where more than five million people watched as 11,000 animals and 10,000 gladiators fought to their deaths.

What was interesting to learn was that the average age of a gladiator at his or her death was 27. Or that when their dead body was taken to the Spolarium to be stripped of its armor, the body's throat was cut—just to make sure that dead was dead… Private ownership of gladiators was limited to 320 pairs, just so no citizen could field an army of any significance. And if you were a gravedigger, actor, or former gladiator, you were forbidden as a spectator. The part about the actor made everyone on the team raise their eyebrows.

The arena floor itself is roughly the size of an American football field minus its end zones. Its wooden floor was covered in sand that hid the multiple floors of the hypogeum below—a series of underground caverns where man, beast, machinery, and scenery pieces were housed. Eighty shafts provided instant access to the arena floor, allowing people below to quickly set the stage for whatever historic

"He vows to endure to be burned, to be bound, to be beaten, and to be killed by the sword."
~The Gladiators Vow

re-creation, story, or other spectacle was to be presented—sometimes even flooding the arena via the nearby Aqua Claudia aqueduct.

Since the Colosseum is the heart of Rome, we made it beat strongly in both the campaign and multiplayer experiences. Its deadly floor is introduced in the campaign, when players enter the Colosseum's games as Marius' incarnation of revenge, Damocles. Players fight their way through a re-creation of the first part of the Roman campaign in order to fight and kill Nero's son, Commodus, in one-on-one combat.

Ryse amplifies history by combining "tile sets" of scenery with randomized events in order to provide a continuous stream of challenges. We wanted players to feel the thrill of winning over the crowd, and of experiencing a "theater of war" that was dynamic and ever-changing. Scenery hidden in the hypogeum literally erupts from the floor, providing players with settings ranging from strongholds, to ruins, to dark forests. Players can enjoy walking Marius' heroic path to the Colosseum in the campaign, and creating their own gladiatorial hero in co-op.

"In the Colosseum, legends are born."
Cevat Yerli {Game Director}

BUILD YOUR HERO

Everyone imagines what they would do while fighting as a gladiator on the dusty floor of the Colosseum. We built the customization and upgrade system to allow players to represent their style while doing so, and provide armor (helm, gauntlets, chest, waist, and leggings), weapons, shields, and consumables. The higher Rank earned by players, the better the equipment. We wanted everyone to be able to tell an experienced gladiator at a glance—simply because of how they look in their custom armor, and how they fight because of their upgraded executions.

ELIXERS
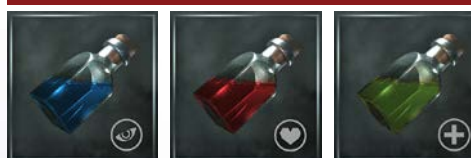
VITALITY	Stay in the fight	+ Health
FOCUS	Sharpen your senses	+ Focus
REVIVAL	Return from the brink of death	Revive
RESILIENCY	Enemy attacks will turn aside	Invulnerable
MARS	The god of war fuels your prowess	Instant Kill
COURAGE	Lead the charge	+ Aggro
VIGOR	Your wounds are healed	+ Health
CLARITY	Clearer heads prevail	+ Focus

Players can use money earned in the Colosseum to "purchase" perk upgrades and unlock executions for the campaign mode, in addition to the MP-specific weapons, armor, and consumables.

CHOOSE YOUR GOD

Before fighting, you choose fealty to one of four gods—each god gifting a different power. Apollo gives you healing, Mars amplifies your damage, Diana multiplies your experience, and Jupiter gives you focus. These powers work in concert with your co-op partner, providing them the benefit if they are in your area of effect.

SOLAR STUN
Execution: Health Regain
Gift Ability: Solar Stun
(Slow Nearby Enemies)

FIRES of WAR
Execution: Damage Bonus
Gift Ability: Fires of War
(Damage Nearby Enemies)

TIME STORM
Execution: Gift Gain
Gift Ability: Time Storm
(Slow Nearby Enemies)

HURRICANE BLAST
Execution: XP Boost
Gift Ability: Hurricane Blast
(Push Back Nearby Enemies)

APOLLO

MARS

JUPITER

DIANA

JOIN THE FIGHT

Arena

The Arena mode allows Gladiators to face off as a unit, while competing for overall favor with the crowd independently—scores are tracked per gladiator. Gold and glory await, as both gladiators square off against everything the Colosseum can throw at them.

Round to Round

Round to Round is more about teamwork with the other Gladiator. Each player can vote on the arena environment they'll play together.

Solo

For players who want to go it alone, the Colosseum is available for them to prove their mettle. The crowd always appreciates when someone puts it all on the line.

Challenge

We wanted to bring the Ryse community into the Colosseum, and with Challenge mode, players can create playlists and allow others to try those custom challenges. Each playlist has a leaderboard with rewards for the top-ranked participants.

WIN THE CROWD

There are 12 multiplayer tile sets, each providing an interesting setting for re-creations of historical or fictional events. They are different from the campaign's re-creation of Marius' conquests across Rome. The crowd matters, and their overall excitement level throughout the round modifies your rewards; win the crowd for fame and fortune. Co-op executions are unique to multiplayer.

MULTIPLAYER EVENTS

TAKE & HOLD

| Easy | Hard | Wickerman | Ammo Box | Bunker | Catapult | Scorpio | Pit Fire | Pit Spikes | Pit Water | Fire Barrier | Fire Ring | Wall on Fire | Wall Spike | Groundhatch |

ENVIRONMENTAL EXECUTIONS

DESTROYABLE — **TRAPS** — **GATES**

| Pillar of Death | Pilum Rack | Platform Archer | Barrier | Catapult | Bunker | Beartrap | Cage | Fire | Spikes | Ammobox | Co-op | Pilum Rack | Scorpio | Statue |

COURTYARD

In Courtyard, the Colosseum plays the role of a "boss"—in which it's throwing an ever-changing set of environmental challenges at the player. When the round is completed, gladiators will feel as though they've beaten the Colosseum itself. During development, it was deemed the "Roman Holodeck" and rallied the team around what it should feel like to play in a dynamic environment.

GARDEN

In Garden, the Colosseum plays the role of the storyteller. It's a progression-based set of chapters that tell a gameplay story, ultimately ending with a big climax in Hades. In ancient Rome, the Colosseum was often set up so that gladiators acted out famous battles or were placed in untenable situations, and Garden reflects this "combat as a story" concept.

BLACK FOREST

Black Forest features the Colosseum as a boss, and presents gladiators with assorted objectives—but dynamically shifts the environment around the player. The gladiators must either react to the changes and change how they approach their objectives, or die in confusion.

CASTLE

In Castle, the Colosseum once again takes on the role of the storyteller. The gladiators work their way through objectives in order to take over a large castle, eventually finding themselves dealing with a ship! Castle is an obvious nod to the real-world stories during which the Colosseum was filled with water and featured ship-to-ship combat.

