

Update 2007.4.11 13:40 Tokyo

This document is finished as far as it describes every challenge that the player comes across and the progression of the story. One major thing that I've changed, but may not be reflected in this document because I haven't gone through and fixed it yet, the city in which the game takes place is now "Aventine City." Aventine is no longer the name of the criminal organization. Instead, they are called "The Twelve" referring to the twelve council members that lead the group.

Resonance

I. Introduction

A news report shows images from a helicopter of a city with a huge hole in it. It looks like a crater, but without any evidence of impact. A perfect sphere several miles in diameter has simply vanished from the center of the city. The buildings around the sphere are cut in half and pipes are spraying water into the void. The newscaster's voice is grave:

NEWSCASTER

What you're seeing is live video ...

It's as if a bite has been taken out of the city. A three-mile-wide-void is all that remains where the capitol once stood.

Washington DC is gone.

Fade to black. Sirens can still be heard in the background.

Fade in text: "62 hours earlier"

Closeup on a pair of closed eyes.

Suddenly loud beeping is heard, the eyes open wide.

II. Eddings' apartment

Summary: Eddings wakes up and receives a phone call from his mentor, Dr. Morrales. Eddings will go to meet him at the lab.

Background Description: Eddings' apartment is small. It consists of two rooms. On the left is a small bedroom. The bedroom is only notable in its emptiness. There is a small bed and a computer on the floor next to a hamper and an alarm clock. Also noticeable is a camera tripod set up in the corner with no camera. There is a door on the far wall presumably leading to a bathroom.

To the right, through a door (scrolling room?) is a small kitchen/dining room sporting the bare minimum. A minifridge sits in the large space that would normally accommodate a much larger refrigerator and a microwave is the only visible means of preparing meals. On the floor are three 'V' shaped pieces of colored tape forming three points of a triangle. The right hand wall has a door leading to the hallway. It is

reinforced with an unusual number of locks.

Notable interactions:

- Interacting with the [alarm clock](#) results in a comment that the beeping is not coming from the alarm.
- Examining the [hamper](#) reveals a pair of pants.
- Searching the pants gives you your cellphone which is ringing, and a scrap of paper.

Gameplay: Tolstoy Eddings sits up in bed. He is tall, easily over six feet, and slim. He reaches over to the bedside table and picks up his glasses, then runs his fingers through his blond hair as he puts them on. He stands up and stretches. The beeping does not cease.

TUTORIAL TEXT

Use the mouse to navigate your environment. Left click to walk. Left click on an object to interact with it. Right click on an object to examine it.

The player is given control. Player must search the [hamper](#) to reveal a pair of pants. Searching the pants adds [Ed's cellphone](#) and [work notes](#) to the inventory.

TUTORIAL TEXT

To view your inventory, mouse over the inventory button in the upper left corner of the screen.

The player mouse over the inventory button. The inventory appears containing [Ed's cellphone](#) and [work notes](#).

TUTORIAL TEXT

Mouse over an inventory item to bring up a contextual menu.

Mousing over [Ed's cellphone](#) reveals a contextual menu containing the command "Answer." Choosing this option allows Ed to answer the phone.

This starts a conversation between Dr. Morales and Eddings. Dr. Morales has been working all night. It is implied that Dr. Morales and Ed work together and that Dr. Morales has come to some sort of important decision. At some point, there is a small branch in the dialogue.

TUTORIAL TEXT

Choose a reply to continue the conversation.

The player will choose a response and the dialogue will continue. Eventually, Ed asks about this decision that Morales has made. Morales tells him that he's decided that Eddings was right and that "they" need to be destroyed, though it isn't clear what "they" is referring to.

Ed tells him to wait before he does anything. Ed wants to come in and talk about it one more time before Morales makes such a difficult decision since it's Morales' life's work. Morales agrees. He says that he will be running some more tests to satisfy his personal curiosities until Ed comes. Ed asks if Morales will be working in the simulation lab and Morales says that he should be there all morning.

Morales then asks Eddings about some equations that he had been working on. He wants to know if Eddings finished. Another dialogue choice comes up offering a few answers, but this choice interface also has a little square the size of an inventory item underneath the choices.

TUTORIAL TEXT

The square under the dialogue choices is a dropbox. If you'd like to bring up one of your inventory items in conversation, drag it out of your inventory and drop it in the dropbox.

The player must drag the **work notes** onto the dropbox to complete the conversation. Ed will tell Dr. Morales about his conclusions (a little math-babble) and the conversation will come to a close.

Ed walks over to the window and peers out.

Fade out.

III. Four mornings (scenario menu)

Summary: Four squares fade in, each representing one of the main characters. The top-left square is a picture of a watch reading 6:55. It's labeled "Tolstoy Eddings." The top-right square is a picture of an alarm clock reading 6:10. It's labeled "Anna Castellanos." The bottom-left square is a car radio displaying the time 7:05 AM. It's labeled "Winston Bennet." The bottom-right square shows an ornate wall-mounted clock reading 7:30 labeled "Raymond Abbot."

The player is allowed to choose which of the four scenarios to play out first. As the player finishes each scenario, they are returned to this screen and the finished scenarios are replaced with a picture of the characters' face. Once all four are complete, go to **IV**.

III. A. Anna Castellanos' morning

Summary: A small girl is hiding in her room from a monster that is pursuing her.

Description: The room is very dark. The only light comes from the moon

through the large bay window against the back wall. The room is decorated with standard kid's room decorations. There is a door to the hallway on the left wall and an old trunk under the window. There is a notably empty side of the room where a bed should be. There are even depressions in the carpet where the four corner posts of the bed used to stand. Now, however, there's just empty rug and a small vent near the floor where the bed should be.

Notable interactions:

- Interacting with the bay window causes the girl to try and open it, but it is thoroughly jammed.
- Interacting with the door's bolt lock will lock it.
- The old trunk can be interacted with, but it has a three number combination lock on the latch. If opened, interacting again will cause the girl to take a number of toys out of the trunk, including a penny jar. Interacting with the emptied trunk will make the girl climb in and hide.
- A tattered teddy bear can be picked up.
- The penny jar can be picked up.

Gameplay: A little girl runs into the room and slams the door behind her. The girl is around ten years old. She has long black hair running down to the middle of her back. As soon as she enters the room she thinks to herself "He's coming!" She looks terrified. Immediately, the player can hear very heavy and ominous footsteps approaching from outside the door. It sounds as if a huge lumbering beast is approaching.

The player is given control. The player must first turn and interact with the bolt lock to lock the door.

If the player doesn't accomplish this task within ten seconds, the door will fly open and a terrifying figure will be silhouetted in the bright doorway. The girl will scream and things will go black. Then a tutorial text will appear (assuming the player hasn't already met this tutorial text by playing one of the other three scenarios first).

TUTORIAL TEXT

*Sometimes we all wish we could undo our mistakes;
be given another chance to do things right.*

*When you fail in this game, the effects of time can
be reversed, allowing you to try again.*

*But you can't try forever. Each rewind uses a little
of the time counter. When the time counter
reaches zero, it's the end of the line.*

*Completing certain tasks or puzzles will refill the
time counter.*

If the player failed to lock the door in time, the game will then rewind to the point where the girl enters the room again. The

player will again be given ten seconds to lock the door.

After locking the door, whatever it is that is stalking the girl will begin pounding on the door, trying to break in. The girl now has a few minutes to find a hiding place before the monster will break the door open.

Interacting with the [old trunk](#) will reveal that the trunk is locked with a three-number combination lock. After finding this lock another tutorial text will appear on screen (again, only if this tutorial text hasn't been introduced in another scenario first).

TUTORIAL TEXT

Sometimes, the answer to a problem is hidden in the memories of a character. Mouse over the "memories" button on the top-right to see the character's memory.

To "recall" a memory, click on it in the memory panel.

The player can now access the girl's memories. One memory is of the girl talking to her teddy bear. She tells the bear to keep it a secret because it's the key to all of her special possessions.

The player may then pick up the teddy bear from where it sits among a group of stuffed animals. Examining it in your inventory reveals three numbers written on the tag: 061.

Trying this number on the combination lock, however, produces no result. The player will have to realize that the number was written upside-down and the real combination is 190.

Entering this will open the trunk. Interacting with the trunk again will cause the girl to pull a number of toys out of the trunk. A ball, a music box, a [penny jar](#), and whatever else might come out of a girl's toy box.

