

HALFER

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There are three known planets: Inceptum, Ire and Melior, each ranging in wealth. Inceptum being the poorest and Melior being the richest. There's racial tension between people of different planets, with more disdain aimed at people whose parents are from two different planets. They are colloquially and derogatorily referred to as 'halfers', identified by natural white hair.

The story follows Harrison, a halfer private investigator who becomes embroiled in a sinister kidnapping plot, but the implications those missing people are bigger and further reaching than he could ever imagine.

MISSION 1: MISSING BROTHER

INT. DAMAGE BAR

Note: There is a day/night cycle, so there's only a daytime scene heading when it's cutscene specific.

Three men in the corner of a bar are arguing. Each of them is visibly distinct.

One is a Ceptite – from the planet Inceptum – where everything and everyone looks 8-bit.

One is an Irite – from the planet Ire – everything and everyone is polygonal.

One is a Melorian – from the planet Melior – everything and everyone has rounded edges and more defined features.

MELORIAN BAR PATRON

Don't start with the interplanetary complaining. I don't want any politics today.

IRITE BAR PATRON

You're only saying that shit because you're from fancy *Melior*.

The Ceptite man laughs.

MELORIAN BAR PATRON

What? I'm *on* your planet right now. We're literally on Ire.

CEPTITE BAR PATRON

Couldn't hack it in fancy land so now you're here.

MELORIAN BAR PATRON

And you couldn't stand your shithole slums so *you're* here.

IRITE BAR PATRON

Woah, woah.

CEPTITE BAR PATRON

Say that again. I dare you.

MELORIAN BAR PATRON

Inceptum is...

A beat.

MELORIAN BAR PATRON

A shithole.

Their argument turns into a bar fight, then the camera trucks to the right and lands on HARRISON — the player — who sits at the bar drinking. He looks different to others in the bar; he has STARK WHITE hair.

Harrison's phone buzzes. He finishes his drink then answers.

HARRISON

Hello?

MELORIAN MAN (O.S.)

(frantic) Hello? Hello?!

HARRISON

How can I help?

MELORIAN MAN (O.S.)

My brother's missing and it's something... it's not normal. I'm pretty sure it a race thing because he's a halfer like you... I mean... I'm not... but...

HARRISON

Whatever. Just tell me what I need to know.

MELORIAN MAN (O.S.)

I can't really disclose who I am but I'm on Melior right now... just call me back on this number if you find anything out and I'll send someone to give you your payment.

HARRISON

Who's your brother? Who do you think took him? Where did you last see him? I can't find him if I don't have a starting point.

MELORIAN MAN (O.S.)

Sorry. I've got to go but I'll text you his address. Text me back if you need more... Oh, and his key's under the flowerpot.

HARRISON

Well it...

Dial tone. The Melorian man hangs up.

HARRISON (CONT'D)
Brilliant.

Harrison stands up and begins to walk out of the bar. His phone buzzes again and a text appears on-screen:

534 Calnell Row.

BEGIN GAMEPLAY:

CHYRON: IRE

The objective (in this case, the address) is displayed on the top-right of the screen.

Harrison is free to leave the Damage Bar and explore the level; visit shops, interact with a few people/objects, and find a few hidden secrets that add some foreshadowing.

Note: Harrison begins the game with one item he can equip/unequip; a torch.

EXT. 534 CALNELL ROW

When Harrison gets to the location, he should interact with the flowerpot outside the house to obtain the key, then enter.

INT. 534 CALNELL ROW

Once inside, the objective changes. Harrison should look for a picture of the missing person, plus an additional clue.

The additional clue appears on-screen as a page 3 of 3 print-out for a flight with some ads on it.

Note: Harrison can bring up any current or prior clues/pieces of information during gameplay.

CUTSCENE:

Harrison makes a call.

MELORIAN MAN (O.S.)
(stressed) I'm busy right now. Is it urgent?

HARRISON
If you want me to find your brother, it is.

MELORIAN MAN (O.S.)

Be quick.

HARRISON

Well I found part of a print-out for an interplanetary flight from half an hour ago. Any idea where he might be headed?

MELORIAN MAN (O.S.)

Shit. He's probably headed here... O.K. Head towards the airport and if you find him just get him on the phone with me, please.

HARRISON

I'll do what I...

Dial tone. The Melorian man hung up.

Harrison sighs.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Find some transportation. Get to the airport.

Note: Harrison can pull out a phonebook at any point, listing the address for all businesses and tenants in the area.

EXT. TRAIN STATION

When Harrison gets near the train station, a cutscene begins.

CUTSCENE:

Harrison walks to the platform as the camera trucks to the opposite platform. A train pulls away, revealing the missing person to Harrison. The missing brother is between men in suits.

Harrison points at him.

HARRISON

Hey! Your brother's looking for you.

The men in suits knock the missing brother unconscious and drag him away.

A train pulls into Harrison's platform.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Chase after the missing brother!

Harrison should jump over the train and chase after the men in suits. They're slowing than him since they're carrying the brother, but they knock obstacles into Harrison's way. There are two outcomes:

Note: branching events are highlighted green.

A) As Harrison catches up and gets close, the men in suits fire sleeping darts at him, then he slows down and faints. The sound of a car starting and driving away is heard as...

FADE TO BLACK.

Harrison wakes up later in the same spot.
B) Harrison does not catch-up or doesn't pursue at all.

After either outcome, a new objective appears: Return to Damage Bar.

EXT. DAMAGE BAR

As Harrison approaches Harrison makes a call.

CUTSCENE:

MELORIAN MAN (O.S.)
Have you found him already?

HARRISON
Yea. And no.

MELORIAN MAN (O.S.)
What?

HARRISON
Here me out. I saw him at the train station, but he was with these guys dressed in some sort of uniform. They knocked him unconscious when I found him.

If Harrison went through outcome A, he also says:

Note: optional events are highlighted yellow.

HARRISON
I chased them but I think they shot me with tranquilisers, then they drive away with him.

The Melorian man sighs.

HARRISON

I hate to bring this up now, but we should discuss my payment.

No-matter the outcome of the previous scenario, the following occurs:

MELORIAN MAN (O.S.)

(solemn) I asked you to find my brother...

HARRISON

Which I did.

MELORIAN MAN (O.S.)

And you lost him again. In my opinion, you haven't done your job.

HARRISON

I found him once and I can find him again. If you give me half the cash now I can use more resources to find out his location.

Harrison enters the bar.

INT. DAMAGE BAR

MELORIAN MAN (O.S.)

How do I know you didn't set this up?

HARRISON

What?!

MELORIAN MAN (O.S.)

I don't believe you're trustworthy.

HARRISON

Look, I don't know why you're...

Dial tone. The Melorian man hung up.

HARRISON

Fuck!

Harrison slams his fist on the bar.

BARMAN

Tough day at work?

HARRISON

Another piece of shit won't pay up.

BARMAN

This one's on me.

The barman pours a drink for Harrison.

MISSION 2: FRAUD

SCENE CONTINUED.

HARRISON

Thanks.

Harrison takes a swig.

BARMAN

I don't understand why you still do this.

HARRISON

Well it's...

BARMAN

I know, I know. It pays the bills *et cetera*. But you're so miserable and you always complain about it.

HARRISON

That's the name of my autobiography.

The barman chuckles.

HARRISON (CONT'D)

Well... that's why I drink so much.

Harrison chugs the rest of his drink.

A beat. The barman looks downward in awkward silence.

The silence lingers until Harrison's phone buzzes. A text appears on screen: Meet me at 191 Café Gold. J.

HARRISON

Back to work.

BARMAN

Good luck.

Harrison skulks out of the bar.

EXT. DAMAGE BAR

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Meet 'J' at Café Gold.

INT. CAFÉ GOLD

When Harrison enters the Café, it triggers a CUTSCENE:

A woman stands up to greet Harrison.

J

Take a seat.

HARRISON

I'm O.K. standing.

J

Fine. We'll make this quick.

HARRISON

I'm Harrison.

J

I know... I'm Jane.

HARRISON

What do you need?

JANE

Someone stole my credit card and has been spending *my* money. I want you to find out who did it. And before you ask, yes, I cancelled my card but I still want to know who.

HARRISON

O.K.

JANE

Here's my bank statement.

Jane hands Harrison a piece of paper.

It appears on-screen. All purchases have been blacked out, except three: a hotel bill, a phone from an electronics store, and a fast food restaurant purchase.

JANE (CONT'D)

The ones I've left are the anomalies.

HARRISON

Got it.

JANE

Here's my address if you find out anything.

HARRISON

I'll swing by if I find anything conclusive.

JANE

Good.

Jane sits down and Harrison exits the Café.

EXT. CAFÉ GOLD

END OF CUTSCENE. GAMEPLAY RESUMES.

Three new objectives: Investigate Cermarell Hotel.
Investigate Eclectic Electric. Investigate Wings 2 Wings.

Harrison can do this in any order.

If Harrison enters the hotel:

INT. CERMARELL HOTEL

CUTSCENE:

Harrison walks to the reception desk, with two hotel clerks sitting behind it.

HARRISON

Hi. I'm investigating a fraud case and...

HOTEL CLERK 1

Really? Where's your badge?

HARRISON

Well I'm a private investigator.

HOTEL CLERK 2

As if they'd let a halfer become a police officer.

Hotel Clerk 1 chuckles.

HARRISON

Look. I just need some information on who was...

HOTEL CLERK 1

Look. Our log books are confidential and without a warrant we can't help you. So, unless you book a room I'll need you to vacate this area.

Harrison walks away as he hears...

HOTEL CLERK 2

Stupid halfers.

Harrison stops, closes his eyes. Then opens them again and leaves.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison enters the fast food restaurant:

INT. WINGS 2 WINGS

CUTSCENE:

Harrison cuts the queue to speak to an employee.

HARRISON

Can I speak to a manager or something?

MANAGER

I *am* the manager, sir. How can I help?

HARRISON

Oh. Do you have CCTV installed here?

MANAGER

Why do you want to know?

HARRISON

I'm a P.I. looking into a fraud case and I...

MANAGER

I'm sorry but we can't help you. We can only supply that information to official police officers.

HARRISON

We both know there aren't any real officers around.

MANAGER

Unless you have a warrant, I cannot disclose that kind of information.

HARRISON

Fine.

Harrison exits the fast food chain.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison enters the electronics store:

INT. ECLECTIC ELECTRIC

CUTSCENE:

Harrison walks to the counter and speaks to the young attendant.