ARCH

Arch, like Courtyard, features the Colosseum in the role of a boss as barbarians erupt endlessly from its ever-shifting core. Gladiators must restore order to the chaos through martial law.
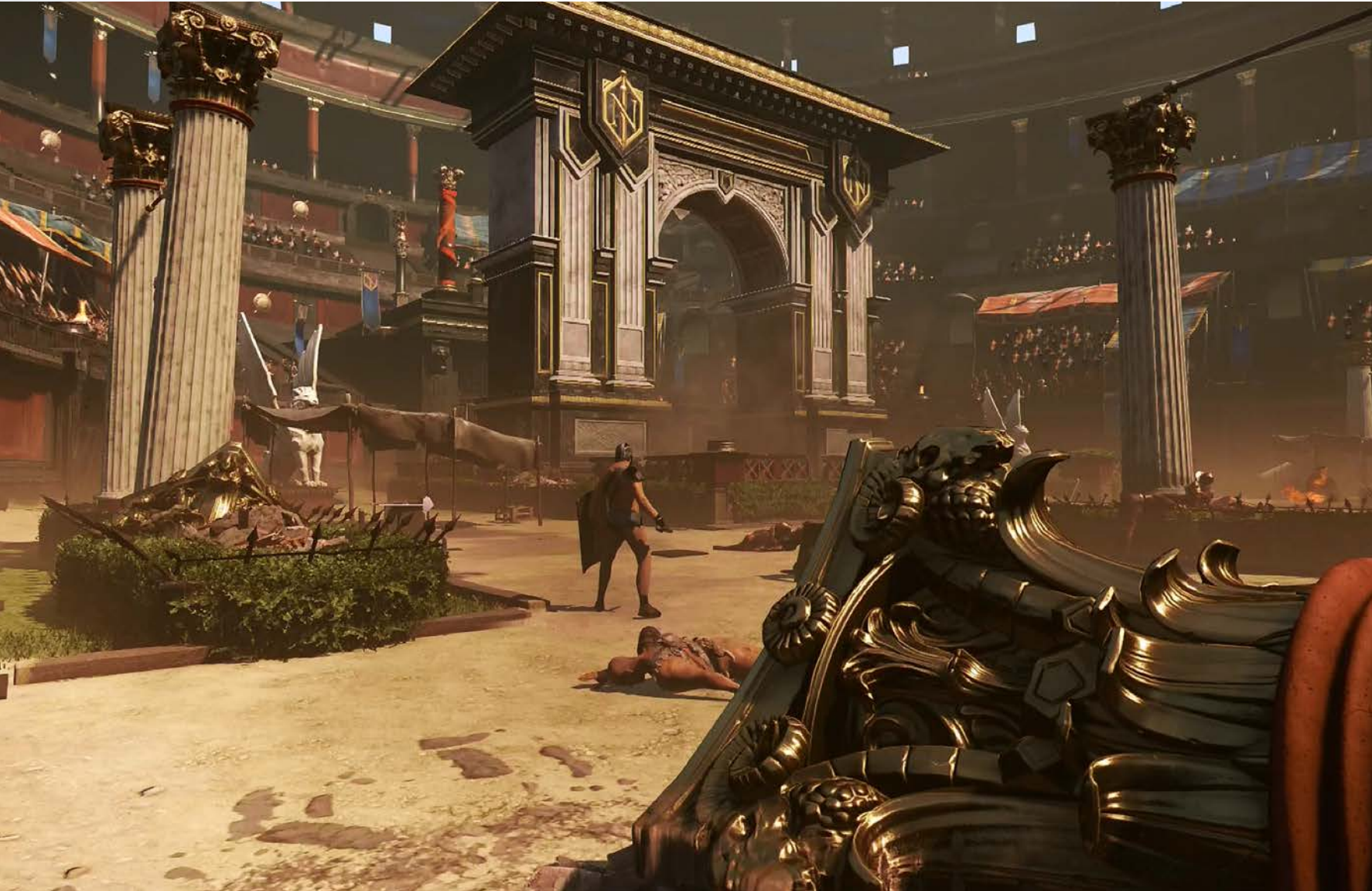
WICKERMAN

In Wickerman, the Colosseum assists the other enemies in the round. It's dynamic, but gladiators are focused on defeating the enemies in the round itself; the Colosseum is more of a thorn in the side of the gladiator, constantly poking at him in order to break his concentration and allow the enemies to win. Wickerman is dark and moody, and is essentially a Roman "tower defense."

STRONGHOLD

In Stronghold, the Colosseum tells the story of the taking of a Barbarian village. The gladiators are forced to take over an increasingly deadly set of objectives as they drive through the outer defenses of the stronghold and eventually have to burn everything in it. The strongest warriors of the village bear down on the gladiators with swords, arrows, and fire.

SANDSTORM

Sandstorm's the boss you fight that you can't see. It takes environmental challenges and adds extreme low visibility to the mix. Gladiators need to cover ground quickly in order to discover their objectives, and have to deal with a literal fog of war due to the sandstorm. What gladiators can't see will kill them…

RABBIT

Rabbit places the Colosseum in the position to assist enemies within the round. There's a "rabbit" that the gladiators must chase, and overall the round is objective-based. The Colosseum constantly puts up obstacles in order to slow gladiators down, in order for the rabbit to win.

MARKET

Market features the Colosseum in the role of the storyteller, but in this case, the gladiators get to choose their story. Switches and options within the map give the gladiators more control than other maps, and they must figure out its maze-like setting.

OASIS

Oasis again places the Colosseum in the role of the storyteller. Oasis also contrasts an environment typically associated with relaxation and beauty with the reality of brutal combat. This is not a friendly place.
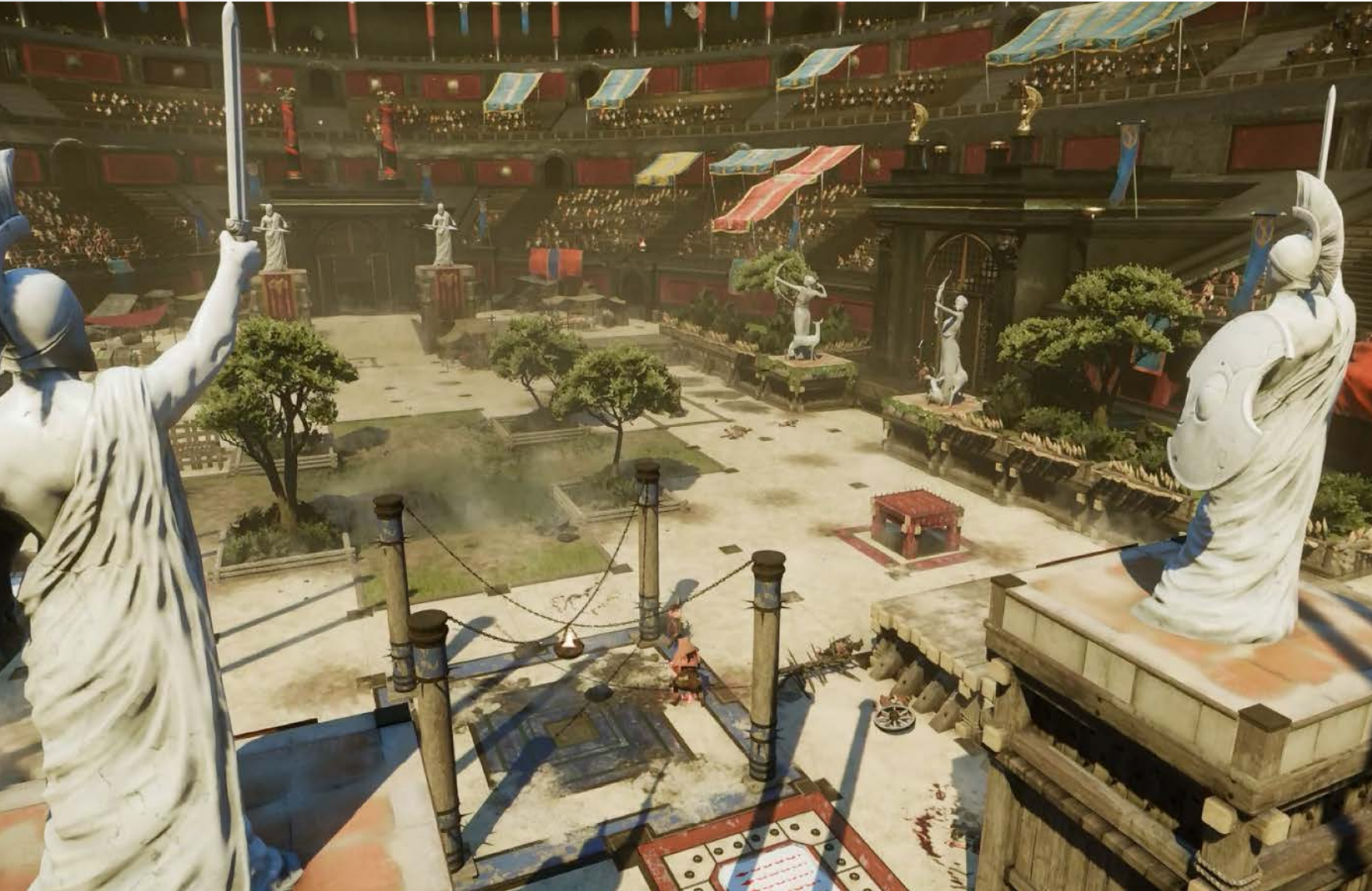
RUINS