The girl can pick up the penny jar, but it's not important at this point in the game. The player must interact with the empty trunk to climb in. The girl will close the top, hiding from whatever is trying to come through the door. Just as she closes the lid, the door bursts open, revealing the terrifying silhouette of something inhuman standing in the bright doorway.

Anna Castellanos wakes up in bed terrified after her nightmare. The alarm clock is sounding. It is 6:30. Anna curses under her breath and jumps out of bed.

Fade out and return to the scenario menu (**III.**) to choose one of the other three scenarios.

III. B. Ray Abbot's morning

Summary: Ray Abbot is a reporter who is trying to glean some information from a hospital computer system that can help him find something called the Twelve for a story.

Description: An office in the hospital houses the super computer and server array for the Antevorta Project. On the far left is a small room containing a large black monolith of a computer. In the center is a small room with a thick glass security door separating it from the large computer. A terminal is mounted into the wall on each side of the security door. Next to each terminal is a small object that looks like a vase. Each vase contains a number of white sticks. On the right is a small secretary area with filing cabinets and a computer. There is an ornate clock on the wall. This room is separated from the hallway by a door on the right hand wall. A little bit of the hallway can be seen as well.

Notable interactions:

- Interacting with the **terminals** will bring up the terminal screen that has lots of options.
- The player may take a **cheek swab** from the vase on the wall.
- Interacting with the **secretary's computer** will bring up the screen and allow access to the secretary's email.
- Using the **usb key** with the computer will hack the secretary's email password.
- Interacting with the **filing cabinets** will tell the player that they're locked and can't be opened without a key.

Gameplay: A secretary is sitting at the desk. Ray Abbot enters wearing a maintenance uniform and carrying a toolbox. He tells the secretary that he needs to run some diagnostics on the terminals after that "weird power outage." They discuss the outage for a moment but neither of them know what caused it. She directs him to a terminal and tells him that she's off at 8:30 and the next shift should be coming in soon. He tells her that he'll be fine and she leaves him alone in the room. There will be a few dialogue options in this conversation.

Checking Abbot's inventory reveals his **press pass**, a **smart phone**, and a **usb key**. He's actually a reporter looking to dig up some information. Accessing his **smart phone**, the player can read Abbot's personal memos. They contain his plan. He knew that the secretary would need to go to a meeting giving him a few minutes alone in the room. His notes refer several times to something called "The Twelve." Abbot believes that The Twelve has connections to the Antevorta Project and wants to find out what the project is. It also notes that the **usb key** contains an automatic password hacking program.

The memo contains three questions that must be answered: "What is the Antevorta Project?" "What is The Twelve?" and "How are they connected?"

On the wall next to the **terminals**, Abbot can take one of the **white sticks**.

Examining it reveals that it's a **cheek swab**. He can use the **cheek swab** on himself if the player would like changing it to **Ray's cheek swab**.

Abbot can access either of the **terminals**, but right away it asks for a password, which, of course Abbot doesn't know. Unfortunately, there's no USB port to use with his **usb key** hacking program. The screen also has a "Forgot password?" link. Clicking that, it asks for your email address. But of course it's wants the email address of someone who actually has a user account. Luckily, the secretary has left the room. Access the **secretary's computer**. Opening her email program, it asks for her password. This computer *does* have a USB port, so use the **usb key**. A program pops up and starts hacking her email program. (It's possible that this will involve a minigame...?) Eventually, you get the password and the email client opens.

Her email address is in the title bar. Remembering this, Abbot can go back to the **terminal** and enter the email address. It will give a message that the password has been sent to the email address provided. Back to the **secretary's computer**, clicking the "check for new email" button reveals a new message. The message includes the secretary's login name and password. Which you can remember and take back *again* to the **terminal**.

Once in the **terminal**, you can open up the data bank to see a huge number of files. The files seem to be named with International Registry Numbers and contain information about genetic code. So, the Antevorta Project is collecting and indexing the genetic makeup of every American!

The data bank has two search options, search by IRN and search by sample. Searching by sample will open up a **slot** next to the terminal. Inserting **Ray's cheek swab** will scan the swab and reveal a page of genetic code and Ray's IRN.

Abbot can also run a system search on the **terminal's** main menu to find "Antevorta " which will give a little more background on the project. It seems that there are five more servers like this around the country containing data backups for the project. Searching for "Twelve" will produce a page named "The Twelve" with nothing more than a name: "A. Batra" and a file number: "B1257." As he finds out these tidbits, the information will be filled in on his **smart phone**.

Noting the **filing cabinets** on the wall, the player may notice the connection here. The cabinets are labeled "A0000-D1745" "D1746-I0021" "I0022-M3587" etc. Unfortunately, the cabinets are locked.

Just as he checks these cabinets, the next secretary comes in. "HEY!" she shouts, "WHAT ARE YOU DOING HERE?!" Abbot is startled. But then, the secretary walks over to Abbot and gives him a deep kiss.

It turns out that Abbot has had a little fling with this particular secretary and she thinks he's there to surprise her. However, Abbot can't actually remember her. There's a little dialogue puzzle and a "SWAY" bar appears at the top of the screen along with some tutorial text.

TUTORIAL TEXT

Sometimes, you may find yourself needing to talk your way out of a sticky situation. To do so, you'll need to

gain sway over the person you're talking to.

Gain sway over a person by befriending and flattering them or frightening and threatening them depending on the situation. But be careful which approach you take in each situation. If you say the wrong things, you'll lose sway. If the sway drops too low, you may miss out on important information.

So, Abbot will need to try to hide the fact that he can't remember this girl. During the conversation she mentions that she hasn't heard from him in several weeks and she'll say that she sent. She'll ask about his maintenance outfit and what he's doing. You can choose to tell the truth about trying to gather some information for a big story or lie and say that you now work at the hospital. But Abbot will have to be careful not to reveal that he doesn't remember her name. Eventually, she will become suspicious and ask him straight up what her name is. During the conversation she will have dropped a few clues about what they did on the night in question. Abbot can look in his **smart phone** and find several emails from three girls who he's apparently also had one nighters with. One of them will have things in common with what the secretary said (he cooked dinner for her and they watched a movie) and that same email will ask why he didn't answer when she called twice on Saturday. Looking at his call logs, only one number called him twice on Saturday and that girl's name was Catherine. So, he can call the secretary Catherine and she'll be satisfied.

If Abbot told her that he was working on a story for the newspaper AND he managed to gain sway over her, she'll open the **filing cabinet** for him and give him the file on "A. Batra." If not, she'll get angry and throw him out and he'll have to leave empty handed. Though the player can always use the counter time function to rewind and play again.

Either way, Abbot will leave and the screen will fade out. Return to the scenario menu (**III.**) to choose one of the other three scenarios.

III. C. Winston Bennet's morning

Summary: Detective Bennet is staking out a criminal organization's drop point.

Description: A rundown neighborhood scene. It is early morning and the sun is just coming up. The streetlights are still on. On the right side of the screen, in front of a dilapidated apartment building, Detective Winston Bennet is sitting in a car facing right. Through his rear-view mirror, he is watching the front door of a post office. Some of the brick foundation of the building is crumbling and some large chunks of brick are on the ground. On top of the apartment building (we can quick pan up there), his partner is lying prone with a scope trained on the same door. The post office is on the left side of the (scrolling?) screen with an alley leading back out of site behind the building. Between Bennet's car and the post office is a completely gutted car that with cinder blocks in place of tires.

Broken glass lies around the car. In front of the post office is a bus stop complete with graffiti-covered bench. The alley is directly behind the bench. A small newspaper vending box stands next to the bench with the latest issue available.

Notable interactions:

- A **piece of brick** can be picked up from where the apartment's foundation is crumbling.
- Using the **piece of brick** on **Bennet's side mirror** or the **stripped car's side mirror** will break the mirror and leave a large chunk of **broken mirror** on the ground.
- The **broken mirror** can be picked up and combined with the **newspaper**.
- Using **coins** (already in inventory) with the **newspaper vending box** will give the player a **newspaper**.
- Interacting with the **bench** will cause Bennet to sit on the bench.