HARRISON

Hi.

STORE CLERK

Hello. How can I help you today?

Harrison clears his throat.

HARRISON

I'm investigating a case of fraud and the suspect purchased a phone here with a stolen card. I was wondering if you could help me track them down.

STORE CLERK

Uhhh, sure.

If Harrison visited either/both of the other locations, he gives a sigh of relief.

HARRISON

Thanks.

STORE CLERK

I just need the card number.

Harrison hands him the statement.

STORE CLERK (CONT'D)

Thank you. One... second.

He types on his computer.

STORE CLERK

O.K. She bought a phone a couple of weeks ago.

HARRISON

Could you track the phone... with GPS or something?

STORE CLERK

No... but she needed to provide an address so I can give you that.

HARRISON

Great.

STORE CLERK
Just let me print it out.

The clerk makes a few taps on his computer, turns to grab a print-out, then spins back around to hand it to Harrison.

STORE CLERK
Here you go.

HARRISON
Thanks.

STORE CLERK
No problem.

Harrison exits the store.

EXT. ECLECTIC ELECTRIC

The print-out appears on-screen.

END OF CUTSCENE. GAMEPLAY RESUMES:

A new objective: Confront the fraudster, or give Jane the address.

If Harrison interacts with the fraudster's door:

EXT. FRAUDSTER'S HOUSE

CUTSCENE:

Harrison knocks on the door and it creaks open by itself. He walks in.

INT. FRAUDSTER'S HOUSE

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can walk around the empty home. He may find a knife and a note with Jane's address.

When Harrison exits, the objective is now: Go to Jane's house.

EXT. JANE'S HOUSE

When Harrison approaches Jane's house, there's a

CUTSCENE:

Jane's door is slightly ajar. Harrison enters apprehensively.

INT. JANE'S HOUSE

HARRISON

Jane?

JANE (O.S.)

Harrison!

Harrison runs in and sees Jane kneeling, holding her neck.

JANE (CONT'D)

She was just here. She went through the window.

Jane points.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison goes to Jane's house and avoids the Fraudster's:

EXT. JANE'S HOUSE

Harrison approaches Jane's ajar door, and hears...

JANE (O.S.)

(strained) Help! Hel...

Harrison rushes in.

INT. JANE'S HOUSE

Harrison runs to Jane, who's being strangled by the Fraudster.

The fraudster sees Harrison, panics, and turns to leap out of the window.

After either scenario, Harrison can choose to either:

- A) Chase the fraudster.
- B) Do nothing.

If Harrison chases the fraudster:

EXT. OUTDOORS, IRE

Harrison can chase the fraudster and:

- A) Tackle them to the ground if he catches up to them.
- B) Chase them into an alleyway if he doesn't catch up to them in time.

After either scenario, this initiates a fight. If Harrison

picked up the knife at the fraudster's house he could choose to use it and kill them. After Harrison wins or loses the fight...

Note: Harrison's positive and negative moral choices like this are noted in-game.

FADE TO BLACK.

INT. JANE'S HOUSE

CUTSCENE:

Harrison and Jane are speaking in her living room.

JANE

Thank you.

Jane gives money to Harrison.

If Harrison won the fight and killed the fraudster, he says:

HARRISON

Yea... they definitely won't be bothering you again.

If Harrison won the fight without killing the fraudster, he says:

HARRISON

You're welcome. Hopefully they won't bother you again.

If Harrison lost the fight, he says:

HARRISON

Uhhh... sure.

Harrison exits Jane's house.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison did nothing and didn't chase the fraudster:

INT. JANE'S HOUSE

Jane gets up.

Harrison hands her a print-out.

HARRISON

Here's their address if they come back.

JANE

(confused) What am I supposed to do with this? She just attacked me in my home.

HARRISON

I don't know. I'm not a bodyguard. I did my job *and* saved you in the process.

JANE

You're an asshole.

HARRISON

An asshole who did his job.

Harrison holds out his hand. Jane reluctantly pays him.

JANE

Now, get out.

Harrison exits Jane's house.

END OF CUTSCENE. GAMEPLAY RESUMES.

MISSION 3: I'M A DETECTIVE

EXT. OUTDOORS, IRE

After a few moments, Harrison's phone rings. He answers as gameplay continues.

HARRISON
Hello.

? (O.S.)
You're a P.I. right?

HARRISON
Yea, how can I help?

? (O.S.)
I'm David. I've got a job for you. And before you reject it, please really really think about it.

HARRISON
(sceptical) O.K?

DAVID (O.S.)
I... I need you to find my cat.

Harrison sighs.

DAVID (O.S., CONT'D)
Please, please. She's the only thing I care about.

HARRISON
Can't you just get another one?

DAVID (O.S.)
(angry) If your child was missing would you just *get another*?!

HARRISON
What?

DAVID (O.S.)
Sorry... I just... I really miss her, she's the only family I have left.

A beat.

HARRISON
Fine, I'll do it.

DAVID (O.S.)

Thank you so much. You won't believe how many...

HARRISON

Text me your address and I'll be there.

DAVID (O.S.)

Yes, of course. Thank you.

Dial tone. Harrison hangs up.

A moment later the address appears on-screen, alongside a new objective: Go to David's house.

EXT. DAVID'S HOUSE

When Harrison interacts with the door, it triggers a

CUTSCENE:

Harrison knocks, the door opens, and Harrison steps in.

INT. DAVID'D HOUSE

David's house is in squalor, but Harrison tries to ignore it.

DAVID

Well I got her about five years ago after my wife...

HARRISON

Just tell me when you last saw the cat.

DAVID

Oh, right. I saw her... two weeks ago. She usually comes in after her noon escapades and...

HARRISONN

I'm assuming you've checked the places it usually goes to?

DAVID

Well, I'm a bit agoraphobic so I don't leave the house much.

HARRISON

Where does it usually go?

DAVID

Sometimes she likes the trees in Pellant

park.

HARRISON
Where else?

DAVID
That's about it.

HARRISON
You mean, the only place it goes is the
park you can see from your window?

A beat.

DAVID
O.K. she hasn't been gone for two weeks...

HARRISON
Come on, man.

DAVID (CONT'D)
She's trapped in a tree and a vicious,
feral dog won't let her come down!

HARRISON
Are you serious?!

DAVID
I'll pay double, O.K. Here's half now.

David holds out some money.

DAVID (CONT'D)
All you need to do is get the dog away and
bring my cat back. Please. It'll be the
easiest money you've ever earned.

A beat.

Harrison takes the money and leaves.

EXT. OUTDOORS, IRE

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Rescue the cat.

As Harrison walks to the park he says:

HARRISON
So, this is what my life boils down to...

There's a solitary large tree in the park, with a small dog

barking at it. It ignores Harrison.

Harrison can:

- A) Flash his torch at the dog until it starts barking at Harrison, then after more flashing, it'll run away.
- B) Pick up a nearby stick and throw it. But the dog will chase after it and bring it back.
- C) Pick up the dog and place it on another platform level, in a bin, or throw it off a platform. If Harrison places it somewhere on the same platform level the dog just runs back.
- D) Stab the dog, if he has a knife.

After any of these choices, Harrison can interact with the tree, which starts a

CUTSCENE:

Harrison climbs the tree, takes hold of the cat, then climbs back down.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Return David's cat.

EXT. DAVID'S HOUSE

When Harrison gets near David's door:

CUTSCENE:

The cat jumps from Harrison's arms and scurries off. Harrison chases until he sees more men in suits (or 'Uniforms'). He quickly ducks behind a bin, he hasn't been seen yet.

The uniforms are stuffing an unconscious David into the boot of a car. The cat meows and claws at the car until a Uniform scares it away. The Uniforms get in and drive away.

HARRISON

There goes the rest of my money.

FADE OUT.

INT. DAMAGE BAR — NIGHT

Harrison's slumped over at the bar, surrounded by empty glasses.

BARMAN

Just let me take the empties.

HARRISON
(slurring) No! No. I want to keep...
counting.

The barman sighs.

HARRISON (CONT'D)
As I was saying... before I was ruuudely
interrupted... It's the uniformed guys... that
uhh...

Harrison burps.

HARRISON (CONT'D)
I'm not a goddamn cat whisperer... I'm a
detective!

A Uniform walks into frame then out of the bar, as Harrison
notices.

HARRISON
(whispering) Oh shit! That's one of them.
I'm gonna follow that bitch.

BARMAN
(sternly) Harrison, just go home...

HARRISON
Ssshhhh. He'll hear us...

Harrison leaves the bar, staggering and swaying.

EXT. DAMAGE BAR – NIGHT

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective pops up: Follow that bitch.

Harrison should follow the Uniform at a 'safe' distance,
while struggling to stand.

After a few moments, the Uniform rushes ahead, out of
frame. When Harrison tries to catch-up the Uniform jumps
out from a hiding place and uses a stun gun on Harrison.

CUT TO BLACK.

MISSION 4: ANOTHER WORLD

FADE IN:

INT. INCEPTUM HOSPITAL

Harrison slowly gains consciousness. He's lying in a hospital bed, in a ward surrounded by other unconscious patients. Footsteps approach so he pretends to be unconscious.

Two nurses enter. They hover over Harrison's bed.

NURSE 1

It's this one. He only has this bag and we didn't find a wallet so when he comes to, we'll ask him about payment.

NURSE 2

What makes you think he's got any money?

NURSE 1

The bloodwork says he's half Irite/half MELORIAN. We'll invoice his parents if he can't pay up.

Nurse 2 checks the chart by Harrison's bed. Then they both saunter off.

Harrison gets out of bed and changes his clothes.

FADE OUT.

FADE IN:

EXT. INCEPTUM HOSPITAL

Harrison begins to walk away from the hospital.

END OF CUTSCENE. GAMEPLAY RESUMES.

NURSE (O.S.)

Stop that halfer! He didn't pay up!

A few hospital security guards chase after Harrison. They chase, and Harrison's about to be caught... then he crashes down through a broken sewer grate.

Harrison land in an unused sewer filled with a bustling and relatively cheery homeless community.

END OF CUTSCENE. GAMEPLAY RESUMES.

CHYRON: INCEPTUM

Harrison walks through the one-way sewer system, then climbs a ladder to reach a derelict shopping district with closed stores and foreclosed houses.

The only open building is a bar. As Harrison approaches, it begins a

CUTSCENE:

EXT. EM'S BAR

Harrison doesn't miss a beat and makes a bee-line for the door.