Ruins uses fire to punctuate its role as a boss. Gladiators fight in a moody, low-light setting. Fire is featured prominently in both the environment and the enemies. If the fire doesn't kill the gladiators, the numerous spinning traps just might.

UPGRADE YOUR GLADIATOR...

TIER 0 TIER 1 TIER 2 TIER 3 TIER 4 TIER 5

770+
ARMOR & WEAPONS

STALWART MEDICINAL HEROIC CREST
An unyielding helm that offers full protection, but at a cost.

MIGHTY ACCLAIMED GLADIUS
Worked under the hammer of an experienced swordsmith.

RARE MIGHTY BRONZE SWORD
A blade one step above the common bronze sword.

BRUTAL RANGING HEAVY SCUTUM
A balanced heavy scutum for tactical movements.

REGENERATING LEATHER ARMOR
Basic leather protection that keeps you on your feet longer.

PRODUCTION
The People, Stories, and Trivia Behind Ryse

TURNING VISION INTO REALITY

Ryse's production effort spanned multiple countries, and included not only the efforts behind the game but also efforts behind the Xbox One's hardware and software. Developing a new world is always a multi-tiered effort, and doing this while working on the platform itself presented a unique set of opportunities. Not only did the team have the chance to decide things like the storyline, but also how things like *game clips* could work best for a game—or what new functionality should be put into SmartGlass or CryENGINE®. It really required the team to knuckle down and focus on what would be the most fun for our players, and if that work had to happen within Crytek, Microsoft, or across both.

The vision behind Ryse had been in my head for about a decade, but console technology wasn't at the point where it was really possible; seeing emotion on opponents' faces at the precision or scale Ryse needed stopped things cold. This next generation of production techniques started things going again: advancing from motion-capture to performance-capture, moving to physically-modeled materials & lighting, and leveraging the multiple screens so often found around today's players really allowed us to leverage Rome's great history and empower our team to offer the experience we wanted.

"Performance capture allows us, truly, to allow an actor or stuntman to fully perform the sole of a character—not just body language but to get all his emotions."

Cevat Yerli {Game Director}

Director of Cinematics, Peter Gornstein on Performance Capture

We really wanted the next gen experience to be closer to the world of film. We wanted to achieve that emotional depth to the characters.

When casting Ryse we looked for theater actors, or actors with a great amount of theater and television experience. We wanted people who could stay emerged in the scene—the whole scene—because when you do performance capture you really let the scene run. You don't cut up individual setups.

With Ryse we're able to capture all story characters with full performance capture, that means face, body, and audio—and we had up to 12 characters at the same time on stage giving a performance.
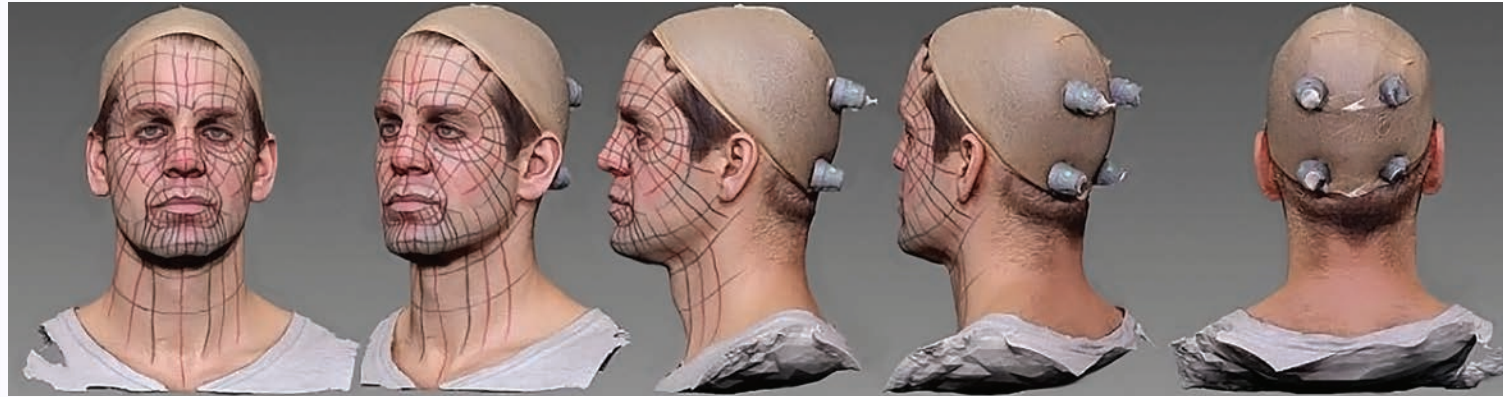
"It's more like theater than film, in a way, because there's this 360-degree capture of all the cameras from every angle."
John Hopkins {Marius}

Real Roman Combat

The Romans' unique combat techniques revolutionized warfare. We brought a Roman combat and strategy expert, Christian Eckert, into the development process early in order to showcase Roman techniques. The first day he showed up to work with our team he brought cases of Roman weapons and armor, and everyone had their "trial by fire" wearing full armor while trying different attacks. The use of the shield as an offensive weapon was the most important takeaway.

Christian Eckert {Roman Combat Expert}

RYSE Quick Menu & SmartGlass

When we looked at the architecture of the Xbox One and what we could do for players, we realized that we could build a "Quick Menu" that players could run either on SmartGlass or while they were playing another AAA game; they could "peek" at Ryse without disturbing their other game, and they could watch all the cool game clips coming from friends.

We decided to take this further and added features (like a Timeline where you can compare your progress and achievements against friends) that players could peek at, even while they were playing Ryse. That way the action on the big screen could stay pure, but players would also get

rich information whenever they wanted. The "deep links" in the Quick Menu also put players together when things like multiplayer matches are ready—so players get to spend more time gaming rather than matchmaking.

"Master players will be able to do stuff that when you watch their [game clips] you're going to go "this is amazing, how does someone ever do that?"