Gameplay: The scene fades in on an old car. Winston Bennet is sitting in the driver's seat. He's having a radio conversation with his partner. They are staking out a post office. Bennet is watching through the mirror of his car (pan right to the post office door). His partner is watching from the roof of an apartment building (pan up to the top of the building). They are waiting for a suspect who is supposed to be picking something up from the post office which they know to be a drop point for a criminal organization.

Suddenly, his partner radios in that the suspect is approaching. The suspect comes out of the alley and goes into the post office. Bennet curses. The suspect came through the alley, not down the street as they expected. They don't have a proper view of the alley to follow him when he leaves the post office.

Bennet exits his car saying that he's going to find a better position. His partner urges him to stop. He says there isn't enough time to find a hidden location before the suspect comes out of the post office. Bennet says he needs to do it or they might lose the trail. Before Bennet shuts off his radio, his partner tells him to make sure he doesn't get made.

Bennet must find a position where he can view the alley but also be inconspicuous. There's a limited time on this puzzle, but it should be more than enough time.

If Bennet hasn't accomplished the task before the suspect comes out of the post office (or if Bennet attempts to enter the post office) the suspect will see him and run away. Bennet's partner will scold him, saying that they've probably blown their only chance at finding the organization. Then, the player can use the Counter-Time feature to rewind and try again. If the player hasn't come across this tutorial text in another scenario yet, he'll see it here.

TUTORIAL TEXT

Sometimes we all wish we could undo our mistakes; be given another chance to do things right.

When you fail in this game, the effects of time can be reversed, allowing you to try again.

But you can't try forever. Each rewind uses a little of the time counter. When the time counter reaches zero, it's the end of the line.

Completing certain tasks or puzzles will refill the time counter.

To accomplish the task, Bennet must pick up the **piece of brick** and use it to break the mirror on either his own car or the stripped car. (Which one will mildly effect the dialogue at the end) This will give him a **broken mirror**.

He must then buy a **newspaper** from the **newspaper vending box**. Combining the **broken mirror** with the **newspaper** will give him the **newspaper with mirror**. He can then sit on the bus **bench** and use the **newspaper with mirror**. This will give a view of the newspaper, with the alleyway clearly visible in the mirror.

Reading the **newspaper** without the mirror, will just show the player the newspaper. Reading the **newspaper with mirror** without sitting on the bench will result in Bennet opening the mirror and then commenting to himself that this isn't very inconspicuous.

When the player accomplishes the task and is sitting on the bench reading the **newspaper with mirror**, the suspect will come out of the post office and, in the mirror, we'll see him approach a door and knock in a specific rhythm: one knock, a short wait, three knocks. The door will open and the suspect will enter. Bennet will switch on his radio and tell his partner that they've got it. His partner will come out of the building, they'll talk. While they're talking the streetlights and every indoor light in the scene will flicker off and then a moment later, come back on. Bennet and his partner will comment about this strange power outage. A second later then another voice will come over the radio. It's the chief. He says that there's been an incident at the Juno Laboratory. He wants Bennet over there immediately. Bennet's partner will maintain watch over the alley.

Fade out. Return to the scenario menu (**III.**) to choose one of the other three scenarios.

III. D. Tolstoy Eddings' morning (continued)

Summary: Eddings is riding the subway to work and he meets Anna, also on her way to work.

Description: A subway car. Lights are flying past the windows indicating the train's speed. The train is slightly graffiti'ed. One of the bars used for hand-holds is broken on the bottom and loose. There are a few other people on the car sitting or standing and reading newspapers or sleeping.

Notable interactions:

-The **subway door** is locked and cannot be opened.

-The **emergency door release** to the left of the door will open the door, but it jams partway.

-A **loose bar** can be broken off and added to the inventory.

-Using the **loose bar** on the **subway door** after first using the **emergency door release** will open the door all the way.

Gameplay: This scene is entirely conversation at the start. Eddings is sitting on the train when Anna enters. She takes a seat near him. Eddings drops a coin and it rolls back in the train to where she sits. She picks it up and gives it back to him. They start a conversation. Tutorial text appears.

TUTORIAL TEXT

When you control more than one character, you can switch between them using the buttons at the bottom of the screen.

In a conversation, different characters may have different things to say. Look at other characters' choices before deciding what to say next.

Anna and Eddings have a conversation on the train. In it we get to learn a little bit about each. Tolstoy's parents met at a book club and shared a love for *War and Peace*. But he's totally embarrassed about his first name so people call him "Ed," short for his last name, Eddings. They can have a bit of a back and forth, maybe even something considered flirting. The player can switch between characters and ask different questions. As the train approaches the Hospital's underground station, Anna says "Goodbye Mr. Ed." Ed corrects her, "It's *Doctor* Ed, actually. Goodbye to you too, Miss Anna." "*Doctor* Castellanos," she shoots back. He smiles and watches her exit the train. The train resumes its course

A few minutes later, all the lights go off and the train lurches to a halt. It is pitch black. People on the train are screaming. Then the emergency lights in the tunnel come on. Ed stands up.

The player must interact with the **emergency door release**. But the door jams partially open. Ed can then pick up the **loose bar** and interact with the door, opening it the rest of the way.

Ed exits and we fade out. Return to the scenario menu (**III.**) to choose one of the other three scenarios.

IV. The cemetery and title

Once all four scenarios from **III.** are complete, we return to the menu from **III.**, but now each picture has been replaced with the characters' face. The screen fades to black and we return right to where we left Eddings.

Summary: Eddings exits the subway tunnel through a manhole into a cemetery and sees the laboratory down the hill destroyed.

Description: On the right is a cemetery. Several rows of head stones stretch down the hill away from the camera. On the left is a small cemetery road. In the center of the road is a manhole. To the right, the hill rolls down to a view of the laboratory. The lab has a hole in it and a smoke trail is leading up into the morning sky. The lab sits at the edge of the city. Beyond the laboratory are farms, but a long thin dark structure creates a huge circle into the distance. It's the lab's super-collider.

Notable interactions: None

Gameplay: This is a non-interactive cutscene.

Eddings emerges through a manhole. He is standing on a hill in a cemetery, the morning sun lighting the scene. Two people are standing nearby gazing down the hill saying things like "Oh my god!" and "What happened?" Eddings looks down the hill. We pan down to see a building with a hole in it. As if a perfectly spherical section was cut out and removed in an instant. One wall has collapsed where its support was removed. Smoke rises from the hole. We pan up into the sky along the smoke trail and fade to black. The title appears on the screen: **RESONANCE**.

V. The lab

Summary: Eddings arrives at the laboratory. Soon after, Detective Bennet arrives. They work together to enter the laboratory and find Dr. Morales.

This section includes three rooms:

V. A. Outside the building

Summary: Eddings resolves himself to enter the burning lab to find his mentor. Detective Bennet helps him enter the building.

Description: The laboratory has a futuristic curved design. The outer surface is solid concrete. The spherical hole in the building is partially visible. The edge of the sphere partially intersects the side of the building, but the hole is too high to reach. In the center of the screen is the front door to the laboratory, but the structural damage on the right side has caused a lot of rubble to fall and block the front doors. On the left side is a grassy area. Several scientists and workers sit on the grass. Their faces and clothes are stained with soot. There is a broken window on the left side of the building that they used to escape.

Notable interactions:

- The player can't access the **front door** until the large slab of **concrete** is moved.
- Working together, the two can move the **concrete** away from the door, but they can't enter until the electrical conduit is disengaged.
- The **broken window** may be entered by working together. This leads to the hallway (**V.B.**).
- The characters sitting on the grass may be talked with including the maintenance man who will give you the **wrench** after the player examines the **sprinkler control box** in the hallway (**V.B.**).
- Talking to the **maintenance man** about the **sprinklers breaking** will give the player a **wrench**.

Gameplay: When Eddings arrives (presumably having walked down the hill from the cemetery) he immediately finds a group of scientists and maintenance workers sitting on the ground. He can talk to them to find out what happened. They all know Ed because he works there. They'll say that there was a loud noise, but it wasn't an explosion, and suddenly all the power went out. They'll say that whatever caused the loud noise also broke a power conduit loose which was now causing hell near the front entrance. It also knocked a large amount of debris in front of the door. Unable to escape that way, they broke a window and climbed out. Eddings will say that Dr. Morales is still in there and that he has to go in and find him. Everyone will tell him that it's no use, but Eddings is determined.

