

GAME INTRODUCTION

The game's introductory scenes, before control is given to the player.

INTRO CINEMATIC 1.0

FADE IN:

EXT. MINING CAMP (1954) - DAY

CANARY CAGE

descends into an increasingly dark mine shaft

NARRATOR (O.S.)

It poses an uncomfortable realization that the golden standard, the measuring bar for whether an area is safe for life is life itself. Long ago, we caged the canary, and lowered it into the depths of mines. If the canary survived a measure of time in the depths, we raised it back up, and unshackled it. The mine was safe for use. While modern minds would love to think we have evolved beyond such primitive practice with our formulae and advanced sciences, our last test is still a life.

Going back to the canary, what story could it tell? What did it see staring back at it, down there in the abyss?

(The canary scene is now fully dark)

SUPERIMPOSE: "Canary"

FADE TO:

EXT. FOREST ROAD (OCT. 13, 1954) - DAY

SUPERIMPOSE: "October 13th, 1954"

BLACK CADILLAC

drives along an old road through heavy woods. It is raining lightly. Both the car's lights and windshield wipers are on low.

NARRATOR (O.S.)

October 13th, 1954

Like so many stories, this one begins during a storm. A lone black Cadillac advances along a serpentine dirt road. It winds between dying trees, the many falling leaves painted sunset in autumn's light. Proof of the storm in question comes as distant thunder pursues the Cadillac. Windshield wipers sweep away a light rain as the car draws ever closer to its destination. Yet, the scene is eerily quiet.

BLACK CADILLAC

slows to a stop. The lights turn off, the windshield wipers stop near the apex of their arc. The driver-side and passenger-side doors open.

NARRATOR (O.S.)

The car slows to a stop at the end of the dirt road. The two front doors burst open, the left just before the right.

FRANCIS (DRIVER-SIDE DOOR)

gets out of the car and looks over the area. Her gun is out in her right hand. After surveying the area for threats, she lowers the gun to a casual position.

NARRATOR (O.S.)

From the left appears a blonde woman in a masculine black suit, bearing a shouldered purse. Her sharp, hard, green eyes focus on the cave in front of them, flitting only briefly across at the empty campsite. She goes by Francis Hartman, and at thirty years of age, she has proven a remarkable private investigator. Even so, the strangest thing about her isn't her profession or taste for other women. No, it's her history as a soldier in the Second World War. Masquerading as a male, she fought in both the European and Pacific theatres, retiring from

active duty after taking a bullet below her right breast in Iwo-Jima.

RANDY (PASSENGER-SIDE DOOR)

gets out of the car and looks around warily.

NARRATOR (O.S.)

What of the other passenger? That would be none other than Randy Stone, renowned for absolutely nothing. So, fame isn't his thing, but Randy has proven a formidable aid to Francis in her investigations. Doubling as her back-up and general-purpose secretary, Francis would call him her most trusted ally. He stands tall, with curly brown hair and a fair complexion. None would describe him as muscular, but his build is nonetheless competent.

RANDY

Randy's gaze settles on the nearby abandoned campsite.

CAMPSITE

The campsite fire is still burning, and tracks lead to a nearby cave. The camera follows the tracks to the cave.

(beat)

BACK TO SCENE

FRANCIS AND RANDY

FRANCIS

This looks like the place. Randy, you check out the campsite, I'll start with the cave.

RANDY

Sure thing, boss.

FRANCIS

One more thing. Make sure you keep your walkie-talkie on you.

RANDY

(jovial)

Why, you think I'll need help?

FRANCIS

(warmly)

You know it.

END CINEMATIC 1.0

GAMEPLAY SEQUENCE

The player investigates the surrounding area and the cave, looking for clues to solve the case.