Patrick Esteves {Gameplay Director}

Development Trivia

- Number of times characters' parts were re-skinned due to mesh changes and updates, adding dismemberment, UV and material changes:
  - Marius – 118
  - Roman – 263
  - Barbarian – 881
- Lines of code that generate a Ryse character rig: **7,000+**
- Number of polygons in Marius: **85,000**
- Barbarians killed by the test team between June 20th and Sept. 27th 2013: **1,157,099**
- Barbarians killed by the test team in the 30 days before release: **Over 600,000**
- Number of participants that went through the playtest labs through Alpha: **641**

"My initial reaction upon seeing the artwork for Marius Titus for Ryse was that it was a pretty phenomenal idea. Incorporating traditional armor and then making it much more elaborate."

Tony Swatton, Master Bladesmith

Early Concept Art for Marius

BLOOD & ELECTRICITY DON'T MIX

Early in the first day of E3 there was a power spike across the entire Ryse area, causing the screens at all eight demo stations to flash on and off constantly. Panic ensued. When the electrician went to look at the power supply, he realized that no one had told him that the giant Ryse frieze above the demo area continuously spilled blood (water). Some of the liquid spilled behind the stage, and over time it soaked the power supply and nearly fried the master power transformer for the entire area. The power supply was moved, and the frieze continued to excite players by shooting blood onto the stage for the rest of the show.

RYSE: SWORD of DAMOCLES GRAPHIC NOVEL

The legend of Damocles is an epic tale unto itself. It's the story of a murdered soldier who came back from the grave for revenge, and saved Rome from men who sought to conquer her from within. Set about 650 years before the time of *Ryse: Son of Rome*, during the ancient Roman kingdom, the story of Damocles in many ways parallels Marius' own journey—a fact he exploits to chilling effect. A printed version of Ryse: Sword of Damocles was first handed out to fans at the San Diego Comic-Con® in July 2013.

Players who read Ryse: Sword of Damocles at **xbox.com/ryse/comic** unlocked free gold when they played *Ryse: Son of Rome*.

Issue 1

A young Roman boy is told a story by his father: Damocles is a Centurion in the Roman army in the seventh century BC. During a war with the Sabines, Damocles is ordered by General Claudius to hold a strategically unimportant town against an overwhelmingly superior enemy force. Despite his misgivings, Damocles follows his orders; as predicted, his unit is wiped out to a man. Damocles falls last and goes to the Underworld, where Nemesis, goddess of revenge, gives him the chance to return to the land of the living and seek vengeance. Damocles returns to Earth, a dark version of his former self, and stalks General Claudius at his villa. Terrified, Claudius reveals the reason for his treachery: a coup against the Roman king, Ancus, to whom Damocles and his unit were fiercely loyal. Desperate for a way out, Claudius claims a minor role in the coup and names his co-conspirators: Porcius, a decorated former general who is now a powerful senator; and Helva, also a former general, who has been promoted to commander of the royal guards. Despite pleas for mercy, Damocles kills Claudius, then leaves to hunt the other two men.

Issue 2

Having learned of the return of Damocles from one of General Claudius's slaves, Senator Porcius abducts Damocles's wife, Octavia, to use as a bargaining chip. Damocles learns of this and arrives at the lighthouse where Porcius is holding her, only to be attacked by the giant Cassius. Though physically outmatched, Damocles manages to defeat Cassius—twice, as the huge man refuses to die—but during the struggle, he's attacked from behind by Porcius. However, before Porcius can land the killing blow, Octavia stabs him in the back. Damocles and Octavia's reunion is tender, but brief: Nemesis appears to remind Damocles of his mission. Despite wanting to stay with his beloved, he chooses the path of duty. Octavia resolves to kill herself, in order to join Damocles in the Underworld, but he reminds her that suicides are banished to the Fields of Mourning, meaning they could never be together. As Damocles leaves her, Octavia agonizes—until Nemesis hurls her from the lighthouse, to her death. Nemesis smiles, knowing her action has ensured that Damocles and Octavia will now be together for eternity.

Issue 3

Helva, commander of the royal guard and now the last of the three conspirators, leads his men into the throne room of the palace, intending to take the crown from King Ancus by force. However, Damocles has arrived first and warned Ancus of this treachery, and stands ready to defend the king. Helva has made a deal with the god Apollo— who was angered by Damocles's slaughter of Cassius, whom he favored—to be supplied with impenetrable armor, which he now wears. Undeterred, Damocles wipes out the royal guard, aided by Caelus, a young guardsman who remains loyal to the king. In the climactic battle, Damocles defeats Helva by drowning him in the royal baths—a fate the heavy magic armor cannot protect against. With King Ancus saved and Caelus now commander of the royal guard, Damocles returns to the Underworld and to his well-earned place in the Elysian Fields, together with his wife Octavia. We return to the father telling the story—a cautionary tale about loyalty to one's men— to his son, whom we learn is a young Vitallion: the man who will one day command Marius' legion.
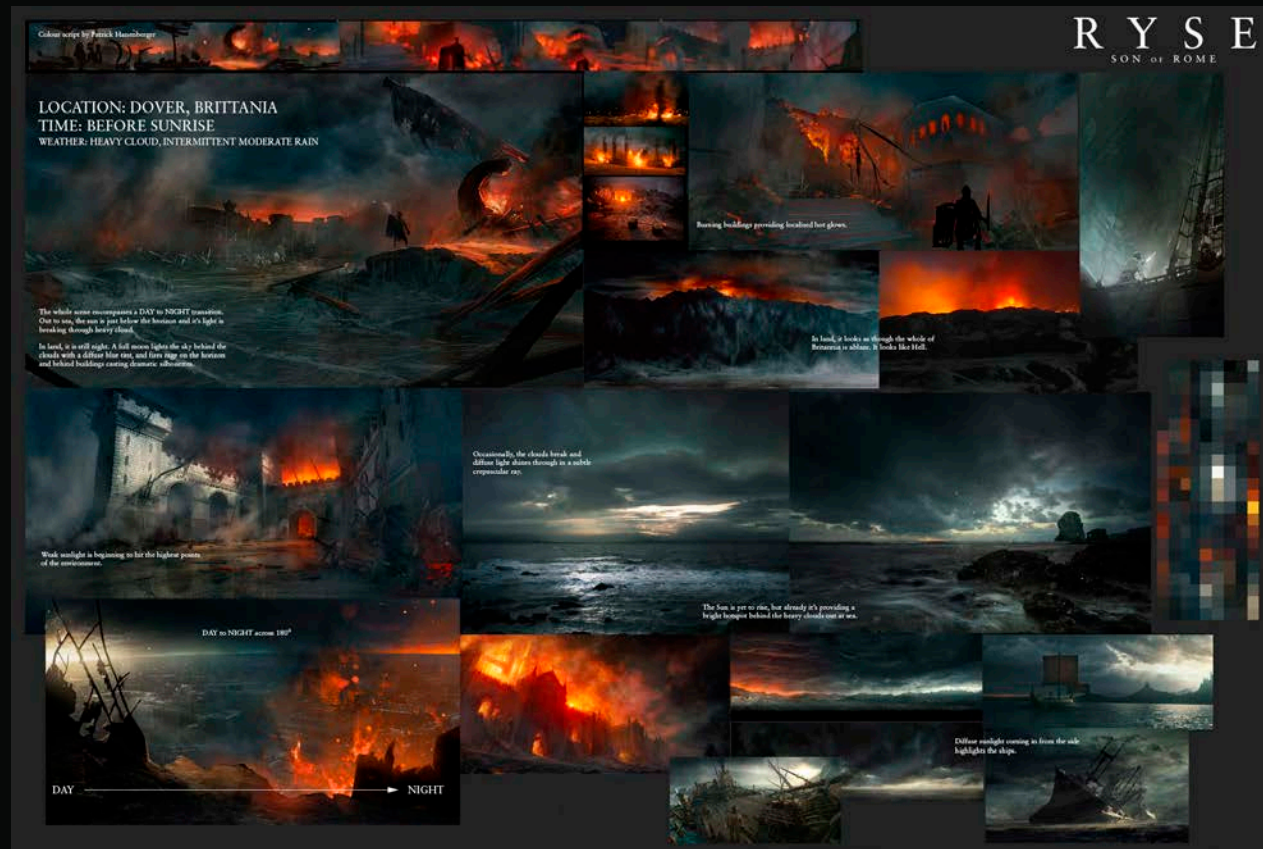
Color, Mood, & Tone...