There are two ways to attempt entry into the building: Through the [front door](#), or through the [broken window](#).

The front door has a large piece of [concrete](#) blocking the [front door](#). Eddings can interact directly with the [concrete](#) but he won't be able to move it. Eddings can use the [loose bar](#) from the subway car to try and pry the rubble free. However, the [concrete](#) is still too heavy for Ed.

Interacting with the [broken window](#), Ed will jump and try to grab the window's edge, but it's just out of reach.

As soon as Ed tries either of these options, he'll once again ask the sitting scientists to help him. Then Bennet will arrive. He says that he'll help. The player gains control of both characters via the character buttons in the lower left corner.

TUTORIAL TEXT

*When you control more than one character,
you might want to have them cooperate. It
never hurts to ask.*

*You can also share inventory items by
dragging an item to the person you want to
give it to.*

Ed can talk with Bennet. If Ed tried to pry the [concrete](#) free from the [front door](#), then he'll have the option "Help me clear this rubble." If Ed tried to jump up to the window, then he'll have the option "Boost me up to that window." He'll also have the option to say "Follow me." Which will make Bennet follow Ed anywhere he goes.

If Ed asks Bennet to help him with the rubble, then the two will both push the [concrete](#) and fail. Bennet will say that they need more leverage. There will be a dialog box with a dropdown. Using the [loose bar](#) will have the two both push on the bar causing the slab to fall, allowing access to the [front door](#). But just inside the door is an electrical conduit that is snaking and sparking all over. It would be too dangerous to enter while the conduit is live.

If Ed and Bennet have already been to the hallway (**V. B.**) then inside the door,

a fire might be burning, also blocking the path. (There are four possible states when looking through the door: Sparking electricity, Sparking electricity and fire, fire only, and clear.) If the path is clear, the player can continue through the door leading to the right side of the fire door in the hallway.

So, instead they'll have to enter through the window. Ed can ask Bennet to help him. Bennet will boost Ed up and Ed will lean out and pull Bennet in. This leads to the hallway (**V. B.**).

After examining the [sprinkler control box](#) in the hallway (**V.B.**), the player can also talk to the [maintenance man](#) who is among the people outside. If they use the memory of the [sprinklers breaking](#), he will give them the [wrench](#).

V. B. Hallway

Summary: Bennet and Ed must cut the power to the conduit that is wreaking havoc in the entranceway as well as extinguish the fire that it has started.

Description: On the left of the screen is the broken window that Bennet and Ed will enter through. There are a few doors extending down this hall leading to the entrance way on the far right. In the entrance way, an electrical conduit is sparking and flailing around dangerously close to some wooden display cabinets. Beyond the wooden cabinets is a hallway leading deeper into the building. On the right side of the entrance way is a door leading to Morales' lab. The hallway has a few closed doors leading to labs or maintenance closets, but they are all either locked, or the characters have no need to enter them. Along the ceiling is a large ventilation duct. Once Ed enters the duct, it will be uncovered, allowing the player to see inside. Near the center of the hallway, there is a shaft leading from the duct along the ceiling down to the floor. Inside the duct are some pipes. Two pipes, a hot pipe and a cold pipe, run from the left side of the screen to just right of center, where they drop down into a box labeled "sprinkler control" and then a single pipe runs back up into the duct and continues to the right into the entrance way where a small pipe goes into the sprinkler system. Part of the cold pipe on the right is wrapped in duct tape. Near where the hallway meets the entranceway is a fuse box. The floor under the fuse box has a drain.

Notable interactions:

- A [screwdriver](#) can be picked up from the floor.
- The [sprinkler control box](#) can be opened with the [screwdriver](#).
- The [ventilation panel](#) on the ventilation shaft can be opened with the [screwdriver](#).
- The [fire door panel](#) can be opened with the [screwdriver](#) if the player hasn't already accessed the front door in **V.A.**.
- The [valve](#) can be opened or closed with the [wrench](#) or the [loose bar](#). If opened, water will be leaking down and pooling on the floor around the fuse box. If closed, the hot water pipe in the ventilation shaft will begin spraying hot water.
- The [fuse box](#) can be opened and turned off by interacting with it.
- [Duct tape](#) may be taken off of the [cold water pipe](#).
- The [rusty pipe](#) will crumble when interacted with.
- The [loose bar](#) can be used to replace the [rusty pipe](#), but it will not stay in place until it has been secured with [duct tape](#).

-Interacting with the **fire door panel** will bring up a wiring puzzle if the player hasn't already accessed the front door in **V.A.**.

Gameplay: Just as Ed and Bennet enter this hallway, they look down into the entrance way (camera pan) and see the sparking conduit. They comment that they need to shut that off if they're going to get into Morales' lab. Just then, however, the sparks get too close to one of the wooden display cabinets in the entrance and it bursts into flames. A second later, the sprinklers start, but then something goes wrong and the sprinklers stop and water begins seeping down the wall from the duct above. The water forms a puddle on the ground under the fuse box. The fire continues to burn and then, from the wall, a sliding fire door slams into place blocking passage into the entry way. The puddle of water still seeps under the door and is sparking with electricity from the conduit that is hanging into the pool. The event of the **sprinklers breaking** is added to both men's memory.

The two now need to stop both the electricity and the fire.

At any point, the characters can return to Outside the Building (**V. A.**) and talk to the maintenance man about the **sprinklers breaking** to receive the **wrench**.

On the floor near the locked **maintenance closet** is a **screwdriver**. It must be picked up.

If either of the players walk over to the **fuse box** over near the **fire door**, they will be shocked by the electricity flowing through the water that has pooled up on the floor. If the player gets shocked a second time, the character will die and the player will need to use the counter-time rewind.

Using the **screwdriver**, the front of the **sprinkler control box** can be removed, revealing a **valve**. But the valve is too strong to be moved by hand. The player can change the **valve** using either the **wrench** or the **loose bar**.

If the player changes the **valve** to turn off the water, a clanking sound will be heard from the vents above and the water that is pooling on the ground will drain away.

The player can now approach the **fuse box**, open it, and turn off the power. This will stop the electrical conduit from sparking in the other room. However, as will be clear if you look through the door from outside the building (**V.A.**), the fire is still burning. As such, the player needs to fix the sprinklers to be able to reach Morales' lab.

Using the **screwdriver** again, a **ventilation panel** on the ventilation shaft leading from ceiling to floor can be removed. One of the characters can then climb inside and up into the duct. This will allow the player to see inside the duct that runs along the ceiling.

If the sprinkler **valve** is set to the closed position, a place where two pieces of the hot pipe on the right side of the screen will be spraying out water. The water is draining into a side ventilation duct, but it will be blocking the character's passage. The other character will have to use the **wrench** or the **loose bar** to open the **valve** again. When the valve is open, the hot water will no longer be spraying out, but on the right is a small pipe that goes from the main

pipe to the sprinklers over the entrance way that has rusted through. All the water is spraying out and leaking down the wall rather than being sprayed. The puddle will also form again (though this time it's no longer electrocuted).

The cold water pipe will be wrapped in one place with duct tape which the player can take, but it won't be enough to fix the hot water pipe.

With the valve closed, the character can crawl across where the hot water was spraying out to reach the rusted pipe that is supposed to connect to the sprinkler system.

The character can interact with the rusted pipe. It will crumble in his hands. He can then use the loose bar on the pipe to try and replace the rusted pipe. But it won't stay in position when the water is coming through. One character will need to close the valve which will cause the hot water pipe to clank and begin spraying hot water again. Then the player will need to secure the loose bar with the duct tape. After doing this, opening the valve will cause the sprinklers to work again and the fire will go out. Phew.

The character can then climb out of the vents.

Now, there are two ways to get in to the (now charred) entry way. Either the player can come from the front of the building (V.A.) by going through the front door after moving the concrete slab. Or they can open the fire door. If the player has already moved the concrete slab, interacting with the fire door panel will result in a message similar to "We've already opened the front door, no reason to mess with the fire door. Let's go!" However, if the player has not moved the concrete slab and gained access to the front door yet, the player can use the screwdriver on the fire door panel to reveal a bunch of wiring. This will be a tricky logic puzzle involving rewiring the door to open it. Depending on which of the two entrances the player takes, he'll have to use the other one later in the game, so eventually, both puzzles will need to be solved.