INT. EM'S BAR

As Harrison walks in the volume of chatter drops and many patrons stare at him. It's solely full of Ceptites, Harrison sticks out like a sore thumb. He heads to the bar counter and sits.

HARRISON

Shit, my bag.

A Ceptite barwoman walks up to him.

?

What's your poison?

HARRISON

Nothing. No... water, thanks.

?

Sure thing.

She gets Harrison a glass of water.

HARRISON

Do you know where the nearest airport is?

She chuckles.

?

How did you end up here?

HARRISON

What?

?

You're clearly not from 'round here and you seem a little... flustered.

HARRISON

I just... I ended up in a hospital near here.

?

And the first place you hit is a bar, good man.

HARRISON

It's not like that. This was the only place open around here. I got beat up on Ire, I think my wallet was stolen, and I woke up in a hospital on a different planet.

?

Sounds like someone doesn't like you.

HARRISON

Yea. Seems like nobody in this bar does neither.

?

They won't bite. We just... don't get many off-worlders 'round here. And the locals don't really trust... *different* people.

HARRISON

I'm used to it. Melorians and Irites already hate me. I can add Ceptites to that list now.

A beat.

?

Well, to answer your first question, nearest airport's about 150 kilometres away.

Harrison sighs.

? (CONT'D)

You seem like an alright guy. I can give you a lift later.

HARRISON

Thanks, but there's no point. No wallet means no money...

?

That sucks.

HARRISON

Yea...

A beat.

HARRISON

Any chance... there's a job going here?

?

No, but to answer your next question, I think I might be able to swing you a few odd jobs nearby. Ire tickets go for around 200 credits over here. What did you do before you got beaten up?

HARRISON

I'm a detective.

?

(disappointed) Oh.

HARRISON

Not a police detective. I'm like a P.I... I can find people... and investigate stuff.

?

I'll make a few calls then. See what I can do.

HARRISON

Thanks. I'm Harrison.

?

Emily.

They shake hands.

EMILY (CONT'D)

I'll go see what I can rustle up for you. Shouldn't be too long.

HARRISON

Take your time. I need to go get my stuff from the hospital.

EMILY

Try not to get beaten up on your way there.

HARRISON

No promises.

Harrison leaves the bar.

EXT. EM'S BAR

END OF CUTSCENE. GAMEPLAY RESUMES.

Two new objectives: Return to the hospital to get your bag.
Earn 200 credits and get back to Ire.

Note: every subsequent detective mission is a sub-objective of 'Earn 200 credits...' As Harrison earns money on these missions, the total updates to reflect how much more he needs to earn.

As Harrison approaches the hospital, it triggers a

CUTSCENE:

EXT. HOSPITAL

A member of hospital staff leaves through a side door, and Harrison slips in past them.

While inside, Harrison is crouched.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison should sneak past staff, hiding behind objects, and ducking into rooms to avoid being seen.

Optionally, there's a door marked 'SUPPLIES' on the way that Harrison sneak into, which disguises him in scrubs and a mask so he can walk through the rest of the hospital undetected.

When Harrison gets back to his room and gets his bag, he thinks out aloud.

HARRISON

Why did they take my wallet and leave my bag...?

A new objective: Go back to Em's bar.

Harrison can either:

- A) Leave the way he entered.
- B) Leave through the front entrance.

If Harrison leaves the way he entered, without scrubs, he goes through an inverse version of the sneaking section to get out.

If Harrison leaves through the front entrance, without scrubs, he waltzes by undetected until he gets through the front door, which triggers another chase sequence. Except the broken grate is not a fatal fall to be jumped over.

If Harrison does either while wearing scrubs he can saunter out undetected.

After Harrison leaves the hospital, it begins to snow.

MISSION 5: THE DAUGHTER

EXT. EM'S BAR

As Harrison approaches the bar,

CUTSCENE:

Crowd-led chants emanate from inside the bar. Harrison enters.

INT. EM'S BAR

A crowd is gathered round two people in a skirmish.

CROWD
Fight! Fight! Fight!

Harrison gets closer and sees it's Emily fighting a bar patron.

She grapples him to the ground, then knocks him unconscious. She stands up and raises her arms as the crowd cheers.

The crowd disperses and Emily goes behind the bar. Harrison approaches her.

HARRISON
What the hell was that?!

EMILY
What?

HARRISON
You just fought a guy...

EMILY
Yea.

She spits out blood.

EMILY (CONT'D)
He deserved it.

HARRISON
What did he do?

EMILY
He... I... don't really remember...

HARRISON
So you don't remember why you kicked the

shit out of some random guy?

Emily shrugs.

HARRISON (CONT'D)

I didn't think you were the fighting type.

EMILY

Well now you know.

Emily hands Harrison a piece of paper.

EMILY

There's a mother living here. She lost her daughter sometime last week. I hope you're a good P.I.

HARRISON

Me too... Thanks.

Harrison leaves the bar and looks at the piece of paper. The address appears on-screen.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Visit the mother.

EXT. THE MOTHER'S HOUSE

When Harrison arrives and interacts with the door, it triggers a

CUTSCENE:

Harrison knocks the door, and it opens.

MOTHER (O.S.)

Please come in.

Harrison walks in.

INT. BARBARA'S HOUSE

HARRISON

I'm Harrison. The P.I.

?

Barbara.

HARRISON

How can I help?

BARBARA

My daughter... umm... A few weeks ago my daughter Philippa went to a club or bar or something with her best friend and...

A beat.

BARBARA (O.S.)

She didn't come back. Her ex-boyfriend was there and I think he had something to do with it...

HARRISON

Have you tried talking to either of them?

BARBARA

He keeps avoiding me, and her best friend seems a bit shaken but I don't think she knows anything.

HARRISON

Do you have a picture of her I can hold onto?

BARBARA

Sure.

She hands Harrison a picture.

HARRISON

Do you mind if I take a look at her room?

BARBARA

She... she helped pay rent and bills so I had to sublet her room to make ends meet... but don't worry, I can pay you in full.

HARRISON

Do you have the best friend and boyfriend's addresses?

BARBARA

Ex-boyfriend.

Harrison

Do you have their addresses?

She hands Harrison a slip of paper.

The paper with their addresses appears on-screen.

HARRISON
I'll try my best to find her.

Harrison leaves the house.

EXT. BARBARA'S HOUSE

END OF CUTSCENE. GAMEPLAY RESUMES.

Two new objectives: Question the ex-boyfriend. Question the best friend.

If Harrison goes to the ex-boyfriend's address:

EXT. EX-BOYFRIEND'S HOUSE

When Harrison interacts with the door, it starts a

CUTSCENE:

Harrison knocks. A few moments later the door opens, and a man stands in the doorway.

EX-BOYFRIEND
Yea.

HARRISON
Can I come in?

EX-BOYFRIEND
Uhh not really. What do you want?

HARRISON
I just want to ask a few questions about Philippa's disappe...

EX-BOYFRIEND
Man, I saw her like a couple weeks ago. I tried to talk to her. She shut me down. I went to another bar and didn't see her again.

HARRISON
I'm just trying to...

EX-BOYFRIEND
That's all I know.

He slams the door shut. Harrison grumbles.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison visits the best friend and interacts with the

door:

EXT. BEST FRIEND'S HOUSE

As Harrison approaches it triggers a

CUTSCENE:

A woman step's out of the house before Harrison gets to the door.

BEST FRIEND

Who're you?

HARRISON

I'm a P.I. Mind answering a few questions about Philippa's disappearance?

BEST FRIEND

...Sure.

HARRISON

What happened the night she went missing?

BEST FRIEND

There's not much to it. We were at the bar and we hooked up with different guys. I went to his place and I assume she went to his.

HARRISON

Do you know who the other guy is?

BEST FRIEND

Nope.

HARRISON

Where's the bar you two visited?

BEST FRIEND

It's called Vie.

She points.

BEST FRIEND (O.S.)

It's a straight shot. It's got a big sign, you can't really miss it.

HARRISON

You don't seem too... sad about it for her best friend.

A beat.

BEST FRIEND

If you knew Philippa you'd know she wasn't exactly happy with her mum. Between us... I think she just took off.

HARRISON

Why wasn't she happy?

BEST FRIEND

Her dad... There's a whole...

A beat.

BEST FRIEND (CONT'D)

Basically, she was abused and her mum didn't do much.

HARRISON

Shit...

BEST FRIEND

Exactly. She's been talking about it for a while but I was here, I would've left a long time ago.

A beat.

BEST FRIEND (O.S.)

If her mum hired you, don't bother telling her anything. Just... tell her to let go.

HARRISON

Thanks for the info.

She walks away.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Investigate club Vie.

When Harrison enters the club:

INT. VIE

CUTSCENE:

Harrison walks to the bar and strikes up a conversation.

HARRISON

Do you remember a girl who looks like this?

Harrison shows the barman a picture.

BARMAN 1

This is a bar. Buy a drink or get out.

A second barman – a halfer – interjects.

BARMAN 2

Why don't you let me serve this guy.

The first barman leaves.

BARMAN 2

What did you need?

HARRISON

Thanks. Do you remember this girl?

Harrison shows her the picture.

BARMAN 2

Huh... I remember her. She was here with some guy or something and she screamed and smashed a few glasses. I was gonna kick her out but... the guy tore into her.

HARRISON

What do you mean?

BARMAN 2

He stood on a chair and went on about how she screws her dad and stuff. Caused a scene.

HARRISON

Jesus.

The barman chuckles.

BARMAN 2

Yea. Said he had videos and stuff. It was funny until it got explicit.

A beat.

HARRISON

Uhh... Know anything that can point me in the right direction?

BARMAN 2

Not really. Part of tearing into her was about the warehouses by the docks. But apart from that, I don't know.

HARRISON

The docks? Know where that is?

BARMAN 2

They're around 402 Ollic Way.

HARRISON

Thanks.

BARMAN 2

No problem.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Investigate the docks.

EXT. THE DOCKS

When Harrison reaches the docks, the gates are locked. He platforms around the gates to get in and acquires a LOCKPICK KIT while here's there.

There are a few warehouses by the docks Harrison can navigate through and collect a few clues trinkets. Each warehouse is pitch black so Harrison should equip his torch to see.