TIME

1. PALACE
LATE AFTERNOON, COOL GRAY COLOR PALETTE, CRISP AND HIGH CONTRAST

2. FORUM
EARLY AFTERNOON, BRIGHT SUNLIGHT, GOLDEN PALETTE, SUBTLE HAZE

3. DOVER
DAWN, NIGHT TRANSITION TO MORNING, FIRE ON ON SIDE / MORNING ON THE OTHER, LIGHTNING FLASHES IN THE SKY, STORMCLOUDS

INSIDE FORT =INSIDE HELL

MORNING TRANSITION WHEN INSIDE TOWER

MORNING SIDE OF THE SET HAST DAWN HORIZON SHIPS ARRIVE, BRING RED COLOR

4. OSWALD
MORNING, GREEN PALETTE, LOTS OF BLOOMS, DAPPLED SOFT LIGHT, GLOWING LIGHT THROUGH FOLIAGE

SOFT GOLDEN LIGHT ON CHARACTERS

GODRAYS

ONCE INSIDE, PALETTE GOES MORE MUTED, DARKER SHADOWS,MIST INSIDE THE CAVE

STARK WHITE TOP LIGHT, FINAL BATTLE

5. GLOTT
STARTS AT DUSK (RIGHT BEFORE NIGHT FALL, THEN AROUND MIDNIGHT, BRIGHT MOON, DISTANT ATMO, GODRAYS, DAPPLED LIGHT PATCHES ON ROCKS LOCALIZED FIRELIGHT ACCENTS

WHITE PARTICLES IN MOONLIGHT (FLIES/ MOTHS)

ORANGE/ GOLDEN PARTICLES FROM THE TORCHES

6. YORK
EARLY AFTERNOON/ MID DAY, HEAVY LOCALIZED RAINSHOWERS LOCALIZED AREAS OF HEAVY FOG, WHEN NO FOG LARGE VISTAS LOOKING TOWARDS DISTANT RAIN SHOWERS

LOW VISIBILITY AREAS

DISTANT RAIN STORMS

WARM GRAY COLOR PALETTE

7. COLOSSEUM
SUNNY MIDDAY, "HAPPY LIGHTING", 12NOON, HIGH VISIBILITY, SATURATED COLORS

"WINTER IS COMING", TRANSITION TO STORM SKIES AND COOL GRAYS

8. ROME
SAME AS LEVEL 1,LATE AFTERNOON, COOL GRAY COLOR PALETTE, CRISP AND HIGH CONTRAST

AFTER KILLING NERO - COLOR COMES BACK WARM SUNSET PALETTE

DURING FINAL BATTLE TRANSITION TO STYLIZED RED PALETTE - SUNSET

— CREDITS —

Color Script for Ryse: Son of Rome

Mood & Color study for Rome

LOCATION: DOVER, BRITTANIA
TIME: BEFORE SUNRISE
WEATHER: HEAVY CLOUD, INTERMITTENT MODERATE RAIN

DAY

NIGHT

Color Script for Dover

Color study for Rome

Mood painting for Slums

R Y S E

SON OF ROME

ANIMATION TEAM

David Garcia Badillo, Senior Animator
Catalin Balaceanu, Animator
Elena Daescu, Junior Animator
Daniele Duri, Senior Animator
Robert Dyke, Junior Animator
Thomas Franta, Animator

Joseph K. Garrahan, Animator
Catalin Ion, Animator
Martin L'Heureux, Animation Director
Dietrich Magnus, Senior Animator
Owen Robertson, Animator

ADDITIONAL ART

Grant Arthur, Senior OS Artist
Darren Bartley, Concept Artist
Jamie Bury, Senior Animator
Warren Goff, Animator
Eric Gooch, Lighting Artist
Hanno Hagedorn, Character Art Director

Alexander Ivanchev, Animator
Mathias Lindner, Senior Technical Artist
Martin Severn, Lead Artist
Joshua Short, Environment Artist
Mihai Titoiu, Senior Concept Artist
Margaret Wuller, Senior Concept Artist

CENTRAL AUDIO TEAM

Simon Pressey, Director of Audio
Campbell Askew, Director of Audio
Florian Fuesslin, Co Audio Director
Jeremy Robins, Principal Audio Designer
Christian Schilling Muyshondt, Senior Audio Designer
Laszlo Vincze, Audio Designer
Thomas Johnson, Senior Audio Designer

Augie Restivo, Audio Designer
Barnabas Jonas, Audio Designer
Julius Selbach, Audio Designer
Kenneth Bassham, Audio Designer
Martin Wöhrer, Audio Designer
Marius Popczyk, Technical Audio Designer

MUSIC

Borislav Slavov, Principal Composer
Peter Antovszki, Composer

Tilman Sillescu, Composer

WRITING

Written By Steven Hall
Campbell Askew, Additional Writing
Peter Gornstein, Additional Writing

Rasmus Hoejengaard, Additional Writing
Tim Partlett, Senior Narrative Designer

PRODUCTION

Yannick Boucher, Project Manager
Dominik Butnaru, Project Manager
Nick Button-Brown, General Manager - Games
Brian Chambers, Senior Producer
Danielle Engh, Junior Localization Manager
Kalvin Lyle, Development Director

Erik Olsen, Multiplayer Producer
Ricardo Pillosu Gonzalez, Development Director
Michael Read, Marketing Producer

Cevat Yerli, Executive Producer & Game Director

ADDITIONAL PRODUCTION & MANAGEMENT

Ferdi Cam, Project Manager
Sebastian Cardoso, Development Manager
Patrick C. Payne, Project Manager
Tony Davis, Game Director
Katharina Hautz, Development Manager

Alexander Marschal, Project Manager
Li Tang, Development Manager
Kenzo Ter Elst, Technical Director
Christopher Trewartha, Technical Manager
Carsten Wenzel, Technical Director

QUALITY ASSURANCE

QA MANAGEMENT

Markus Rafflenbeul, Senior QA Manager

Falk Trintz, Senior Lead Tester

QUALITY ASSURANCE

Kristian Wilkins, Lead QA Tester
Andreas Rumler, Senior QA Tester
Christian Brennecke-Raether, QA Tester
Yuriy Dutchak, QA Tester
Kai Liebenthal, QA Tester

Mathew Fairclough, QA Tester
Daniel Garcia Prieto, QA Tester
Steffen Halbig, QA Tester
Isabel Perez Gonzalez, QA Tester

QUALITY ASSURANCE

Christian Laubscher, Lead QA Tester
Nicolai Foeller, Senior QA Tester
Daniel Raine, QA Tester
Robin von Schilling, QA Tester