Regardless of how the player gets into the entrance way, it will be impossible to proceed down the hall leading deeper into the lab because of the charred remains of the cabinets lying in the way. the player can now proceed through the door to the right to Morales' Lab.

V. C. Morales' Lab

Summary: Ed and Bennet find Dr. Morales in his lab, but he is severely injured.

Description: It looks as if a black hole spontaneously appeared in the lab and took a chunk out with it before disappearing. The lab's entrance is on the left side of the room. The left side of the room and most of the edge near the camera is in tact, but a sphere ten meters wide has vanished from the lab removing the rear right side of the room. A perfectly circular hole in the floor has a few pipes still dripping water into a newly-formed pond in the center of the room. The walls have been eaten up where the sphere of destruction intersects them, making the next room visible. Even the ceiling has been removed, allowing the morning sun to permeate the lab. In some places, the damage has caused a loss of structural integrity and the wall has caved in.

The left side of the room has a number of computers, a desk and a few drawers.

Bordering the destroyed area is a shiny black sphere large enough for someone to fit inside and still have room to move. Cords run into the sphere from a bank of computers below which have their own battery source. One side of the sphere has been eaten by the void but it is held two meters off the ground by three of its four legs, preventing the characters from seeing inside. Blood is dripping down from the sphere and pooling on the ground below. There is a small number pad on one of the legs.

Notable interactions:

- The **drawers** can be opened. One of them contains a **calculator** which can be taken.
- On the desk is a **journal** that can be picked up.
- The **computers** are not operational.
- The **number pad** can be accessed.

Gameplay: In the lab, the main object of interest is the large black sphere with blood dripping from it. Examining the **blood** will make Ed shout up to the sphere. There is no answer.

Examining the **black sphere**, Ed will tell Bennet that it's a VR simulation machine. You strap yourself in and can run tests on simulated particles as if they were floating right in front of you.

Examining the **number pad**, Ed will tell Bennet that they need to enter the code to open the sphere, but Ed doesn't know the code. He says that the Doctor is very secretive with his work. Interacting with the pad shows that it accepts a five-number code.

Picking up the **journal** and examining it, you'll find that it's locked. But there's a **scrap of paper** sticking out of it. It's a sketch of the spherical simulator. The sketch has a few notes written on it about the various parts, most notably, a pi symbol with an arrow pointing to the number pad.

If the player is not sure of the first five digits of pi, he can examine the **calculator** and press the pi button. Pi is 3.14159265[...]. So, the code for the **number pad** is 31415. When the player enters this code, the bottom half of the sphere lowers. Inside is Dr. Morales. His right ear, right arm, and the part of the right side of his torso are gone. He mutters, "Ed..." He is alive.

Ed shouts for an ambulance. Fade out.

VI. The Hospital

VI.A. Basement: Basement Corridor/Elevator (Morales' death)

Summary: A non-interactive scene. Dr. Morales is rushed into the hospital on a stretcher by medics with Ed close behind. Anna meets the team in the hallway as they enter an elevator. Dr. Morales is Anna's uncle. He tells her that she must destroy "them" and that he should find his vault. With his dying breath, he says that her uncle holds the key.

Description: A medic pushes the cart through a set of swinging doors. The

ambulance can briefly be seen outside. They then run down a long hallway. The hallway has several doors marked only with numbers. It's a standard hospital hallway. At the end of the hall, they enter an elevator. The elevator is long enough for the stretcher to fit in. The stretcher has an IV bag and an EKG monitor attached. The medic and Ed pushing the stretcher can all be a part of the same sprite for ease.

Cutscene: Ed and a medic rush through the door pushing Morales on a cart. Ed is talking to Dr. Morales. "Stay with us, Doctor, stay with us!" A voice on the intercom pages Dr. Castellanos to Ambulance Reception. The doctor mumbles something. The medic asks what he said. Morales mumbles again, "Anna..."

Anna appears and asks for a status report from the medic. "Male, late fifties, severed arm." "How was it severed?" "Unknown. But it's an exact cut. Like a laser." "No, a laser would have cauterized the wound. It looks more like..." Morales speaks again, "Anna..."

They arrive at an elevator just as Anna realizes who the patient is. "Javier!" "Anna..." The medic is incredulous. Anna explains that it's her uncle.

As the elevator begins to rise, Morales speaks. "You must..." "Save your strength, Javier." "Listen, child." He continues. "I have created something terrible." "What? What did you create?" "You must destroy them. You must find my vault and destroy them. Your..." He begins coughing. "... Your uncle holds the key." The EKG flatlines just as the elevator doors open. "Mi tío!" They attempt to resuscitate in the elevator using the defibrillator but he's gone. Fade out.

VI.B. Floor 2 Surgery/Intensive care (In the waiting room)

Summary: Anna and Ed are sitting in a waiting room discussing Dr. Morales' last words, but are interrupted by Bennet returning from the scene of the incident.

Description: The hospital has a distinctly Roman interior design. Lot's of decorated columns and marble textures. The waiting room of the hospital contains several rows of chairs. There is a television suspended on one of the walls playing the news. The TV is muted, but they are showing pictures of the destroyed lab. Ed and Anna are sitting next to each other. On the right is a set of swinging doors labeled "Surgery." To the left is a hallway that passes several patient rooms. Each room has a clipboard in a slot next to the door. On the backwall is the elevator. Next to the elevator is a nurse's desk. In front of the nurses desk is a machine that dispenses medicine when a doctor enters in information. The machine has a touch screen on top and a vending-machine-like opening in the bottom where the pills drop out.

Gameplay: The player has control of Anna. She will ask different questions to Ed about Dr. Morales. She'll find out that Ed has been working with Morales for nine months. But Ed's doctorate is in mathematics, not particle physics. He primarily helps Morales with the complex equations that he needs for his research. Ed says that Morales is not a very trusting person and keeps Ed at arms length. The doctor had discovered a new elementary particle that would radically change what we know about particle physics. He doesn't know the specific details about what the Doctor has discovered, only that it's very powerful and, while it has some potentially revolutionary applications, some great, and some terrifying. The doctor believed, and Ed agreed, that revealing this discovery to the world may be devastating. They had been struggling over

the dilemma of what to do with such a terrible secret.

When asked about the vault, Ed will say that all of their work in the lab was simulated in a computer or studied in the particle accelerator. The doctor and Ed had theorized a way to harvest the particles from the accelerator, but to his knowledge, the doctor had never done so. But Morales told Anna to find his vault and destroy them, so perhaps he harvested them in secret.

Anna will ask if there's anything that could help figure out what Morales was talking about. The player will have to choose the **journal**. Ed will give her the **journal**, saying that the doctor wrote in it constantly. The journal has a lock that requires a three number code. Near the lock is an engraving of an angel wearing a diaper and the number 1982. A new memory is added to Anna's memory list, **Uncle Javier**.

Watching the memory, Morales gives a ten year old Anna a stuffed angel. "An angel for Anna Angel." She hugs him.

In Anna's inventory is her **hospital ID**. It lists her birthday as 3/12/1982. Entering 312 into the lock's code opens the book. The entirety of the journal is encrypted with some code. Anna flips through the pages and finds one with some unencrypted text: "Someone is watching me. Someone connected to the police. I don't know who to trust." She shows this passage to Ed. They agree that they shouldn't tell the police about any of this. Right on cue, Bennet arrives.

Bennet wants to question the two of them. He'll tell a man sitting in the room reading a paper to please excuse them. Bennet will tell them that he needs to ask them some questions. **Bennet's interrogation** is added to Anna's memory. At this point, the SWAY meter appears above Bennet's head. If the SWAY meter is low, he'll treat them like suspects. If the SWAY meter is high, he'll be nicer to them. Once the sway meter passes a certain point, Ed will be able to convince him to stop the questions because Anna has just lost an uncle and he's just lost a mentor.

The questions can be answered by either Anna or Ed, but the player will have to be careful to say the right things. The possible replies may include responses like "Wait, am I a suspect?" or "How can that question be relevant?" but answering in this way will lower the SWAY meter. Sometimes a response might contain a piece of information that is true, but Ed and Anna don't want to trust Bennet with. Such as saying that Morales had discovered something with terrible potential. If Ed or Anna starts to say this, the other one will interrupt and interject something to deflect the question which will make Bennet suspicious and lower the SWAY meter.