INT. WAREHOUSE 1

When he goes into the warehouse closest to the sea, a buzzing sound emanates and gets louder, as it triggers a

CUTSCENE:

As Harrison keeps walking the buzzing gets louder until he stumbles into a table. He picks up a letter on it, which appears on screen:

Mum. I hate you more than you can imagine. Almost as much as the fucking animal you 'love'. Are you really that ~~deluded~~ desperate that you can't see how evil he is. Keep living knowing youll never see me again and its your fucking fault. I hate you

Philippa's body is hanging from a rope above the table.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Give Barbara the letter, or throw it away.

EXT. BARBARA'S HOUSE

When Harrison interacts with Barbara's front door it starts

a

CUTSCENE:

Harrison goes into the house.

INT. BARBARA'S HOUSE

BARBARA
Did you find out anything?

HARRISON
Yea... I did.

BARBARA
Here.

She hands Harrison money.

HARRISON
(guilty) Thank you? I haven't told you
anything yet...

BARBARA
Any new information is worth it.

If Harrison threw the letter away:

BARBARA (CONT'D)
What did you find out?

HARRISON
Well... your daughter... left town.

BARBARA
What?

HARRISON
Yea... I found out she left the city the
night she went missing, but she didn't
want to say where. She... asked me to tell
you she's not coming back.

BARBARA
I...

Barbara begins to sob.

BARBARA (CONT'D)
It's my fault... I... Sorry, thank you...

Harrison leaves the house.

END OF CUTSCENE. GAMEPLAY RESUMES.

If Harrison kept the letter:

BARBARA

What did you find out?

HARRISON

I found... this letter.

He hands her the letter.

HARRISON (CONT'D)

I'm sorry but... but I found it by her... body
in Warehouse 1 by the docks.

BARBARA

Wha...!

Barbara bursts into tears and slumps to the floor,
profusely crying.

HARRISON

I'm... sorry for your loss.

Harrison leaves the house.

END OF CUTSCENE. GAMEPLAY RESUMES.

After either scenario, a new objective appears: Return to
Emily.

MISSION 6: THE KID

When Harrison enters the bar:

INT. EM'S BAR

CUTSCENE:

Harrison sits on a barstool looking dejected. Emily strikes up a conversation.

EMILY
How'd you do?

HARRISON
Well... I found the girl.

EMILY
I guess you're pretty good.

HARRISON
I guess.

EMILY
Why the long face then? Didn't pay as much as you want?

HARRISON
...The girl killed herself.

EMILY
Oh shit. I'm sorry.

HARRISON
It's... yea...

A beat.

HARRISON (CONT'D)
Have... uh... Have you got another job lined up for me?

EMILY
Sure... yea.

She hands Harrison a piece of paper.

EMILY (CONT'D)
I hope this goes better.

HARRISON
So do I.

Harrison leaves the bar. He looks at the piece of paper Emily handed him. An address pops-up on screen.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Visit the address.

EXT. JOE'S PARENTS' HOUSE

When Harrison knocks on the door, it starts a

CUTSCENE:

After a few moments, a skittish man answers the door.

A beat.

HARRISON

I'm Harrison, the P.I... Emily probably told you about me.

?

Right. Come in.

Harrison walks in after him.

INT. JOE'S PARENTS' HOUSE, LIVING ROOM

?

My son Joe went missing last month and... I...
Uhhh...

HARRISON

It's O.K. Where did you last see him?

Joe's father clears his throat, and nervously explains.

JOE'S FATHER

We... we put him to bed. We said goodnight and he went to sleep almost immediately. My wife went in a few hours later to get a... a book or something. He was gone and his window was open...

HARRISON

Have you moved anything in the room?

JOE'S FATHER

Not really. We want to keep it the same if...

He closes his eyes. A beat.

He opens them again.

JOE'S FATHER (CONT'D)
...when he gets back.

HARRISON
Do you mind if I look around?

JOE'S FATHER
Sure, yea...

Joe's father points towards Joe's room. Harrison walks in.

INT. JOE'S PARENTS' HOUSE, JOE'S ROOM

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Find some clues.

There are a few useful and useless clues strewn around Joe's room, but Harrison can only leave when he finds two clues: a picture of Joe, and a lead via Joe's computer.

When Harrison uses the computer, the screen turns into an in-game desktop with a few documents, a browser, and some games. There's also an email client with a lead — a chain of recent emails between Joe and a person who signs off as 'F.R.' The latest email in the chain asks Joe to share his online profile with F.R., which reveals both their ADDRESSES.

Harrison can leave, which triggers

INT. JOE'S PARENTS' HOUSE

CUTSCENE:

Harrison talks to Joe's father.

HARRISON
Have you been on Joe's computer at all?

JOE'S FATHER
No... we don't really know how to use that technology stuff. Is there something important on it?

HARRISON
Possibly, I've got a lead to follow. But I don't want to... set your expectations too high.

JOE'S FATHER

I... Yea, I get it.

Harrison leaves the house.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Investigate F.R's address.

EXT. F.R'S WAREHOUSE

When Harrison gets to the address, it's a warehouse with a lock on the door. Harrison should use the lockpick kit he acquired to enter a lock picking minigame to break in.

INT. F.R'S WAREHOUSE

The warehouse is pitch black so Harrison should equip his torch and navigate a through a few ladders and obstacles to hit a light switch.

Once illuminated fully, Harrison sees the mattress is littered with dirty mattresses. There's also an office at the far end of the building. Harrison should use the lockpick kit to break in.

There are scattered letters on a lone desk. Harrison can pick them up. They appear on screen and Harrison can flick through them. Most of them are ads and mundane bills, but when Harrison gets to one particular letter marked 'ADDRESSED INVOICE' he reads out aloud.

HARRISON

This week's shipment of packages numbers
Twenty-two. The contract has been signed
by Mr Johns and when payment is made... blah
blah... and... delivery made to... there we go.

A new objective: Investigate Mr Johns' address.

EXT. MR JOHNS' HOUSE

As Harrison approaches it triggers a

CUTSCENE:

Harrison knocks on the door.

A beat.

No answer.

HARRISON

No-one's home... good.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison should use his lockpick kit to break in.

INT. MR JOHNS' HOUSE

The house is relatively innocuous, but Harrison should notice that as he walks over a section of floor, it bends slightly and his footsteps sound hollow. When he interacts with it, he realises it's a trapdoor and starts a

CUTSCENE:

INT. MR JOHNS' HOUSE, SWEATSHOP

He walks down into it, revealing a musty sweatshop where twenty-two children are zip-tied to work stations. They ignore Harrison and continue working.

There's an empty desk at the head of the room with traces of blood and a knife on it.

If Harrison did not get the knife from Mission 2, he picks it up and puts it into his bag.

HARRISON

Jesus...

A beat.

HARRISON

Is... is one of you Joe?

One kid trepidatiously raises his hand.

JOE

Me... sir. I'm sorry. I didn't do anything,
I swear.

HARRISON

No, no... I... come with me.

Harrison walks to him and cuts Joe's zip-ties.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can optionally cut the zip-ties of as many/few of the other children as he chooses. The children that are cut free stop working in disbelief.

If Harrison leaves while any children remain zip-tied, it

triggers a

CUTSCENE:

Harrison turns around and says

HARRISON

Uhh... I'll be back soon for the rest of you.

If Harrison freed all the children then leaves, it triggers a

CUTSCENE:

All the kids slowly stand up as Harrison leaves.

After either scenario:

FADE TO BLACK.

FADE IN:

INT. JOE'S PARENTS' HOUSE

Joe is hoisted up into his Dad's arms, crying.

JOE'S FATHER

Really. I can't thank you enough.

HARRISON

No problem. It's what I do.

JOE'S FATHER

I really wish I had more money to spare.

HARRISON

It's fine. Just... keep him safe.

JOE'S FATHER

This means so much to us. Thank you.

HARRISON

Just remember me if your friends need a P.I.

JOE'S FATHER

Of course, of course!

Harrison leaves.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Return to Em's bar.

If Harrison goes back to the sweatshop, the front door is locked so he has to lockpick it again.

INT. MR JOHNS' HOUSE

The house is now mostly gutted and emptied.

If Harrison enters the sweatshop and did not free all the children:

INT. MR JOHNS' HOUSE, SWEATSHOP

CUTSCENE:

As he walks in, the remaining children left behind have all been killed and their corpses remain zip-tied to their desks.

Harrison looks horrified. He slowly backs out, wordlessly.

FADE OUT.

FADE IN:

INT. EM'S BAR

Harrison looks skittish. He nurses an empty drink as he sits across from Emily.

EMILY

...Fucking hell.

HARRISON

Yea...

Harrison sighs.

Emily pours him another a drink.

EMILY

On me... sorry for putting you through that.

HARRISON

Thanks.

Harrison gulps the entire glass. He winces.

A beat.

HARRISON

So... what's next.

EMILY

What do you mean?

HARRISON

Got any more jobs for me to do?

EMILY

Really? You still want to do this shit?

HARRISON

The life of P.I.

EMILY

Fuck, man.

HARRISON

Yea. Well I guess you're more used to it.

EMILY

What the fuck does that mean?

HARRISON

I just meant you live here...

EMILY

...so I live in squalor and depression with the rest of my shithole planet?

HARRISON

I didn't mean that.

EMILY

Well you said it, you elitist shithead.

A beat.

EMILY (CONT'D)

And I thought you'd understand what it's like to be looked down on.

Emily throws a piece of paper on the table and walks away.

Harrison sighs, picks up the note, then leaves.

EXT. EM'S BAR

The note shows up on screen.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Visit the address.

If Harrison either:

- A) Went to the sweatshop and left no kids behind.
- B) Did not go to the sweatshop at all.

When he returns to Em's bar it triggers a

CUTSCENE:

INT. EM'S BAR

Harrison saddles up to the bar, where Emily's pouring drinks.

HARRISON

Any more jobs for me?

EMILY

Yea...

A beat.

EMILY (CONT'D)

Can I ask you a question?

HARRISON

Sure.

EMILY

Do you like what you do? Well, when you did it on Ire.

HARRISON

Not exactly my dream job but it pays the bills.

EMILY

Sure... More than I can say for this place.

HARRISON

What do you mean? Look how many people are here.

EMILY

Half of these fuckers don't but drinks and the other half I have to fight to get they to settle.

HARRISON

Oh...

EMILY

...Yea, that's what the fight was about. I didn't want to get into it earlier.

HARRISON

Sure. It's a shitty life. You don't have

enough customers, I get robbed, shipped off-world, find dead bodies...