Joel Westman, QA Tester
Kevin Hautz, QA Tester
Mirko Markovic, QA Tester
Dominik Stadach, QA Tester

SANDBOX & TOOLS QA

Paul Bennett, Lead Sandbox & Tools QA Tester
Reece Lawrence, Sandbox QA Tester

Christopher Speak, Sandbox QA Tester

SUPPORTING DEVELOPMENT TEAMS

RESEARCH & DEVELOPMENT

Charlie Cole, Principal R&D Programmer
Oliver Fallows, Senior R&D Programmer

Paul Hanshaw, Principal Network Programmer
Johnmichael Quinlan, Senior Tools Programmer

ADDITIONAL GAME PROGRAMMING

Jim Bamford, Senior Programmer
Josh Coyne, Senior Programmer

Rob Jessop, Senior Tools Programmer
Andy Rayson, Lead Tools Programmer

DESIGN TEAM

Ben Cureton, Senior Designer
Bill Campbell, Senior Designer

Jason Ford, Designer

ART DEPARTMENT

Artem Fanailov, Environment Artist
Roman Kovalchuk, Environment Artist
Victor Merkulov, Environment Artist
Dennis Rutkovsky, Lead Artist
Vladimir Stepanyuk, Environment Artist

Alexander Sychev, Environment Artist

Daniel Feresteanu, VFX Artist
James Mestemaker, Senior VFX Artist

ADDITIONAL ART

Tohan Kim, Senior Character Artist
Eric Spitler, Senior Character Artist

Cort Soest, Technical Artist

ANIMATION TEAM

Steve Madureira, Senior Animator
Chris Mead, Senior Animator

Jeremy Pantoja, Senior Animator

PRODUCTION

Tim Bell, Principal Producer

SPECIAL THANKS

Björn Acker
Miles Clapham
Marco Corbetta
Pierre-Yves Donzallaz
Robert Fey
Moritz Finck
Stefan Fromm
Manuel Geörg
Lee Hammerton
Arne Jödicke

Baldur Karlsson
Oliver Landrock
Harry Luck
Andy Mitchell
Stephen North
Rashad Redic
Jake Turner
Alex Weighell
Felix Wissner

"CRYBABIES"

Melina Bachir
Evan John Slinger

Arthur Owen Thomas
Felix Warnez

THIRD PARTY SUPPORT

VOICE RECORDINGS AND PERFORMANCE CAPTURE

MAIN CAST

John Hopkins , Marius
Richard Teverson , Aquilo
Jamie Ballard, Basillius
Rachel McDowall, Boudica

Gerald Kyd, Commodus
Sebastian Abineri, Emperor Nero
Nick Brimble, Leontius
Charlotte Hope, Oracle

Antony Byrne, Oswald
Siobhan Hewlett, Septima
Nathalie Cox, Summer
Tim Treloar, Vitalion

SUPPORTING CAST

Alistar Thomson-Mills
Andrew Hawley
Antony Flanagan
Beatriz Romilly
Ben Crowe
Ciaran Griffiths
Clive Standen
David Ricardo-Pearce
Dean Williamson

George Anton
Gwynfor Jones
Jamie Michie
Jefferson Hall
Jonjo O'Neill
Kieren Bew
Lewis McLeod
Luke Allen Gale
Mark Healy

Nick Boulton
Noah Huntley
Rob James-Collier
Rory Keenan
Steven Cree
Steven Hartley
Stuart Bowman
Stuart Martin
Tom Goodman Hill

SUPPORTING CAST MOCAP

Derek Lea

Brian Alexander

Matt Stokoe

STUNT PERFORMERS

Ray Nicholas
David Newton
Charles Jarman
Jimmy O'Dee

Stuart Clark
Ian Pead
James Grogan
Paul Clark

Chris Wolff
Ian van Temperley
Joey Ansah

"VOICE RECORDINGS, CASTING, AND TALENT MANAGEMENT BY SIDE UK"

PERFORMANCE CAPTURE AND VO

Cheryl Prince, Casting Director
Ciara Lashea, Talent Production Manager

Anna Clara Casapollo, Talent Production Manager

SIDE LONDON STUDIOS

Anthony Hales, Voice Recording Engineer
James Battley, Voice Recording Engineer

Duncan Gilles, Dialog Post Production
Tim Vasilakis, Dialog Post Production

PERFORMANCE CAPTURE BY THE IMAGINARIUM STUDIOS

Jonathon Tyler, Mocap Supervisor
Ben Lumsden, Mocap Operations Manager
Johl Garling, Studio Manager
Rich Holleworth, Chief Technical Officer
Tora Young, Imaginarium Producer
Brenainn Jordan, Mocap Technical Director
Kadel Barton, Mocap Technical Director
Richard Wearmouth, Motion Editor
David Davis, Junior Motion Editor
Alessandro de Cristofaro, Avid Editor
Rebecca-Louise Leybourne, Assistant Realtime Operator

Aaron Urquhart, Mocap Operator
Athanasios Gabriel Don Francesco Cammell, Digital Continuity
Christopher Lok Wah Tang, Tracker
Isobel Graham-Potts, Tracker
Daniel Orchard, Tracker
Laura Miller, Tracker
Ben Vere, Tracker
Krisztian Kinder, Tracker
James Hood, Tracker
Lewis Cranfield, Tracker

CHARACTER FACIAL TECH ART BY 3LATERAL

Vladimir Mastilovic, Production and Technical Supervisor
Nikola Visnjic, Lead Rigger
Vojislav Pavkov, Rigger
Vuk Rajkovic, Rigger
Aleksandar Popov, Lead Face Shapes Artist
Goran Mamic, Face Shapes Artist
Dragutin Sukovic, Face Shapes Artist

Lazar Damjanov, Face Shapes Artist
Jelena Mastilovic, 3D Scans Processing
Dijana Stuparusic, 3D Scans Processing
Marija Blaskovic, 3D Scans Processing
Marko Bugarski, 3D Scans Processing
Nikola Kudus, Lead Pipeline Programmer
Predrag Mihic, Pipeline Programmer

FACIAL ANIMATION BY CUBIC MOTION

Shane Ainsworth
David Barton
Will Booth
Chris Bowman
Pedro Cabeleira
Sebastian Castilho
Chris Evans
Gary Evans
Sebastian Gough
Kier Jackson
Talib Kadhim

Mark Kiernan
Will Lonsdale
Nicole Mustoe
Daniel Norbury
Daniele Pezzella
Adam Pilkington
Liam Rabbitte
Bryn Richards
Reece Thomas
Karl Whittaker
Jack Wyatt

CG AND PRE-RENDERED TRANSITION SEQUENCES BY PLATIGE IMAGE S.A.