One important question that must be answered is "Where did the two of you meet?" Ed will explain that he was on the train heading to work when Anna got on and sat near him." This will become a memory in Bennet's memory inventory for use later.

Once the SWAY meter is full and Bennet agrees to stop the questioning, he'll offer to take drive them both home. Fade out.

VII. Anna's dream (part II)

VII.A. Child's bedroom

Summary: Anna continues to evade the monster by hiding under the bed.

Description: This is the same room as in **III.A.**. However, this time, there is a bed on the left side of the room where previously, there wasn't one.

Notable Interactions:

- The **penny jar** can be picked up.
- Interacting with the **old trunk** will cause Anna to climb in and shut the lid. If the player does this and doesn't interact with the trunk again to climb out within five seconds, the monster will burst in and find her. The player will have to rewind again, but this time it will cost time points.
- Interacting with the **bed** will cause Anna to hide under the bed and go to **VII.B.**

Gameplay: The scene starts right where it left off. The monster is silhouetted in the doorway. He walks into the room revealing himself. He is the manifestation of a ten-year-old girl's imagination. A combination of monsters from campfire stories and late-night movies. The monster looks around the room immediately noticing the toys that are scattered on the floor around the **old trunk**. He walks up to the trunk and flings it open. Suddenly, the dream pauses and we go into counter-time, rewinding to the point before the monster had burst into the room and before Anna had climbed into the **old trunk**. However, since this rewind is mandatory, it won't cost any time points.

Anna must pick up the **penny jar** from the floor, and, knowing that the monster will find her if she climbs in the trunk, she should instead hide under the **bed**.

This is a timed segment again. The monster is pounding on the door, and in a few minutes he'll enter if the player hasn't completed the task at hand.

VII.B. Under the bed

Summary: Anna opens the ventilation system and squeezes in where the monster can't follow her.

Description: Anna is now crawling under the bed. This is a new room, but it's basically a view of the same room from under the bed. Since she's under the bed, we cannot see most of the room. Everything over two feet is blacked out. Under the bed the only notable object is the vent on the wall.

Notable Interactions:

- Using a **penny** on the **vent cover** will unscrew the cover and reveal the **blackness**.
- Interacting with the **blackness** will cause Anna to crawl into the ventilation system and go to **VII.C.**
- Interacting with the **bedroom** will send Anna back to **VII.A.**

Gameplay: This segment is still timed. If the timer runs out, the monster will enter the room (though we'll only be able to see his feet) and walk over to the bed and look under. The game will then have to rewind back to the start of **VII.A.**.

Once under the bed, Anna will have nowhere to go but into the vents.

Unfortunately, the **vent cover** is securely screwed into the wall. Anna must interact with the **penny jar** in her inventory to remove a **penny**. She can then use the **penny** with the **vent cover** to access the ventilation system. Interacting with the **blackness** of the vent takes her to **VII.C.**. As soon as Anna slips into the vent, the monster bursts into the room and his frightening head pops under the bed looking for her.

VII.C. The ventilation system

Summary: Anna must find her way through the exaggerated maze of the ventilation system. Throughout the maze are various memories of her family life. Eventually, she takes a plunge down a black hole.

Description: The ventilation system is dark. Only a small circle around Anna can be seen. The vantage point is from the top-down, so we are looking at the top of Anna's back as she crawls through the vents. The vents are exaggerated in her mind. It must have been a traumatizing memory because the ventilation system is a large maze of criss-crossing ducts. Some of them are fantastical: one seems to morph into a snake, one turns into the blackness of space where the metal of the duct seems to dissolve into nothingness.

Notable Interactions:

- Several **glimmers** are spread throughout the maze. Touching one will cause Anna to remember something about her childhood.
- A fan will be blowing in one point, blocking access. Finding and interacting with the **electrical cord** will stop the fan and allow Anna to crawl past it.
- Using the **penny jar** will leave a penny on the ground to help mark your progress.

Gameplay: The ventilation system has changed in her mind into a large maze of darkness. Vision is very limited, and on top of that, the room will occasionally spin and rotate and stop in a different orientation. Sometimes, what was once up, will now be down.

To help find your way, Anna can leave pennies on the ground by interacting with the **penny jar**. There may be an unlimited or a limited number of pennies, I'm not sure.

Anna must find her way through the vents to a fan. But the fan is running and she won't be able to pass. From the fan is running a power cord. She can see the direction it's moving in. Making her way in that direction, she'll eventually find a place where the cord goes across a vent where she can crawl. This part of the cord will be two plugs connected. She can interact with the cord to stop the fan and allow her to go on by.

Throughout the maze are hidden several **glimmers** of light. Each one will reveal a different memory about her childhood. They are non-animated small children's drawings. In one, she's playing with a boy at a playground sandbox. Two men are sitting on a bench watching. Anna's father comes up and yells at the two men, calling them "fags" and telling them to keep their "faggot" son away from his daughter. He then comments on his belief that gay people shouldn't be allowed to adopt kids. In another memory, her father is yelling at her mother for doing something small wrong. He smacks the mother hard. These memories will paint a sad picture of her childhood. An abusive father and a mother who doesn't stand up to her husband.

Eventually, the player will find a black hole where the ventilation duct goes down to another floor. She will jump in.

VIII. Anna's Evening

VIII.A. Anna's apartment

Summary: Someone is in Anna's apartment. Anna must escape via the fire escape.

Description: It's late at night and dark in Anna's apartment. The bedroom is partially illuminated by the glow of the alarm clock and the moonlight streaming in through the window on the right wall. The bedroom has a next to a bookcase on the left wall next to a door leading to the living room. The living room is almost completely dark.

Notable interactions:

- Interacting with the [door](#), Anna will think to herself that she should have put a lock on the door.
- Interacting with the [bookshelf](#) will push the shelf in front of the door.
- Interacting with the [window](#) will make Anna open the window and climb out.

Gameplay: As soon as the child falls down the black hole in the dream, it cuts to here. Anna sits up in bed, alarmed by her nightmare. Just as she sits up, a thump is heard. Anna looks to the left and, though she can't see through the closed door, the camera pans over to the darkened living room. A vase falls off a desk and crashes to the floor. We can see the outline of a figure moving towards her bedroom door. Someone is coming.

Anna must escape. Interacting with the [bookcase](#) will allow Anna to push the bookcase in front of the door. If the player doesn't do this, the man will catch her in **VIII.B.**

Anna can then open the [window](#) and climb out. It leads to **VIII.B.**

VIII.B. The side of Anna's building

Summary: Anna must climb to the roof to escape her pursuer.

Description: The building has four floors and a roof. Each floor has a fire escape landing and a ladder leading to the other floors.

The second floor landing has a ladder that would lead to the ground, but it is pulled up to prevent people from climbing up from below. The part of the fire

escape that allows the ladder to slide through is slightly mangled. There is a small machine with a crank used to lower the ladder to the ground.

The fourth floor has a ladder that leads to the roof, but it must be extended. There is a small machine similar to the one on the second floor used to extend the ladder, but this one pulls a rope that loops over a pulley connected to the roof, comes back down and attaches to the extendable ladder. The machine is missing its crank.

On the roof is a stair-access door. The door has a small broken window in the center.

Anna's apartment, also the only open window is the third floor apartment. The fourth floor window is boarded up and the second floor window is dark inside.

Notable interactions:

- Interacting with the **crank** on the second floor will allow the player to lower the ladder, but it will break and fall to the ground. The player will also gain the **crank handle** in Anna's inventory.
- Using the **crank handle** on the **mechanism** on the fourth floor will allow the player to extend the ladder to the roof.
- Interacting with the **stair-access door** will find it locked.
- Interacting with the **broken window** will add the **sharp glass** to the inventory.
- Using the **sharp glass** on the **rope** will allow the player to cut the ladder loose.

Gameplay: Anna, trying to reach the ground, may climb down to the second floor. There, she can try and turn the **crank** to lower the ladder to the ground. This will open a split-screen in which the player must actually turn the crank with the mouse to lower the ladder. The ladder will begin to slide down. At a certain point, however, it will fall, clanking to the ground, leaving no way of descending. The **crank handle** will come off in her hand.

Anna must then climb up to the third floor again. At this point, if the player did not push the **bookcase** in front of the door in **VIII.A.**, the man will grab her through the window. The game will then rewind back to Anna waking up.

