

Project: Hunt the Wumpus 2010
Title: Hunt the Wumpus 2010
Subject: Hunt the Wumpus
Comment:

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VIDEO	AUDIO
<p>The scene opens with a call from PROTAGONIST (the protagonist of the story, understandably) on the phone with FEMALE LOVE INTEREST (likewise named). Artwork should convey an overall mostly neutral with a blueish-gray colour scheme.</p> <p>Flashback closes.</p>	<p><u>PROTAGONIST</u> I think we're really close to a breakthrough here.</p> <p><u>FEMALE LOVE INTEREST</u> (Clearly annoyed) Cool. That's great.</p> <p><u>PROTAGONIST</u> Honestly, I mean it. The results are... we just have a little time left.</p> <p><u>FEMALE LOVE INTEREST</u> I haven't seen you in three days. The only way I know you're alive is the five minutes I've talked to you on the phone, and in that time you haven't even asked me how I was doing. I don't care about your results.</p> <p><u>PROTAGONIST</u> (Making an honest effort) How are you doing?</p> <p><u>FEMALE LOVE INTEREST</u> That's not the point. I just miss you.</p>
<p>The scene opens with a scientist, PROTAGONIST on the phone with ANTAGONIST (who is, much like the other two characters, named for his role). The scene should be coloured much like the last, but with hints of warmer colours to hint at the upcoming events.</p> <p>Flashback closes.</p>	<p><u>PROTAGONIST</u> Have you even looked at them?</p> <p><u>ANTAGONIST</u> I'm not denying that they're promising, I just don't think it's-</p> <p><u>PROTAGONIST</u> (Interrupting) You know these are exactly the sort of results we've been looking for!</p> <p><u>ANTAGONIST</u> Look, go get some sleep.</p>

VIDEO	AUDIO
<p>The scene opens with PROTAGONIST coming into his lab. ANTAGONIST is waiting calmly, although firm in his authority.</p> <p>Flashback closes.</p>	<p><u>ANTAGONIST</u> Sit down.</p> <p><u>PROTAGONIST</u> (With resentment) What the hell are you doing here? You've certainly never been one to come to congratulate me in person. Or at all, for that matter.</p> <p><u>ANTAGONIST</u> Your research isn't tested. We can't just go around releasing products without testing them.</p> <p><u>PROTAGONIST</u> When has that ever been the case?</p>
<p>Continuation of earlier flashback.</p> <p>Flashback closes.</p>	<p><u>PROTAGONIST</u> You can't do this. You really think no one will care? All the people we could help?</p> <p><u>ANTAGONIST</u> No one knows.</p> <p><u>PROTAGONIST</u> I'll tell them.</p> <p><u>ANTAGONIST</u> You know you can't do that.</p> <p><u>PROTAGONIST</u> I don't care about the NDA. I'm not letting you just shut this down.</p>

VIDEO	AUDIO
<p>ANTAGONIST continuing to lecture PROTAGONIST. We have clearly missed dialog from the opposite side.</p> <p>End flashback.</p>	<p><u>ANTAGONIST</u> It's not as if anyone's going to notice. You have no parents, few friends - it says so right here in your personnel file. You and everyone you know could just disappear, and you'd just be a footnote on some research papers.</p>
<p>Continuation.</p> <p>End flashback.</p>	<p><u>ANTAGONIST</u> You can't win. You really think you're smarter than the thousands of people we employ to deal with people like you?</p> <p><u>PROTAGONIST</u> This isn't right.</p>
<p>Sirens and flashing lights.</p> <p>End flashback.</p>	<p><u>FEMALE LOVE INTEREST</u> (Incomprehensible fearful screaming)</p> <p><u>COMPUTER VOICE</u> Core breach detected. Quarantine protocol engaged. Lab doors are closing, please exit immediately.</p> <p><u>PROTAGONIST</u> This isn't right.</p>
<p>No specific setting, over noise.</p> <p>End flashback.</p>	<p><u>PROTAGONIST</u> This isn't right!</p>