Piotr Sikora, Executive Producer
Jaroslaw Sawko, Executive Producer
Marcin Kobylecki, Executive Producer
Piotr Prokop, Producer
Jakub Jabłoński, Art Director
Andrzej Sykut, CG Supervisor
Selim Sukut, CG Supervisor
Konrad Kielczywoski, CG Supervisor
Monika Paćkowska, Production Coordinator
Michał Niewiara, Concept Artist
Michał Misinski (Juice), Concept Artist
Ellert Andrzej, Layout and Animation
Bartlomiej Kik, Layout and Animation
Dominik Wawrzyniak, Layout and Animation
Michał Kaleniecki, Layout and Animation
Błażej Andrzejewski, Layout and Animation
Łukasz Burnet, Layout and Animation
Tycjan Bartuś, Layout and Animation
Agnieszka Strzęp, Character Artist
Marcin Klicki, Character Artist
Szymon Kaszuba, Character Artist
Kamil Hepner, Character TD

Maciej Wojtyna, Character TD
Mateusz Popławski, Character TD
Artur Sadłos, Matte Painter
Carlos Acevado, Simulations and FX
Piotr Suchodolski, Simulation
Pawel Wilkos, Simulation
Artur Malczyk, 3D Artist
Krzysztof Rusinek, 3D Artist
Łukasz Gdaniec, 3D Artist
Łukasz Skurczynski, 3D Artist
Łukasz Świerczyński, 3D Artist
Michał Husiak, 3D Artist
Pawel Jaruga, 3D Artist
Waldemar Tabaka , 3D Artist
Mateusz Gamroth, Additional 3D Artist
Michal Gryn, Additional 3D Artist
Tomasz Zaborek, Additional 3D Artist
Piotr Tatar, Lighting and Rendering Artist
Piotr Sasim, Colorist
Maciej Kwiatkowski, Motion Capture Performer
Tomasz Lewandowski, Motion Capture Performer

ADDITIONAL ART PRODUCTION

ELITE 3D

Oscar Ferrero Lopez, CEO
Jose Luis Queral Herrero, Art Director
Timur Gran, 3D Artist
Antonio Pons Herrero, 3D Artist
Alberto Fernandez Mancilla, 3D Artist
Santiago Gamez Carnicer, 3D Artist

Borja Lopez-Galiano, 3D Artist
Javier Tejada Zacarias, 3D Artist
Piotr Pawel Weiss, 3D Artist
Sergio Sempere, 3D Artist
Jaime Gonzalez Vallejo, 3D Artist

FORGE STUDIOS S.R.L.

Fabio Ilacqua, CEO and Art Direction
Stefano Pinna, COO and 3D Artist
Francesco Coan, Production Manager
Andrea Orioli, 3D Artist
Steven Chagnon, 3D Artist
Jeroen Jansen, 3D Artist

Dan Liimatta, 3D Artist
Paul Dalessi, 3D Artist
Giorgio Rodriguez, 3D Artist
Hector Silveri, 3D Artist
Eddy Loukil, 3D Artist

KARAKTER
ADDITIONAL ART DIRECTION

Tobias Mannewitz, Art Director
Floris Didden, Concept Artist
Henrik Bolle, Concept Artist
Karl Kopinski, Production Artist
Steven Bagazky, Concept Artist
ADIA Digital Art Co., Ltd., Additional Environment Art
Creatives in the Attic, Additional Prop Art
Important Looking Pirates - ILP, Add. Environment Art
Opus Artz, Additional Concept Art
Ulysses Graphics, Additional Environment Art
Xpec Entertainment Inc., Additional Environment Art

Bruno Camara, Additional Character Art
Damien Canderle, Additional Character Art
Caio Cesar, Additional Character Art
Dennis Chan, Additional Concept Art
Aaron de Leon, Additional Environment Art
Thomas Esmeralda, Additional Matte Painting

Christian Fischer, Additional Character Art
Joseph Harford (Airship Images), Additional Character Art
Ehsan Kiani, Additional Technical Art
Gunther Klippel, Additional Art (Comics Lettering)
Marty Kline, Additional Concept Art
Mike "Daarken" Lim, Additional Concept Art
Bruno Melo, Additional Character Art
Dan Milligan, Additional Concept Art
Eduardo Mosena, Additional Weapon Art
Fabio Pacheco Paiva, Additional Weapon Art
Luisa Preissler, Additional Art - Comics Coloring
Shaddy Safadi, Additional Concept Art
Patrick Schindler, Additional Character Art
Alan Sonnenman, Additional Matte Painting
Mariano Steiner, Additional Concept Art
Manuel Virks, Additional Character Art
Sebastian Zimmermann, Add. Character and Weapon Art

ADDITIONAL CREATIVE & PRODUCTION SERVICES

Dynamedion GbR, Additional Music

Game On Audio Inc., Additional Animation

DIALOG POST PRODUCTION

Giant Studios, Additional Audio Recording
Hackenbacker, Additional Audio Recording
Hit Detection LLC, Additional Consulting
IR-Entertainment Ltd, 3D Scanning

Metric Minds, Additional Performance Capture
MoAnima, Additional Mocap Animation
Portamedia.com, Additional UI Design
WB De Lane Lea Studios, Additional Audio Recording

TOM TOM STUDIO - BUDAPEST

Illényi Péter, Conductor

Tamas Kurina, Recording Engineer

MUSIC PERFORMED BY THE HUNGARIAN STUDIO ORCHESTRA, BUDAPEST

LE LAB MASTERING - MONTRÉAL

Marc Thériault, Chief Mastering Engineer
Carl Talbot, Mastering Engineer

Adrian Vershinin, Additional Writing

Victor Stoyanov, Orchestrator / Additional Composition

Darius Arya, Additional Art Reference Scouting
Christian Eckert, Additional Mocap Animation
Ricardo David, Additional Animation
Luke Kelly, Additional Animation
Jim Spain, Additional Facial Animation

Georgi Andreev, Orchestrator
David Christiansen, Orchestration
Arthúr Grósz, Orchestration
Gábor Subicz, Orchestration
Ivaylo Petrov, Stringed Instruments Recordings
Slidar Borisov, Armenian Duduk Recordings

CAST (SPANISH - SPAIN)

Juan Navarro, Marius
Cholo Moratalla, Aquilo
David Hernán, Basillius
Beatriz Berciano, Boudica
Juan Antonio Sáinz-Maza, Commodus

Gerardo Reyero, Marius
Luis Adan Zayas, Aquilo
"Jose Luis Rodriguez ""Guana""", Basillius
Joanna Josh, Boudica
Victor Hugo Aguilar, Commodus

Martin Kautz, Marius
Peter Flechtner, Aquilo
Tim Knauer, Basillius
Ulrike Stürzbecher, Boudica
Christoph Banken, Commodus

Philippe Bozo, Marius
Alexandre Donders, Aquilo
Christian Fischer, Basillius
Adeline Moreau, Boudica
Olivier Peissel, Commodus

Federico Zanandrea, Marius
Pino Pirovano, Aquilo
Ruggero Andreozzi, Basillius
Renata Bertolas, Boudica
Alessandro Capra, Commodus

Satoshi Tsuruoka, Marius
Hiroshi Shirokuma, Aquilo
Atsushi Imaruoka, Basillius
Keiko Nemoto, Boudica
Kenji Takahashi, Commodus

Alexander de Bruijn, Marius
Tibor Lukacs, Aquilo
Marijn Brouwers, Basillius
Lotte Horlings, Boudica
Finn Poncin, Commodus

Ricardo Juarez, Marius
Clécio Souto, Aquilo
Márcio Simões, Basillius
Marisa Leal, Boudica
Mario Tupinambá, Commodus

Ilya Bledny, Marius
Valery Storozhik, Aquilo
Alexander Dzuba, Basillius
Elena Kharitonova, Boudica
Konstantin Karasik, Commodus

Miguel Zúñiga, Emperor Nero
Juan Carlos Lozano, Leontius
Vicente Gil, Octavius
Cristina Yuste, Oracle
Jorge García Insua, Orator
Antonio Esquivias, Oswald

CAST (SPANISH - MEXICO)

Rubén Moya, Emperor Nero
Blas García, Leontius
Oliver Magana, Octavius
Claudia Santiago, Oracle
Gabriel Pingarron, Orator
Israel Magana, Oswald