EMILY

There's no need to be an asshole about it. I get it, your job is harder. *Woe is you.*

HARRISON

I wasn't being an asshole. "Woe is you"? *That's* being an asshole.

A beat.

HARRISON

Can I just get the next job?

Emily wordlessly hands Harrison a piece of paper and he walks out.

EXT. EM'S BAR

The note shows up on screen.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Visit the address.

MISSION 7: THE SQUATTER

EXT. ASHLEY'S HOUSE

When Harrison gets to the address and knocks it triggers a CUTSCENE:

A morose-looking woman answers the door and steps outside.

?

Are you Harrison?

HARRISON

Yea.

?

I'm Ashley. I need you to find someone for me.

HARRISON

That's what I do.

ASHLEY

There's a drug addict living in a squat near here and he killed my husband. I want you to capture him and bring him to me.

HARRISON

That's... wow.

ASHLEY

Are you going to do it or not?

HARRISON

...It's not exactly what I usually so, but I guess I can make an exception.

ASHLEY

Good. I don't have a photo of the guy or anything but I've seen him scurry off a few times wearing the same thing. It's pretty distinctive: a yellow-ish hat, a yellow overcoat and oversized grey trouser.

HARRISON

Got it.

ASHLEY

I've tried to go after him myself but the other squatters seem to know who I am and

he gets away. He's quick so you'll need this.

Ashley pulls out a TRANQUILISER GUN and holds it out.

HARRISON

Woah!

ASHLEY

It's only a tranquiliser.

Harrison hesitates.

A beat.

ASHLEY (CONT'D)

I pay well. And if you won't do it, I'll find someone who will.

HARRISON

...Alright.

Harrison takes the tranquiliser gun.

ASHLEY

It's that derelict building over there, covered in graffiti.

Ashley points.

ASHLEY (CONT'D)

Just come in when you're done. I'll leave the door unlocked.

Ashley goes back inside.

END OF CUTSCENE. GAMEPLAY RESUMES.

As Harrison walks to his destination he mutters to himself.

HARRISON

What's she... don't think about it.

INT. SQUAT

Harrison should enter the open multi-floor squat, which looks like a disused store. People are roaming around and sleeping.

Harrison explores the and spots the squatter Ashley described sleeping on the top floor, alone, which triggers a

CUTSCENE:

Harrison slowly walks towards him. He's a few meters away then... a loose plank buckles and breaks under his foot. Harrison keeps his footing, but the squatter wakes up. They lock eyes.

A beat.

The squatter starts running.

END OF CUTSCENE. GAMEPLAY RESUMES.

The squatter climbs a ladder onto the rooftop. Harrison gives chase as the squatter jumps from roof to roof. Harrison needs to chase the squatter to keep him on screen then take aim to use the tranquiliser gun on him.

There are two outcomes:

- A) Harrison tranquilises the squatter while he's jumping so he's rendered unconscious mid-air and falls to his death.
- B) Harrison tranquilises the squatter and he collapses onto a roof, unconscious.

If scenario A occurs:

CUTSCENE:

FADE TO BLACK.

INT. ASHLEY'S HOUSE

Harrison walks through the front door.

HARRISON

Ashley?

Ashley rushes into the entryway, wearing an apron.

ASHLEY

Wh... Where is he?

Harrison clears his throat.

HARRISON

He's...

Harrison holds out the squatter's yellow hat.

HARRISON (CONT'D)

He fell from the rooftop.

ASHLEY

Really? He's dead.

Ashley sighs.

ASHLEY (CONT'D)

Well... thanks I guess.

Ashley hands Harrison some money.

Harrison solemnly nods and leaves.

END OF CUTSCENE. GAMEPLAY RESUMES.

If scenario B occurs:

CUTSCENE:

FADE TO BLACK.

INT. ASHLEY'S HOUSE

Harrison drags the squatter through the front door. He's out of breath and panting.

Ashley hears and saunters into the entryway, wearing an apron and a smile.

ASHLEY

Can you bring him to the front room,
please?

Harrison seems exasperated by the question alone. He takes a deep breath.

HARRISON

...sure.

Harrison drags the body to the front room.

INT. ASHELY'S HOUSE, FRONT ROOM

When the squatter's body is in, Harrison's doubled over and panting.

ASHLEY

I can do this last part.

Ashley takes over and pulls the squatter onto a table, then straps him in.

A beat.

Harrison gains his breath, stands upright, and notices he's

in a plastic-lined room. The table is surrounded by knives and torture implements.

HARRISON

What is this?

ASHLEY

What did you think I would do?

A beat.

ASHLEY (CONT'D)

If it helps you sleep easier, take this.

Ashley holds out a stack of money.

The squatter regains consciousness. He pleads for help.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can either:

- A) Take the money and leave.
- B) Leave without taking the money.
- C) Tranquillise Ashley and free the squatter (plus, optionally take the money).
- D) Kill Ashley and free the squatter (plus, optionally take the money).
- E) Tranquillise Ashley and leave the squatter tied up (plus, optionally take the money).
- F) Kill Ashley and leave the squatter tied up (plus, optionally take the money).

MISSION 8: THE BUNKER

As Harrison leaves Ashley's house, it triggers a

CUTSCENE:

EXT. ASHLEY'S HOUSE

Harrison steps outside and sees a Uniform casually walk just off screen. He mutters to himself.

HARRISON

Oh shit.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Follow the Uniform.

Harrison can either follow, tranquilise, or kill the Uniform.

If Harrison tranquilises or kills the Uniform:

He should search the body, which reveals a KEY, a GUN, and an ENVELOPE that's displayed on screen. It has an address on the front.

Harrison opens the envelope. And there's a mostly-blank piece of paper. It only has one thing written in the top-right corner: Decode with UV134.

A new objective: Investigate the address.

If Harrison follows the Uniform:

He ends up at a door that leads underground. The Uniform takes a key out of their pocket and looks around, then spots Harrison.

UNIFORM

Hey!

The Uniform pulls out a gun and opens fire.

Harrison should fight, tranquilise, or kill the Uniform, then loot their body to collect a KEY, a GUN, and an ENVELOPE which is displayed on screen. It has an address on the front.

Harrison opens the envelope. And there's a mostly-blank piece of paper. It only has one thing written in the top-right corner: Decode with UV134.

A new objective: Investigate the address.

HARRISON

Time to find out who you guys are.

Optionally, Harrison can tranquilise or kill the Uniform at any point on the way to the door, for the same result.

It's the address the Uniform tried to enter. Harrison's standing right in front of it. When Harrison uses the key to open the door, it starts a

CUTSCENE:

INT. UNDERGROUND BUNKER

Harrison trepidatiously enters the door and heads down a flight of stairs to a low corridor with a dozen Uniforms.

HARRISON

Oh shit.

One of the Uniforms spots him and hits an alarm. Harrison ducks behind a crate. They begin to open fire.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Survive.

There are two main corridors, and a few side rooms Harrison can lockpick to get into.

Harrison should tranquilise or kill all the Uniforms, then he can lockpick a sealed door at the end of the bunker.

Once he opens it, it triggers a

CUTSCENE:

INT. UNDERGROUND BUNKER, OFFICE

When Harrison enters, there's a single Uniform hiding behind a desk. They jump up and pull a gun on Harrison. Harrison quickly draws out his gun. It's a standoff.

A beat.

HARRISON

Put the gun down...

The Uniform ignores him, and Harrison's choices so far are taken into consideration.

If Harrison was mostly aggressive/murderous:

Harrison shoots the Uniform in their leg. They drop the gun, fall to the ground holding their leg, shouting in pain.

Harrison pulls out the letter he took from the Uniform outside.

HARRISON

How do you decode this?

The Uniform instinctively looks at a safe, then tries to quickly look away. Harrison notices.

HARRISON

Open the safe.

Harrison grabs the Uniform and drags them to the safe.

HARRISON

Open it!

Harrison points his gun at their head.

HARRISON

Ten... nine... eight... seven...

The Uniform, reluctantly unlocks it.

If Harrison was mostly passive/harmless:

Harrison shoots the wall behind the Uniform, causing them to flinch but not drop their gun.

HARRISON

I don't want to hurt you, but...

A beat.

HARRISON (CONT'D)

Drop. The. Gun.

The Uniform slowly complies and places their gun on the desk. Harrison grabs it then puts his gun away and takes out the letter he took from the Uniform outside the bunker.

HARRISON

I'm just here for some answers. What does this mean?

Harrison holds up the letter.

UNIFORM

If you leave now, you might still be able to avoid this... Harrison.

HARRISON

How di... Your shady friends are the ones who kidnapped me. I didn't want any of this shit. But I'm here now, so I'm going to get to the bottom of things.

UNIFORM

It's your funeral.

HARRISON

Are you going to tell me what this means or should I get out my gun again?

The uniform sighs, then points.

UNIFORM

That safe has a UV light in it. The passcode is...

Harrison walks to the safe, and gets ready to enter the code.

UNIFORM (CONT'D)

43 53 83 23.

Harrison opens the safe.

After either scenario:

The safe contains stacks of money and a UV torch. Harrison pillages it, stuffing the credits into his bag. Then he shines the torch on the letter, which appears on screen. A message is revealed:

Subject: Postremo

To: Inceptum Base 2

Construction is approximately 90% complete and large-scale facilities have been built. PAB134 is 98% stable so full-scale testing with Irites and Melorians will be underway soon, followed by deployment to Members and Tier 1 figures.

A meeting will be taking place 2 days after receiving this letter at Melior Base 6 and ONE representative from every major base is required to attend. The meeting will take place in room 7050 of the Lorean Plaza hotel at 7pm.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can tranquilise, kill, or leave the Uniform, before leaving.

EXT. UNDERGROUND BUNKER

If Harrison tranquilised or left the Uniform:

CUTSCENE:

Harrison closes the bunker door and breaks off the handle.

END OF CUTSCENE. GAMEPLAY RESUMES.

HARRISON

I can't *not* follow this lead... I guess I'm going to... Melior.

The monetary objective is now complete. A new objective appears: Ask Emily for a ride to the airport.

INT. EM'S BAR

Harrison enters the bar.

CUTSCENE:

It's empty and the lights are dim. Emily sits on the bar, drinking.

HARRISON

Hey Emily. Sorry about earlier, I didn't mean how I came across.

Emily ignores him and continues drinking.

A beat.

HARRISON (CONT'D)

If the offer's still going, can you give me a lift to the airport? I'll pay you for it.