If Anna pushed the **bookcase** in front of the door, she can continue and climb up to the fourth floor. Here, she'll find a **mechanism** to raise the ladder. The **mechanism** has no crank. Luckily she picked one up on the second floor. Using the **crank handle** on the **mechanism**, she can once again open up the split-screen where she has to manually turn the crank with the mouse to raise the ladder. Once it's fully extended, she can climb up to the roof.

At this point, the man will emerge from Anna's window and look down, then up, and see her. He'll begin climbing towards her. Anna will have a short time to go to the **stair-access door**. Interacting with it, she'll find it locked. She can then interact with the **broken window**. She'll take out the piece of **sharp glass** that remains in the frame and then try to reach the lock, but she'll be unable to reach it.

The player must then take the **sharp glass** and use it on the **rope** that pulls up the extendable ladder. This will open another split-screen. On one side, the player must slash at the rope with the mouse, using the glass to cut the rope. On the other side, we'll see the man slowly climbing up to get Anna. If she cannot cut the rope in time, the game will rewind to the point just before she raised the extendable ladder.

If Anna manages to cut the rope, the ladder will fall and the man along with it. Anna will breathe a sigh of relief, but just then, the stair-access door will fly open, a man's frame silhouetted in the door. It's Ed. He has a black eye. Bennet is right behind him. Ed will tell her it's OK. She'll say "Thank god," and hug Ed. Fade out.

IX. The Park -- night

Summary: Bennet, Anna, and Ed discuss the attack and plan to work together to find Morales' vault. Abbot appears and joins them.

Description: The group chose an out-of-the-way park to stop and talk about the day's events. They are standing near some bleachers that face a little-league baseball diamond. The diamond's lights are off. The only light source in the scene is a street light overhead. In the distance of right field is a heavily wooded area. On one side of the bleachers is a snack vending stand with a metal gate pulled down. Next to the snack stand are a few newspaper vending boxes. On another side of the screen are some bushes.

Notable interactions:

Gameplay: As we fade into this scene, Anna is sitting on the park bleachers, Ed is leaning on the street lamp post, and Bennet is pacing in front of them. It is explained that Bennet had been waiting in his car outside Anna's apartment just in case someone tried to do to her what they did to her uncle. Suddenly, Ed had appeared with a black eye and said that someone had broken into his apartment and tried to kidnap him. He escaped and went straight to Anna's apartment, fearing that someone would try the same with her. Bennet and Ed ran around her building and saw a man pursuing her toward the roof. They ran up the apartment stairs to the roof and rescued her.

Bennet asks Ed and Anna to explain what is going on. He wants to know why they don't want to go to the police station. He says that the police can protect them. Anna and Ed will talk to each other through a branching dialogue about whether or not to trust Bennet. Eventually they'll agree to trust him for now.

The player must then show Bennet Morales' **journal**. Bennet can't believe that anyone in the police department had anything to do with blowing up Morales' lab, but he wants to get to the bottom of this. He asks Ed to explain what was going on in Morales' lab. He wants to understand the relevance of Morales' dying words. Ed agrees to explain it to both of them.

Morales had been working for years studying fundamental particles -- the building blocks of the universe. Previously, the electron was considered a fundamental particle. Scientists had been unable to separate it into any smaller pieces. But then, Morales had found a way. Each electron is made up of two sub-particles. Scientists had previously failed to find them because they actually existed in the same space and

were completely identical except for one property which Morales had named "Resonance." These two sub-particles were called Sub Electron Conjoined Twins or SECTs. Morales believed that each SECT was completely unique in the universe, that is, no two SECTs had the same Resonance.

When separated, each SECT could "feel" its twin. This is because one would have a unique Resonance, and the other would have an identical, but opposite "Counter-Resonance." Because they have opposite but equal Resonance, the each particle would be attracted to its twin, wanting to rejoin its mate. A resonating SECT will only be attracted to a SECT with exactly equal but opposite counter-Resonance, which means that it will only be attracted to its original twin.

Ed tells them to picture two magnets. They are attracted to each other. As you move them further apart the attraction dissipates until the attraction is almost unnoticeable. A SECT, on the other hand, increases the attraction with distance, more like a rubber band. As you stretch the twins further and further apart, they are attracted to each other more. And the further you pull them away, the faster they're going to snap together when you let go.

But, as the snap together, they pick up particles that they pass like a snowball growing as it rolls down the hill. When the twins meet and smash into each other, they're dragging along charged particles, the further the SECT traveled, the more particles and the more force behind them. When they collide, it causes an event that literally erases matter. The radius of this event depends on the distance that the two particles were drawn away from each other.

This new technology could have applications to communication and clean power, but the easiest way to use it is as a weapon since it didn't need complicated technology to use. Morales and Ed had worried that if they revealed Morales' discovery to the world it would only be used as a terrible weapon. The day Morales was killed, he had decided to destroy his research.

Ed didn't know whether Morales had harvested any of the SECTs from the collider, but since Morales told Anna to find his vault and destroy them, he must have had a secret stash of SECTs that he had harvested for his research.

Bennet says that it's clear that someone else knew about Morales' research. Someone knew enough to use one of the SECTs to kill Morales. They needed to find Morales' vault and secure the research before it falls into the wrong hands, if it hasn't already. This just leaves two questions to be answered, Bennet says, and he whirls around and points his gun at the bushes. "Who are you, and why are you spying on us?"

The bushes rattle and Ray Abbot steps out, his hands above his head. "Don't shoot me!" They'll question Ray. Ray says that he is a reporter for the city newspaper, he'll show his press ID, but it's not enough for them. They think he's working for whoever is trying to kill Anna and Ed. The player will take control of Ray. He can walk over to the newspaper vendor and purchase one. He can then give the newspaper to Bennet to prove his story. Alternatively, the player can switch to Bennet who has a newspaper in his inventory and give the newspaper to Ray. Ray will then show him the page that has his daily column with his picture next to it.

The mention of working for this newspaper will only make Bennet more angry at Ray. Bennet has something against the paper. He calls that paper "trash" and says that he's going to arrest Ray. Anna tells him to wait. She's seen him before. Bennet will

ask where. The player will have to use the memory of [Bennet's interrogation](#) from the hospital. Before starting the interrogation, he asked a man to leave the waiting room. It was Abbot. He had been spying on them from the hospital. This makes Bennet more angry. He wants answers. Abbot will tell him that he was at the hospital before they arrived working on a story. He thinks his story and their mystery may be connected. He will then have to explain by using pages of his smart phone in the dialogue dropbox. Answering their questions, he has been gathering information for a story about a criminal organization that deals in stolen technology.

This organization makes vast quantities of money stealing and selling technological secrets to the highest bidders. They also use money to fund some legitimate technologies and research. Abbot has been trying to track down this organization.

Bennet will confess that he too has been seeking this same organization. The chief of police recently has been urging the force to pursue the organization relentlessly even though the task would normally fall on federal law enforcement. However, Bennet still doesn't want to invite Abbot to join them. Afterall, if they are trying to hide the existence of this new dangerous technology, having a member of the press around isn't going to help.

Abbot says that he has enough now to write a pretty compelling article. If he wanted to, it would be printed tomorrow. He legitimately wants to help stop this threat. Besides, he thinks he knows a way he could help them with the vault. He knows a guy who, for the right price, will help them check Morales' credit card history for any charges that might lead them to the person who sold him the vault.

They agree, though Bennet still doesn't trust him, to let Abbot join them and work together to stop this organization from acquiring the SECTs. As Bennet puts his gun back in its holster, an envelope falls from his jacket to the floor. He doesn't notice.

So, Ed enumerates their plan. They need to 1) Find the vault and 2) Figure out how to open it. For the first part they will follow Abbot's credit card idea and also get their hands on blueprints for the laboratory and super collider (since the vault must be hidden there somewhere). The blueprints can be taken from the archives in the police headquarters. To figure out how to open it, they need Anna to figure out what Morales meant when he said that her "uncle holds the key." They all agree.

The characters all leave the screen. Anna and Ed leave first. Bennet is walking out when Abbot notices the envelope he dropped. Abbot tells him he dropped something and leans over to pick it up. We see a closeup of the Envelope. A piece of paper is sticking partway out. We can partially see the handwritten note "Don't tell them. Don't ever let them know. P.S. Be careful. The guy from the newspaper is following you."