CAST (GERMAN)

Jan Spitzer, Emperor Nero
Jörg Hengstler, Leontius
Dirk Bublies, Octavius
Sandrine Mittelstädt, Oracle
Erich Räuker, Orator

CAST (FRENCH)

Patrice Melennec, Emperor Nero
Jean-François Vlérick, Leontius
Gilduin Tissier, Octavius
Véronique Rivière, Oracle
Frédéric Norbert, Orator

CAST (ITALIAN)

Riccardo Peroni, Emperor Nero
Marco Pagani, Leontius
Gianni Gaude, Octavius
Jenny De Cesarei, Oracle
Domenico Brioschi, Orator

CAST (JAPANESE)

Naomi Kusumi, Emperor Nero
Shinya Fukumatsu, Leontius
Itaru Yamamoto, Octavius
Aki Nagao, Oracle
Masaaki Itatori, Orator

CAST (DUTCH)

John Kraaijkamp Jr., Emperor Nero
Fred Meijer, Leontius
Rutger le Poole, Octavius
Barbera van der Kaay, Oracle
Jim Berghout, Orator

CAST (PORTUGUESE - BRAZIL)

Pádua Moreira, Emperor Nero
Renato Rosenberg, Leontius
Ronaldo Júlio, Octavius
Mariana Torres, Oracle
Mauro Ramos, Orator

CAST (RUSSIAN)

Sergey Kolesnikov, Emperor Nero
Rudolf Pankov, Leontius
Ilya Khvostikov, Octavius
Daria Frolova, Oracle
Oleg Sherbinin, Orator

ADDITIONAL QA BY

Matthew Humphrey, Lead QA Tester
James Brown, QA Tester
Thom Cottrell, QA Tester

Mercedes Cepeda, Septima
Celia de Diego, Summer
Juan Arroyo, Vitalion
Gabriel Jiménez, Announcer

Liliana Barba, Septima
Cony Madera, Summer
Jose Luis Orozco, Vitalion
Victor Perés, Announcer

Marco Kröger, Oswald
Schaukje Könnig, Septima
Gundi Eberhard, Summer
Oliver Stritzel, Vitalion
Mario Hassert, Announcer

Hervé Caradec, Oswald
Anne Rochant, Septima
Céline Duhamel, Summer
François Siener, Vitalion
Gérard Surugue, Announcer

Antonello Governale, Oswald
Cinzia Massironi, Septima
Marcella Silverstri, Summer
Mario Scarabelli, Vitalion
Silvano Piccardi, Announcer

Daisuke Egawa, Oswald
Tomoko Natsukawa, Septima
Yu Asakawa, Summer
Koutarou Nakamura, Vitalion
Go Shinomiya, Announcer

Dennis Willekens, Oswald
Hilke Bierman, Septima
Hymke de Vries, Summer
Stan Limburg, Vitalion
Daan van Rijssel, Announcer

Júlio Chaves, Oswald
Mariángela Cantu, Septima
Miriam Fischer, Summer
Flávio Back, Vitalion
Mauro Ramos, Announcer

Andrey Yaroslavtzev, Oswald
Maria Ovchinnikova, Septima
Bella Ko, Summer
Alexander Khotchenkov, Vitalion
Alexander Bordoukov, Announcer

James Rawlings, QA Tester
Tarak Ford, QA Tester

Andy Robson, Managing Director
Harrison Baker, Project Manager
Jamie Pendleton, Project Manager

Martin Franz, General Counsel
Rasmus Hoejengaard, Director of Creative Development
Carl Jones, Global Director of Business Development
Dirk Metzger, Head of Online Publishing

Rebecca Polley, CFO
Tanya Soellner, Executive Assistant
Philip James White, Head of Online Operations'

CINEBOX TEAM

Kirthy Iyer, Product Manager
Xiaomao Wu, Lead Software Engineer
Minghao Pan, Graphics Engineer
Stephen Clement, Junior Graphics Programmer
Serhat Eser Erdem, Senior Graphics Engineer

Vaclav Kyba, Senior Graphics Engineer
Alexander Benz, Pipeline Tools Engineer
Leon Zeer, Junior Technical Writer
Dennis Bautembach, Software Engineer

CENTRAL VIDEO GROUP

Hannes Appell, Senior Cinematics Artist
Frieder Erdmann, Cinematic Artist
Dmitry Gait, 3D Artist
Joseph Garth, Cinematic Artist
Tatiana Hoejengaard, Project Manager
Timo Kujansuu, 3D Artist

Matthew Lee, Technical Animator
Chris North, Lead Video Editor
Felix Pedulla, Junior Digital Artist
Philip Roberts, Senior Digital Video Artist
Antoine Tran, Senior Animator

MARKETING & PUBLIC RELATIONS

Tanja Ahles, Event Manager
Paul Andrei Costin, Senior Brand Manager
Bo Marit de Vries, Junior Editor
Thomas Ebsworth, Senior Online Marketing Manager
Felix Hardt, Community Manager
Marcel Hatam, Junior Online Marketing Manager
Kerstin Heyne, PR Intern
Ran Hu, Junior Media Designer
Denise Hazel Karunungan, Media Designer
Franziska Lehnert, Senior PR Manager

Richard Miller, Marketing Intern
Gerhard Molin, Event Intern
Peter Papadopoulos, Online Marketing Manager
Craig Rennie, Senior Editor
Stephan Röhrig, Online Marketing Manager
Jens Schäfer, Head of Public Relations
Sven Schmidt, Director of Marketing
Peter Schmidt, Junior Brand Manager
Philippe Stegmann, Monetization Manager
Jennifer Willis, PR Manager

HUMAN RESOURCES DEPARTMENT

Michael Endres, Learning & Development Manager
Madlen Frey, Office Coordinator
Sabrina Hahn, HR Coordinator
Andrea Hartenfeller, HR Manager
Yvonne Lipowicz, Recruitment Coordinator

Tatjana Nabli, HR Assistant
Monika Savanovic, HR Assistant
Paula Sotta De Sousa, HR Intern
Richard Tackenberg, Administrative Assistant
Mariele Weber, HR Director

IT DEPARTMENT

Bilal Akyildiz, IT Intern
Andac Barut, Junior IT Administrator
Engin Bicer, IT Administrator
Kevin Günderoth, IT Administrator

Marcel Lichner, Junior System Administrator
Andre Lorenz, IT Administrator
Mehmet Yerli, IT Administrator
Sade Durmaz, IT Manager

CRYENGINE TEAM

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Adam Mahlum
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Andy McCalib
Nekiah McCalop

Christine Moeller
Karen Myers
Jeff Nelson
Curtis Niel
Chinmay Nirkhe
Kellen Parnell
Jim Pekola
Kwan Perng
Maxwell Pierce
Regis Portalez
Kelly Rios
Sean Roffe
Kevin Salcedo
James Schmidt
Cody Shipman
Michael Smart
Kinnon Stevens
Brian Trevethan
Josh Wehrly
Vivian Winningham
Brian Yu

In Closing

From the initial concept to the final completed scene, *Ryse: Son of Rome* has been on a long journey to an exclusive Xbox One launch title. Building games is an endeavor that requires creativity and perseverance. Crytek embraced the unique challenge of being a launch game on a new platform and used technology to bring Marius Titus' story—and his battles—to life. Every development phase, every design iteration, every content decision has brought Ryse to the next generation and I couldn't be more proud of what the team has accomplished.

Phil Spencer
Head of Microsoft Studios