EMILY

(slurring) Oh! So you're douche now want my help...

HARRISON

...What? Why are you wasted? And why's the bar empty?

EMILY

(slurring) Can't read the door?! We're closed for rent! You're not such dick now!

Harrison tries to parse her ramblings.

HARRISON

...Well I think this'll cover your rent for a while.

Harrison pulls out a stack of money from the bunker.

EMILY

(slurring) holy shit... How did where you get that?!

HARRISON

It's a long story but I'm... heading to Melior now.

A beat.

EMILY

(slurring) Fuck it. I'm coming.

HARRISON

What?

EMILY

(slurring) You're this mysterious P.I. stuff and I work here all my life and my parents gone but I have nothing but debt and hate... I hate it.

HARRISON

You're having a bad day... and you're very drunk. Maybe think about uprooting your life while sober.

EMILY

(slurring) Stop being sooo over... over... *dratic*. We go to a Melior adventure and solve crimes. Maybe I come back! Or maybe I'm a mystery P.I. too...

Harrison sighs and goes behind the bar.

HARRISON

Do you have any coffee back here?

FADE TO BLACK.

FADE IN:

INT. EM'S BAR

Hours later.

Harrison and Emily sit across from each other at a table. The bar's still empty. Emily nurses a cup of coffee; she's sobered up.

EMILY

It could mean anything. I don't think *Postremo* is a real word?

HARRISON

No idea.

A beat.

HARRISON

But you're serious.

EMILY

Yea. I don't remember everything I said but... yea, I'm done with this place. This isn't the life I wanted. And not to be pushy or anything, but I'm kinda the reason you got any jobs here.

Harrison chuckles.

HARRISON

I know. But *Melior*...

EMILY

Don't make assumptions, Harry. I know people on every planet.

A beat.

HARRISON

O.K. Fine, you can tag along for a bit. As long as you *never* call me Harry again.

EMILY

Oh, you shouldn't have said that, Harry. Now it's going to stick.

HARRISON

Goddamnit.

EMILY

Em and Harry: A P.I. Agency.

Harrison gets up.

HARRISON

Let's go before I kill you.

EMILY

I'd like to see you try...

A beat.

EMILY (CONT'D)

...Harry.

FADE TO BLACK.

MISSION 9: ARMED

FADE IN:

INT. MELORIAN AIRPORT - AFTERNOON

Em and Harry depart a ship with other passengers, filing through the airport. They talk in hushed tones.

EMILY

That's a stupid plan.

HARRISON

It's a great plan!

EMILY

How're two halfers just going to waltz into an exclusive probably ID-check listed meeting. Just to begin, the security.

HARRISON

I've still got my...

Harrison makes a gun signal with his hands.

EMILY

That's way less suspicious than saying gun.

Harrison shushes Emily.

EMILY

You don't know this planet like I do. If you can afford to get here, they don't care what you bring...

HARRISON

Two non-Melorian halfers?

A beat.

EMILY

First good point you've made today.

They mosey through passport control.

HARRISON

If my plan's so shit, what's yours?

EMILY

I don't know... Maybe we scout the hotel to see what security's like and stock up on better guns for a start. I know a petty

arms dealer not too far from the airport...
or we could just pretend to belong and go
in unprepped.

A beat.

HARRISON

Fine... We'll do it your way, but... an arms
dealer?

EMILY

You don't have to kill anyone, but having
a gun over here is important... especially
when you look like us. And he's got non-
lethal stuff too.

A beat.

EMILY

I'll take that silence as agreement. You
see the dealer, I'll scout. He should be
at *address*. Just knock once and don't
say anything until you're inside.

HARRISON

...the dealer's your contact.

EMILY

Yea... but last time I saw him I... might have
shot him.

HARRISON

Jesus.

They approach the entrance of the airport.

EMILY

It was an accident, but... you know. Still
hurts the same.

HARRISON

Hopefully I don't shoot him.

EMILY

Oh yea... he's not a bag guy either so... hand
it over.

Harrison gives Emily his bag and takes out the money.

EMILY

Kick some of that my way.

HARRISON

Why?

EMILY

So I can get some supplies.

HARRISON

Fine. Don't waste it.

Harrison hands Emily some money.

EMILY

I know this place better than you, Harry.
And all the money we make after this is
gonna be split 50/50.

Harrison grumbles.

EMILY

Meet me just outside the hotel when you're
done. I shouldn't be long.

Emily leaves the airport.

Harrison tucks the remaining credits into his pocket then
exits the airport to see the pristine world outdoors.

END OF CUTSCENE. GAMEPLAY RESUMES.

CHYRON: MELIOR

A new objective: Visit the arms dealer.

EXT. ARMS DEALER'S STORE - AFTERNOON

When Harrison knocks once it triggers a

CUTSCENE:

A Melorian woman answers the door and looks around.

MELORIAN WOMAN

Are you alone?

A beat.

MELORIAN WOMAN

Answer me.

A beat. Harrison looks nervous.

MELORIAN WOMAN

Come in. Head up the stairs.

INT. ARMS DEALER'S STORE - AFTERNOON

Harrison walks up the stairs and is met by an Irite man wearing an eyepatch.

?

Stop.

Harrison stops in his tracks.

HARRISON

Are you the...

ARMS DEALER

Yes, don't say it. Where's your money?

Harrison takes some credits out of his pocket and holds it up.

ARMS DEALER (CONT'D)

Toss it here.

HARRISON

How much? And for wh...

ARMS DEALER

All of it.

HARRISON

...no.

ARMS DEALER

You give me money. You choose your guns. I give you the difference.

HARRISON

That's not how buying works.

ARMS DEALER

That's how it works here. Give it to me or leave. I don't care.

A beat.

Harrison reluctantly hands over the stack of cash.

The arms dealer counts.

ARMS DEALER

You'll buy from tier 10.

The arms dealer pushes a button on the wall and it slides over revealing a selection of tranquilisers, knives,

pistols, and submachine guns.

The arms dealer stands by the exit.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison picks out the weapons he wants, then goes to leave.

The arms dealer gives Harrison the difference in credits, then a bag to put his weapons in.

Harrison wordlessly leaves.

EXT. LOREAN PLAZA HOTEL - AFTERNOON

As Harrison approaches the hotel, it triggers a

CUTSCENE:

Harrison continues walking and Emily comes into frame wearing a black suit.

HARRISON

What are you wearing?

EMILY

What? On the way over, you said they wore suits on the other two planets so..

HARRISON

They've got blue suits...

EMILY

Well you didn't mention that part!

HARRISON

There's a lot going on.

EMILY

I know! But do we even have time to get new ones. Over here.

Emily walks into an alley by the hotel, Harrison follows.

EXT. MELIOR, ALLEYWAY - AFTERNOON

EMILY

Just put it on. We'll improvise I guess...

Emily hands Harrison a suit and his bag. He puts them on.

EMILY

At least we've got backup if shit hits the fan.

HARRISON

Backup?

Emily points at his bag of guns.

EMILY

What did you get?

An inventory menu opens up with all the weapons, Emily, and Harrison on-screen.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Infiltrate the meeting.

Harrison decides how the weapons are split between himself and Emily.

CUTSCENE:

HARRISON

What's the plan?

EMILY

We can take the lift or the stairs up to the room.

If Harrison did not kill the Uniform in the office bunker on Inceptum:

EMILY (CONT'D)

Seems like there's one guard up the staircase, and two upstairs by the lift.

If Harrison killed the Uniform in the office bunker on Inceptum:

EMILY (CONT'D)

Seems like there aren't any guards or anything.

HARRISON

Did you go up?

EMILY

No. I did a little *networking* with staff.

HARRISON

Damn... good work.

EMILY

Thanks... Well, you're used to the real P.I. shit so you lead.

They leave the alley way and head into the hotel.

INT. LOREAN PLAZA HOTEL

Emily subtly points, then whispers.

EMILY

Lift is there. Stairs are down the hall.

END OF CUTSCENE. GAMEPLAY RESUMES.

Two scenarios from the prior mission come into effect:

- A) Harrison killed the Uniform in the office bunker.
- B) Harrison left or tranquilised the Uniform in the office bunker.

After scenario A, if Harrison takes the lift, it triggers a

CUTSCENE:

INT. LOREAN PLAZA HOTEL, 7TH FLOOR - AFTERNOON

There are two guards right outside the 7th floor.

EMILY

We're here for the meeting.

GUARD 1

I.D.

Harrison and Emily look at each other.

Guard 2 takes out their gun.

GUARD 2

Show us your I.D.

A beat.

Both guards aim their guns. Harrison and Emily take cover behind some nearby bins.

END OF CUTSCENE. GAMEPLAY RESUMES.

A gunfight ensues. Whatever weapon Harrison uses, Emily uses the same. After a few moments one extra guard rushes in. If the fight lasts relatively long, more guards rush in as reinforcements.

Harrison can tranquilise or kill the guards.

After scenario A, if Harrison takes the stairs:

As they approach the 7th floor, a guard stands in front of the door in the stairwell.

CUTSCENE:

INT. LOREAN PLAZA HOTEL, STAIRWELL - AFTERNOON

Emily clears her throat.

EMILY

We're here for the meeting.

GUARD

Very funny. Move along.

A beat.

Emily punches him unconscious.

HARRISON

Oh shit.

They both enter the 7th floor. Two guards stand by the lift, who don't see them yet.

Emily and Harrison duck behind a cleaning trolley.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can tranquilise or kill the guards. If a loud gunfight ensues, after a while reinforcement guards rush in.

After scenario B, if Harrison chooses either the lift or stairs:

There are no guards and no cutscene is triggered. Harrison and Emily can waltz up to the meeting room door.

After either of any of these scenarios:

As Harrison approaches the meeting room, it triggers a

CUTSCENE:

Two metrics are considered from the 7th floor:

C) There was a loud gunfight.

D) There was no loud gunfight (tranquilisers or no guards).

If there was a loud gunfight:

Harrison kicks open the door and rushes in with Emily.

INT. LOREAN PLAZA HOTEL, ROOM 7050 – AFTERNOON

There's a long meeting table surrounded by seats, most of which are empty. Dozens of Uniforms stand up against the far wall, anticipating Harrison. One Uniform remains seated at the head of the table.

Harrison points his weapon at them (which weapon depends on what was predominantly used in the 7th floor fight). Emily follows suit, with a similar weapon.