VIDEO	AUDIO
<p>The scene opens as before with a call from PROTAGONIST on the phone with FEMALE LOVE INTEREST. Artwork should convey an overall mostly neutral with a warm-gray colour scheme.</p> <p>PROTAGONIST is interrupted by a beep, indicating a call waiting from ANTAGONIST, who, despite his name, isn't really an antagonist in the real story.</p>	<p><u>PROTAGONIST</u> I think we're really close to a breakthrough here.</p> <p><u>FEMALE LOVE INTEREST</u> (Clearly annoyed) Cool. That's great.</p> <p><u>PROTAGONIST</u> Honestly, I mean it. The results are... we just have a little time left.</p> <p><u>FEMALE LOVE INTEREST</u> I haven't seen you in three days. The only way I know you're alive is the five minutes I've talked to you on the phone, and in that time you haven't even asked me how I was doing. I don't care about your results.</p> <p><u>PROTAGONIST</u> (Making an honest effort) How are you doing?</p> <p><u>FEMALE LOVE INTEREST</u> That's not the point. I just miss you.</p> <p><u>PROTAGONIST</u> I'm sorry. It's just...</p> <p>(Trails off) Look, tomorrow's the first day of summer. Why don't you go out and enjoy it. And this weekend we can</p> <p><u>PROTAGONIST</u> Sorry, I have to go. I'll call you right back. Is that okay?</p> <p><u>FEMALE LOVE INTEREST</u> Yeah.</p>

VIDEO	AUDIO
<p>He switches to the other line.</p>	<p><u>PROTAGONIST</u> What?</p> <p><u>ANTAGONIST</u> Was I interrupting something?</p> <p><u>PROTAGONIST</u> Kind of.</p> <p><u>ANTAGONIST</u> Sorry. I just... well, I've been talking to the board-</p> <p><u>PROTAGONIST</u> (Interrupting) They want to shut me down?</p> <p><u>ANTAGONIST</u> They can't justify this. We can't justify this.</p> <p><u>PROTAGONIST</u> What about the results?</p> <p><u>ANTAGONIST</u> Look, they're-</p> <p><u>PROTAGONIST</u> (Interrupting again) Have you even looked at them?</p> <p><u>ANTAGONIST</u> I'm not denying that they're promising, I just don't think it's-</p> <p><u>PROTAGONIST</u> (Interrupting) You know this is exactly the sort of results we've been looking for!</p> <p><u>ANTAGONIST</u> Look, go get some sleep.</p> <p><u>PROTAGONIST</u> I don't need any more goddamn sleep. I'll sleep when I'm tired.</p> <p><u>ANTAGONIST</u> Look, you know as well as I do that science is about data, not emotion.</p>

VIDEO	AUDIO
<p>Silence for a few seconds, then:</p>	<p>You can't let your personal problems get-</p> <p><u>PROTAGONIST</u> (Continuing the habit of interrupting) My personal problems? Why do you think I'm here? You wouldn't have anything if it weren't for my personal problems.</p> <p><u>ANTAGONIST</u> I'm sorry, it's just...</p> <p>(letting that argument die) How is she?</p> <p><u>PROTAGONIST</u> Not well. She had to go to the emergency room on Sunday. It's just... I should have started earlier. I should have worked more. I wouldn't have to worry about any of this.</p> <p><u>ANTAGONIST</u> You can't blame yourself for not trying hard enough. You've tried harder than most people, certainly most researchers before you.</p> <p><u>ANTAGONIST</u> I'll let you go. Please get some sleep.</p> <p><u>PROTAGONIST</u> You know I'm not going to do that.</p> <p><u>ANTAGONIST</u> I know.</p>
<p>The scene opens with PROTAGONIST coming into his lab. ANTAGONIST is waiting calmly.</p>	<p><u>ANTAGONIST</u> Sit down.</p> <p><u>PROTAGONIST</u> She's in the hospital again. Three days now. I'm not sure...</p> <p><u>ANTAGONIST</u> Oh, I'm-</p>

VIDEO	AUDIO
	<p><u>PROTAGONIST</u> Don't give me your bullshit! I know why you're here.</p> <p><u>ANTAGONIST</u> Look, I'm sorry. I managed to keep the funding they already approved, but unless you make a breakthrough before that runs out, there's nothing I can do. I'm-</p> <p><u>PROTAGONIST</u> You can't do this.</p> <p><u>ANTAGONIST</u> I've done <i>everything</i> I can to help. I fought for you, but what you have... what we have isn't enough for them.</p>
<p>Hospital. Recently dead FEMALE LOVE INTEREST. :/</p> <p>Fade out while PROTAGONIST is freaking out.</p>	<p><u>PROTAGONIST</u> No...</p> <p>(Breathing heavily) <u>ANTAGONIST</u> I'm... sorry</p> <p><u>PROTAGONIST</u> NO! NO! NO!</p>
<p>Back at the lab. PROTAGONIST is amongst a bunch of stuff. Basically the coherence of anything the user can read is at the level of the things Paul writes on the Robotics whiteboards. Coincidentally, the lab is about as messy as the robotics area is most of the time.</p>	