If there was no loud gunfight:

Harrison opens the door and walks in with Emily.

INT. LOREAN PLAZA HOTEL, ROOM 7050 – AFTERNOON

There's a long meeting table surrounded by seats filled by Uniforms. As Harrison enters, the chatter of business subsides. The Uniform at the head of the table reaches under his desk.

After either of these scenarios:

Harrison reaches into his bag and pulls out the letter.

HARRISON

Anyone want to explain why you kidnapped people on Ire? Or what...

He looks at the letter.

HARRISON (CONT'D)

Postremo is? Or why you guys seem to have a vendetta against me?

The Uniform sitting at the head of the table speaks up:

?

Your reputation precedes you, Harrison.

HARRISON

Who the hell are you?

?

You may call me... Jonathan.

HARRISON

Planning to answer me anytime soon?

JONATHAN

You got involved with us, not the other way around. We gave you a chance to rid yourself of the situation when we took you to Inceptum, but *you* were the one who found *our* base.

HARRISON

Don't try and blame this all on...

Armed guards rush through the door, all barking at Harrison and Emily, pointing weapons at them.

JONATHAN

Lower...

Emily quickly grabs a flashbang from her pocket and tosses it at the guards. It goes off, and she grabs Harrison's arm, then shoves through the disoriented guards, leading them both out of the room.

They rush down the stairs and out of the building, walking away briskly.

EXT. MELIOR

HARRISON

Where the hell did you get that?

EMILY

Good thing you gave me that money. Follow me, I know somewhere we can catch our breath.

Emily leads the way

FADE OUT.

MISSION 10: RECKLESS**EXT. EMILY'S FRIEND'S HOUSE**

Emily knocks on a door. Harrison stands beside her, looking around.

A beat.

She checks under a nearby plant pot; there's a key. She unlocks the door and they both walk in.

INT. EMILY'S FRIEND'S HOUSE

Emily grabs a pen and piece of paper, then begins writing a note.

A beat.

HARRISON

I think I've got a plan.

EMILY

Go on.

HARRISON

I think we go back.

Emily finishes writing.

EMILY

What?

HARRISON

Chances are some of them might still be at the hotel.

EMILY

You mean, we go back to the army of guards with guns...?

HARRISON

They won't expect it. We disguise ourselves, follow them to whatever base they have and... figure out the rest as we go.

A beat.

Emily sighs.

EMILY

Really?

HARRISON

If you want to stay back, it's alright.

EMILY

I'm not gonna let you get yourself killed.
At the very least, let's stock up on
stuff. My friend's got a cache of
equipment in the basement.

HARRISON

How do you know these people?

EMILY

There's a lot you don't know, and haven't
asked about, Harry.

A beat.

EMILY (CONT'D)

This way to the cache.

Emily leads and Harrison follows.

FADE OUT.

FADE IN:

EXT. LOREAN PLAZA HOTEL

Harrison and Emily are peeking out of an alleyway by the
hotel.

Two armed guards flank the hotel's entrance as Uniform's
funnel into the airport next door.

When no more Uniforms exit the hotel, the guards follow
after the others.

HARRISON

I think that's the last of them.

EMILY

Slow down. We shouldn't get too close. And
we really should've changed clothes.

HARRISON

There wasn't any time. See, we just caught
the last of them.

EMILY

This is so stupid. We're gonna get caught.

Harrison shushes Emily.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Follow the Uniforms. Don't get caught.

INT. MELIOR AIRPORT

Harrison leads and Emily follows as they tail the conga line of Uniforms and guards, until they pass into a private gate.

HARRISON

Shit.

Emily breaks off and looks through the large windows.

EMILY

There. Gate four. They're almost boarded.

HARRISON

Loading bay!

EMILY

What?

HARRISON

Quick, find a back door or something.

A new objective: Get to the loading bay.

Harrison should lockpick a door marked for staff. Emily blocks the lockpicking from the view of others.

After he breaks in, there are a few extra doors to explore. One of them leads to a room filled with luggage, which triggers a

CUTSCENE:

INT. MELIOR AIRPORT, LUGGAGE ROOM

Harrison digs through bags.

EMILY

What's the plan?

HARRISON

Look for bags marked 'Gate 4'.

EMILY

O.K... Why?

A beat.

EMILY

You have to be joking.

HARRISON

I've done this before. They pressurize the luggage bays.

They both rummage around for cases.

EMILY

Found one.

Emily opens and empties its contents. She gets inside as Harrison walks over. He begins to zip it up but she stops him.

EMILY

Wait. How do we get out?

HARRISON

I've got a knife.

EMILY

I don't...

HARRISON

I'll cut you out when I'm free.

EMILY

Why don't you give me...

Harrison quickly zips up the case, muffling Emily's words.

Harrison finds a case nearby and does the same, zipping himself up as airport staff enter.

FADE TO BLACK.

CUT TO:

INT. INTERPLANETARY AIRSHIP, CARGO HOLD

A knife pokes out of a bag, and slices a hole. Harrison pops out and whispers quietly but forcefully.

HARRISON

Emily? Emily?

A muffled voice is heard.

Harrison digs through a few bags and cuts Emily free. She gasps for air as she gets out.

HARRISON

Are you O.K? Could you breathe?

EMILY

I'm fine. I guess I just... dislike small spaces more than I thought.

HARRISON

What a way to find out...

EMILY

What now?

HARRISON

Well we wait to land.

EMILY

I know. I mean where do we wait? Do we just stand here?

HARRISON

We...

A beat.

EMILY

What?

HARRISON

You're not going to like it...

EMILY

What...

HARRISON

There's an A.C. vent we can crawl into on these luxury ships.

EMILY

Yay, more tight spaces... lead the way, I guess.

Harrison pulls a panel on the wall and crawls in, followed by Emily.

FADE OUT.

FADE IN:

INT. INTERPLANETARY AIRSHIP, CABIN

A collection of Uniforms and a few guards mosey around the large lavish cabin of the ship. A few are seated, a few

play pool, some are drinking by a bar.

The P.A. system chimes.

CAPTAIN (O.S.)

This is your captain speaking. Could you please return to your seats and fasten your seatbelts. There's a small debris field that might cause some turbulence.

The ship shakes a little bit, but nothing drastic. Then one big thud violently rattles the ship and the A.C. duct above the cabin ruptures. Harrison and Emily spill out into the cabin, knocking a few Uniforms over.

Uniforms scramble and rush around. Harrison and Emily rush backwards into a maintenance room.

INT. INTERPLANETARY AIRSHIP, MAINTENANCE ROOM

Harrison and Emily are both panicked.

HARRISON

Shit, shit, shit.

EMILY

Fuck.

HARRISON

O.K. this hasn't happened before.

EMILY

We need to... we need to get to the cockpit and hijack this ship... I can't believe I said that.

HARRISON

No, you're right.

A beat.

EMILY

Shit.

END OF CUTSCENE. GAMEPLAY RESUMES.

A new objective: Get to the cockpit.

Harrison and Emily should fight their way to the cockpit.

There are doors marked with *EMERGENCY PRESSURIZED SUITS*. If Harrison and Emily go into those doors, they re-emerge wearing space suits.

Additionally, there are sections of the cabin ceiling that are glass.

If Harrison is wearing a space suit and shoots out a cabin window:

Everyone is sucked out into space. The Uniforms and guards suffocate while Harrison and Emily float and spin as their suits begin to emit a pulsing red light. Their mouths move but neither can hear each other.

FADE TO BLACK.

CUT TO:

EXT. SPACE

A rescue ship is adjacent to the wrecked airship. A tethered rescuer manoeuvres their way to Emily then withdraws back to the rescue ship. A few moments later another rescuer approaches Harrison and bring him back to their ship.

INT. RESCUE SHIP, DEPRESSURIZATION AREA

The room depressurizes then Harrison takes off his helmet and gasps for air.

HARRISON

I thought... we might die out there. Thank you.

A beat.

HARRISON

How long till we...

A door opens up in front of Harrison, and Jonathan stands a few meters away, scowling.

The rescuer jabs Harrison in the neck.

CUT TO BLACK.

If Harrison and Emily fight their way to the cockpit:

Harrison lockpicks the door.

CUTSCENE:

INT. INTERPLANETARY AIRSHIP, COCKPIT

The ship has stopped, all the instruments are off, and the

pilot holds his hands in the air.

Harrison pulls out his gun.

The pilot says and does nothing.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison can do nothing, tranquilise, or kill the pilot. No-matter his decision, after a few moments the scene slowly fades.

FADE TO BLACK.

FADE IN:

INT. INTERPLANETARY AIRSHIP, COCKPIT

The light of another ship shines into the cockpit then it pulls-in, adjacent to the current ship. Emily readies her weapon as a drilling sound is heard.

A small hole is drilled into the door. Gas starts flooding in. Harrison and Emily fall to the floor.

CUT TO BLACK.

MISSION 11: POSTREMO

FADE IN:

CUTSCENE:

INT. INTERPLANETARY SHIP, CABIN

Harrison slowly regains consciousness. He's strapped to a seat and gagged, sitting amongst rows of other confused Irites and Melorians in various states of consciousness, some of whom are also restrained and gagged.

We pull back to the exterior of the ship.

EXT. SPACE

The ship seemingly flies into the emptiness of space. But after a few moments a few clouds of SMOKE become visible. As the ship draws closer, the smoke appears to be periodically emitted by large canisters.

The ship dives into the smoky abyss and bursts through the other side, revealing a NEW PLANET.

FADE TO BLACK.

FADE IN:

INT. INTERPLANETARY SHIP, CABIN

The ship lands and the main doors open. Guards remotely unlock the strapped passengers. They begin to get up and clanging is heard. Their legs are all chained together like prisoners. Harrison looks confused and extremely concerned.

Guards lead them all out of the ship, into an empty shiny new airport. They're led through a few doorways, past other guards. One Uniform stands by a guard and stops the line's progress.

UNIFORM

That one.

He points at Harrison.

UNIFORM (CONT'D)

Take him to Cell 11 on the third floor.

A couple of guards tussle with Harrison.

FADE TO BLACK.

INT. CELL

Harrison is trapped in a cramped cell. A few moments later Jonathan walks up to the cell door.

JONATHAN

What you've done... what you've cost us.

Jonathan gestures off screen.

A guard drags in Emily, who's cuffed, gagged, and unconscious.

HARRISON

Emily? Emily! She has nothing to do with this. She doesn't know anything. *I* barely know anything..

JONATHAN

You brought this upon yourself Harrison.

Jonathan gestures.

The guard shoots Emily in the head. She slumps against the cell bars as blood spills from her skull.

Harrison is distressed and speechless.

JONATHAN

You're only alive because we need the numbers... But we don't need Ceptites.

The guard leans in to pick up the body.

JONATHAN

No, let it rot here.

Jonathan and the guard walk away.

Harrison falls to his knees and mutters...

HARRISON

I'm so sorry...

He closes his eyes and lays a hand on her head, caringly.

His eyes shoot open and he looks down. A few hairpins drop into his hand.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison lock picks the door with the hairpin.

There is no objective shown on screen.

At the end of the cell block is a lift.

Optionally, Harrison can decide to lockpick the other cells in the block to free other prisoners.

Harrison gets into the lift and can choose to go to any floor. The options go from 1 to 5, R, and B1 to B20. He is currently on B3.

Levels 1-5 are filled with guards who gun down Harrison.

Levels B1-B20 are filled with more prisoner cells that Harrison can lockpick if he chooses.

INT. FLOOR R

R is an empty floor filled with locked doors, filled with miscellaneous clues and objects; letters, lab results, images of Irites and Melorians.

One of the rooms contains a vent Harrison can open, similar in structure to the one on the airship.

The vent leads to a maintenance room, with a frightened repairman.

INT. MAINTENANCE ROOM

Inside the maintenance room is a ladder leading to another air vent. As Harrison crawls through, the conference rooms and offices below his position are revealed.

If Harrison revealed a certain number of prisoners, the rooms are all empty, and red alarm lights cycle on and off.

As Harrison crawls over a hallway, the air vent ruptures and Harrison tumbles out, which triggers a

CUTSCENE:

INT. HALLWAY C

Blue warning lights cycle in this hallway.

An off screen voice is heard.

GUARD 1
Down here!

Harrison ducks into a nearby utility closet.

A mutated person shambles on screen then stumbles as their leg fall off, and they scream in pain. They look part-Irite, part-Melorian, and part- something else. They shout into nothingness.

MUTATED PERSON

Help?!

Two guards catch up to them.

GUARD 2

Christ.

Guard 1 speaks into their radio.

GUARD 1

Got it. They're in Hall C. Stop the alarm.

The blue light stops.

GUARD 1

Their... leg has... detached. What should we do?

A beat.

RADIO VOICE (O.S.)

Terminate and a clean-up crew will be en route in... ten minutes.

Guard 1 shoots the mutated person in the head as Guard 2 looks away.

GUARD 1

Thanks. Over.

Guard 1 puts their radio away.

GUARD 2

Fuck.

GUARD 1

Hey. We know what this is for. They're not making a sacrifice for nothing.

GUARD 2

I know but...

GUARD 1

We're almost home clear.

The guards walk off-screen.

Harrison steps out of the closet, speechless.

END OF CUTSCENE. GAMEPLAY RESUMES.

Harrison walks down either end of the hallways until he's confronted by guards who point guns at him.

Harrison raises his hands up, as a guard uses his earpiece radio.

GUARD

I've got an Irite halfer here... no tag. How do we proceed?

Harrison can try to run but both ends of the hallway contain guards. If he tries to run past them, they push him back.

The guards on both sides slowly close in.

GUARD

Yea. O.K... Understood.

He addresses the other guards.

GUARD

Treat him as E.P.T.

One of the other guards pulls out a taser and shoots it at Harrison.

CUT TO BLACK.

CUTSCENE:

The scene fades in and out as Harrison regains and loses consciousness. He's dragged through several strange locations, until he fade to black once more.

FADE IN:

INT. CINEMA

Harrison regains consciousness. He's strapped to a seat in a cinema hall. Alongside dozens of other Irites and Melorians, all struggling to get free. Some throw up, others look deranged and unwell.

We see what's projected on the cinema screen.

A voice over accompanies relevant footage:

PROJECTED VOICEOVER (O.S.)

It seems like you have all be brought here into some kind of prison but I assure you, that's not the case. You all have something in common. You're all Melorians and Irites with no discernible, relative, friend, or associates. You've been cast aside by society, and for that, you have been chosen for this final trial and observation.

Almost a thousand years ago, civilisation discovered a new planet with new life: Ire. You were taught that it travelled from another solar system and integrated into our star's gravitational rotation. This is false. Ire was built by Ceptites to create better life for those who needed and deserved it. This was the same case with Melior, and is now the same case with this planet: *Postremo*.

This was done by manual evolution and involuntary subjects were chosen at random to test out formulae until a new race had come to fruition. The unfortunate stage of developmental testing is not over, meaning we have a formula that successfully creates the latest superior race: *Postremians*.

As penance for all the live taken to create this formula, we are giving you, our former test subject, the opportunity to join us and become what people said you could never achieve. Become a part of higher society and help us create a new world.

The formula is 98 percent effective and is working in your bodies as we speak. Unfortunately, it may be an uncomfortable experience for some.

When the process is complete in a few hours, you will be released. Please exit to the door on your right to claim your new life where we will provide you with a vehicle, house, and indefinite salary to live from.

After a few generations, long after your natural lives, Postremo will join the other three planets in orbit.

Welcome to your new life. Welcome to freedom and riches beyond your wildest dreams.

FADE TO BLACK.

CUT TO:

INT. HELP DESK

Harrison looks like a new man — hand drawn. He's a updated render of himself — from Adam Jensen in Deus Ex (2000) to Deus Ex: Human Revolution.

Harrison is stunned. He's still trying to take in all the information he's been given.

Many other newly dubbed Postremians queue up to get into booths. Harrison's called up to a booth.

A Melorian woman hands him a bag.

MELORIAN WOMAN

Your credit card, keys, and a map are in the bag. Directions to your new house are on the map where your car is. Any questions, there's a number on your phone at home. Next!

FADE OUT.

CUT TO:

EXT. POSTREMO - DAY

Harrison steps out into the lush hand-drawn world of Postremo for the first time, alongside many others.

CHYRON: POSTREMO

FADE OUT.

CUT TO:

INT. HARRISON'S NEW HOME - DAY

Harrison stares at his reflection in the mirror, and closes his eyes.

FADE OUT.

CUT TO:

EXT. HARRISON'S BALCONY — NIGHT

Harrison wordlessly sits on the balcony of his new home.
Looking out over the horizon at the new sights and sounds.

We pan up to the night sky and roll credits.

EPILOGUE**EXT. SPACE**

As the credits roll, we pan to see Inceptum, Ire, and Melior orbit around each other.

They slow to a stop. Then begin to spin and rotate in the opposite direction, quicker than before. Faster and faster still. Melior disappears. Ire and Inceptum rotate around each other. Then Ire disappears. Inceptum rotates slower, and slower, and slower. It stops, then reverses its rotation.

We zoom into the planet.

FADE TO:

EXT. INCEPTUM - DAY

A Ceptite man in a suit holding a briefcase walks through the vibrant bustling streets of Inceptum. A different liveliness and energy to what we've seen before.

He looks at his watch and begins to run.

CUT TO:

INT. OFFICE - DAY

A room of four Ceptite men are sat around a conference table, waiting.

The Ceptite man we saw rushing in the prior scene bursts through the door and apologises.

CEPTITE MAN 5
Sorry I'm late...

He takes a seat.

Another Ceptite man stands up and addresses the room.

CEPTITE MAN 1
Right. It's been four weeks and we're being paid pretty well so I hope we've come up with some good ideas. We'll go around with a quick pitch, then we'll go through presentations and discuss, then we vote. Since I'm standing, I'll start. Despite what we're being told I don't think overpopulation is the problem now.

It's the problem of the future so the way we deal with it is to impose worldwide restrictions on childbirth, region to region, then pump funding into contraceptive availability.

He sits down. Another man stands up.

CEPTITE MAN 2

My idea's similar. I think we impose a tax for every child after the first. So, a couple with one child pays nothing extra, a family of two pay 20 percent more, three pay 30 percent more, and so on.

He sits down. Another man stands up.

CEPTITE MAN 3

One large factor to the overpopulation problem is the prison system. Around 40 percent of people on the planet have had an infraction with the police. And half of those have been heinous crime. If we bring back capital punishment, as cruel as it sounds, our population will see a decline as well as a reduction to crime rate. Two birds, one stone.

He sits down. Another man stands up.

CEPTITE MAN 4

My idea was also to tax the child-bearing population.

He sits down. Another man stands up.

CEPTITE MAN 5

My idea is... a new place to populate. Initially my idea was creating new islands to live on but with some research and new emerging technology there's... a way to create a new planet. I know it seems farfetched, but the tech is there. And there are multiple companies willing to put down capital...

CEPTITE MAN 1

You discussed this...

CEPTITE MAN 5

Of course not. I just probed about the

science behind it and who'd be interested.
It's a derivative of airship technology.

He slides documents across the table to each of them.

CEPTITE MAN 1
Presentations afterwards.

CEPTITE MAN 5
I know, sorry... It sounds sci-fi, but it's
cutting edge, a solution to an existing
problem, a new revenue stream, and an
opportunity for new untapped
possibilities.

He sits down.

CEPTITE MAN 1
O.K. Presentation time. Why don't we...

FADE TO BLACK.

FADE IN:

INT. INCEPTUM LAB

Ceptite 5 from the earlier scene speaks to a lab
technician.

LAB TECHNICIAN
It's... I mean at the very least it's
unethical...

CEPTITE 5
Just think about it. We're helping people.
We're helping humanity!

LAB TECHNICIAN
It's... it's borderline fascist!

CEPTITE 5
Fascist? Do you know how often people get
sick? How low life expectancy is? This is
a better future. Something to help us!

LAB TECHNICIAN
And who's 'us'? Who gets to decide?

CEPTITE 5
We're doing this for everyone. It's for
the greater good. I mean *I'm* not planning
to become part of the new race.

LAB TECHNICIAN

What's stopping this from becoming an
elitist plan.

Ceptite 5 places his hand on the lab technician's shoulder.

CEPTITE 5

We won't let that happen.

THE END

Edits to check:

- Make sure certain choices don't create Ludo narrative dissonance.
- Make the introduction of the three-planet system clearer.
- Double-check the pacing of missions – especially on Inceptum and late Melior.
- Make the Uniform overarching story more present on Inceptum.
- Punch up the scene direction.
- Define Harrison's personal goals better.
- Specify races of people that hire Harrison?