VIDEO	AUDIO
<p>For the purposes of saving space, whenever a line ends with an en dash, it should be assumed that the character is interrupted by the following line.</p> <p>Note that this line is where we find out the virus is called WUMPUS. You are hunting it. We're therefore fitting the spec!</p>	<p><u>ANTAGONIST</u> You can't do this. You know you can't do this. You created a goddamn time machine, and that's not good enough for you?</p> <p><u>PROTAGONIST</u> It can't... change anything. I can't-</p> <p><u>ANTAGONIST</u> Time travel is-</p> <p><u>PROTAGONIST</u> I tried to keep myself from meeting her in the first place. I tried to keep from falling in love, but, I couldn't...</p> <p><u>ANTAGONIST</u> Temporal emotional immutability?</p> <p><u>PROTAGONIST</u> Drop the science-</p> <p><u>ANTAGONIST</u> It doesn't matter. You can't just wipe out your emotions. It's not safe. It's not normal. What if this thing spreads? It's a modified WUMPUS virus strain! You really think you can contain this? It's not-</p> <p><u>PROTAGONIST</u> Not normal? I can go back in time and make it normal! You think-</p> <p><u>ANTAGONIST</u> Just give it time.</p> <p><u>PROTAGONIST</u> TIME?</p> <p>(That was somewhat of a pun, and I don't think it should go here. If you can think of something better, please do!)</p> <p><u>ANTAGONIST</u> I'm sorry, I just meant...</p> <p>(Switching to authoritative mode,</p>

VIDEO	AUDIO
<p>PROTAGONIST types a command, which causes, like, flashing lights and stuff. Also this:</p> <p>At this point, the game switches to the main playable GameState. ANTAGONIST rushes out the door before it locks, leaving the player in the room with his past self.</p> <p>At this point, the player chooses the response. This is because, according to the spec, whenever the player is in the same room as the WUMPUS, the player needs to answer a trivia question.</p>	<p>but in the sense that Tom is an authority - that is to say, not really) We're shutting this down. You can't do this.</p> <p><u>PROTAGONIST</u> Please, you think you can do that?</p> <p><u>COMPUTER VOICE</u> Protocol engaged. Please stand clear of doors.</p> <p><u>PROTAGONIST</u> Once these doors are closed, they're staying closed. There's no way to override this - the motors for the locking cylinders will literally melt.</p> <p><u>ANTAGONIST</u> This is insane!</p> <p><u>PROTAGONIST</u> If you want to leave, it'd better be now.</p> <p><u>ANTAGONIST</u> Please...</p> <p><u>PROTAGONIST</u> GO!</p> <p><u>PROTAGONIST</u> This isn't right.</p> <p><u>PROTAGONIST</u> (The past one) What do you mean this isn't right? You know this is as right as I do.</p>

VIDEO	AUDIO
<p>At this point, past PROTAGONIST tries to kill present PROTAGONIST with bullets. There is some sort of a puzzle which allows present PROTAGONIST to hit past PROTAGONIST with something heavy. Past PROTAGONIST manages to crawl away with a damaged Time Trident before present PROTAGONIST can kill him, falling down a hole into a lower level - which is the start of the game. Present PROTAGONIST tries to pursue but something falls and blocks his path. Present PROTAGONIST climbs to the ceiling and uses the Light Lance to cut into a tile, escaping (presumably).</p> <p>The game ends with a exterior shot of the lab, showing the same time-lapse day repeating. Cut to black. End game.</p> <p>The game is an infinite loop because of the way time travel works! It's like Primer but with only one concurrant timeline instead of 23.</p>	<p><u>PROTAGONIST</u> You're an idiot! You're going to endanger the entire human race because you can't get over this?</p> <p><u>PROTAGONIST</u> (The past one) This is some sort of trick, isn't it?! They just want my technology!</p>

VIDEO	AUDIO
<p>Past PROTAGONIST proceeds to rush into a room, sealing it behind him with the same thing which was used to block the exit in the previous ending. The present PROTAGONIST rushes to the area, only for the floor to open. He falls to the beginning of the game with a damaged Time Trident.</p> <p>The game fades to news clippings and a chart, showing the spread of the virus, the failed attempts to cure it, and a chart showing the drop in human population, and then to a repeating time-lapse day of the exterior lab. Cut to black. End game.</p>	<p><u>PROTAGONIST</u> You're... right.</p> <p><u>PROTAGONIST</u> (The past one) No, this... this is some sort of trick, isn't it?! You want my technology!</p>