Bennet snatches the note quickly away from Abbot and thanks him. He leaves. Abbot thinks for a moment then follows.

Leaving the screen takes the player to the subway map.

X. The search for the vault

Summary: This is a very long section that is fairly free and non-linear. The player can finally explore the city on his own using the subway map. To get hints about how to proceed, the player can talk to Ed who has assumed his role as the leader of the group.

X.A. The subway map

Summary: This is the way that the player navigates the city. If the player leaves one area, he is shown the subway map so he can click on a new area to go to.

Description: It's a map of the city's subway system with an hand-sketched icon for each notable place. It should look like one of the characters has been writing notes on it. For example, the hospital will have a little hospital icon with the hand-written "Hospital" next to it. Important places might have an extra note next to them with an arrow.

Notable interactions: Clicking on each location will take the player to that location. Here are the currently available locations:

- The park (Exactly as above. Nothing new here.)
- The hospital
- The laboratory
- The police station
- National Credit Systems Offices

Some locations might be drawn on the map, but crossed out or greyed out, clicking on them will result in a message:

- Anna's apartment -- "We can't go back there yet. Someone may be watching the place."
- Ed's apartment -- "We can't go back there yet. Someone may be watching the place."

Other locations become available after accomplishing certain tasks:

- Tortoise security -- available after learning about it from the credit card company.

X.B. The police station

Summary: The player needs to steal the **Laboratory Blueprints** from the archives.

X.B.1. Station reception

Description: The entrance to the station has a large front desk. Behind the front desk sits an over weight officer. He's working at a computer. Behind the desk is also a few filing cabinets and a control panel on the wall. In front of the desk is a small waiting area with a few chairs pushed up against the wall. The wall has a billboard with the latest Most Wanted posters on it. On the right side of the front desk is a staircase leading up to a higher level that looks over the reception room. Only a guard rail separate the two sections. At the top of the stairs is a room labeled "Interrogation." There is an unmarked door next to it. A hallway leads off to to the left. The right side of the second floor has a door leading to the chief's office. To the right of the base of the stairs, is a barred door marked "Holding."

Notable interactions:

- Interacting with the [front desk bell](#) will get the attention of the front desk officer-on-duty.
- Interacting with the interrogation room door will enter the interrogation room.

X.B.1. Hallway

Description: The right side of the hallway leads to the station reception. Walking left, there's a door marked "Tech." Then a small set of stairs and a corner leading to a small room with a desk with a sign reading "Archives." The desk is situated such that that someone sitting there wouldn't be able to see down the hallway. There is a young man sitting at the desk. A glass door behind her looks into the archives room, which is glowing white and pristine. Near the archives door is another door marked "Copy room."

Notable interactions:

- Talking with the archive officer will allow you to ask him to help you in the copy room, distracting him for a few minutes.

X.B.2. Archive

Description: The archive room is white and sterile. Florescent lights burn brightly. There are three rows of hi-tech cabinets. The drawers are wide and shallow. One is marked documents, one marked blueprints, and one marked confidential. The cabinet marked confidential has a small device on top with a blue light glowing from it.

Notable interactions:

- Interacting with the cabinets will open them and ask what letter of the alphabet to look under. Only searching for "J" in the confidential cabinet will come up with any results.
- Interacting with the [confidential cabinet](#) will find it locked.
- Interacting with the [locking mechanism](#) on top will note that you need a key card.
- Using the [master key card](#) on the [locking mechanism](#) will unlock the [confidential cabinet](#).

X.B.3. Interrogation room

Description: This room is viewed as if the camera is in the observation room, through the one-way-mirror. The Interrogation room is unremarkable. Concrete walls, a single light hanging in the middle of the room over a brushed metal table with two chairs.

Notable interactions:

- Interacting with the [door](#) exits back to the station reception.

X.B.4. The Chief's office

Description: The chief's office has a huge mahogany desk in the center with a computer on one side and a pile of papers on the other. There are a few windows on the back wall. The walls are decorated with pictures of the chief shaking hands with various politicians. There are also plaques of recognition for the police station.

Notable interactions:

- None

Overall Gameplay: The player must retrieve the laboratory blueprints from the archives. Bennet may enter and pass by the front desk. Any other character will be stopped by the officer at the front desk. Proceeding to the archive room, the young man at the front desk will stop Bennet from entering. He'll say that no one can enter the archives without his accompaniment. He'll then ask what Bennet is looking for. Bennet can ask for the blueprints for the Juno Laboratory. The young man will access the computer and find that those documents are labeled confidential. He cannot access them without the signatures of the chief of police and the mayor. He'll offer a procurement form. Bennet will turn it down.

So, a different tact must be taken. Bennet can also ask the man at the archive desk for help with the copy machine. If he chooses this, the young officer will accompany Bennet into the copy room. Bennet will begin asking several stupid questions and the officer will keep trying to help him. This is a background conversation and while it's going on, the player can switch to other characters and control them. After a few minutes, Bennet and the boy will exit the room on their own. The player can also, alternatively, choose to end the conversation with an on-screen GUI that only appears while Bennet is the active character.

To enter the archive room, Bennet will need to take Anna or Ed along with him. When he tries to walk past the front desk with them, he'll explain to the desk officer that he's bringing in an associate/niece of the dead scientist for some questioning. The desk officer will tell him to use the interrogation room and watch them until they enter. If they try to go anywhere else, he'll tell them to go straight to the interrogation room.

Bennet and Anna/Ed can then enter the interrogation room. Once there, Bennet can tell Anna/Ed to wait so he can proceed to distract the archive desk officer. He'll tell Anna/Ed that he'll leave the door partially open so that the reception officer won't hear him/her sneak out.

When Bennet exits the room, the front desk officer will look up and ask where he's going. He'll say that he needs to get some documents from the archives for use in the interrogation. The officer will remind him to lock the door behind him.

Bennet can then proceed down the hallway to the archive desk (leaving the door open a pinch). Once there, he can ask the archive officer for help in the copy room again. They'll enter the room and begin talking. At that point, the player can switch to Anna/Ed and head over to the archive room. Once in the archive room, he/she will find out that she needs a card key to unlock the [confidential file](#). He/she will have to then return to the interrogation room before Bennet finishes in the copy room. Back in the interrogation room, Bennet and Anna/Ed will talk about the locked cabinet. Bennet says there's no way he's going to be able to get the card off of the officer. They'll have to find someone who might know about how to break complicated locks.

If Anna and Bennet talk to the vault maker at Tortoise Security, they'll be able to ask him for a card key. He'll give them the [master key card](#). They can then use the same strategy to get back in to the archive room. However, this time, the front desk officer will be doing some filing work on the second floor so there will be no way for Anna/Ed to get past. Using another character who is not inside the police station, the player will have to enter the police station and ring the

front desk bell. This will bring the desk officer downstairs. When the officer is downstairs, Anna/Ed can slip past. Once in the archive room, using the **master key card** on the confidential cabinet's lock will open the cabinet. The player will then notice that the files are all alphabetical. "Which letter should I look under?" The player will need to enter 'J' for Juno Laboratory, checking the **subway map** in the inventory if they can't remember the name.

Once they have the laboratory blueprints, it's back to the interrogation room. Bennet can then return and they can leave together with the **laboratory blueprints**. But on their way out with the blueprints, the front desk officer will tell Bennet that the chief wants to see him. Bennet will tell Anna/Ed to wait in the lobby and Bennet will walk up the stairs and to the right into the chief's office.

The chief will call him out for not checking in the previous night. Bennet will make an excuse. The chief will demand a report on the laboratory explosion. The player can answer some questions, either telling him everything or holding back. The chief will let him go, but will warn him not to get too close to Anna or it might cloud his judgement.

X.C. National Credit Systems Offices

Summary: Ray's contact will give them a credit report in exchange for ten thousand dollars. He also needs Morales' IRN to get the credit report. Instead of ten thousand dollars, the group decide to find something else he needs.

Description: In the middle of a large cubicle farm is the cubicle office of Alexander Hayes. Hayes' cubicle is populated with the usual things. Messy files. Scattered reports and books. A computer. A calendar with a scantily clad female on it. There is a trash can on the floor. Inside, a few orange medicine bottles are visible. There are also two on the floor spilling out slightly into the hallway. He also has a curtain across the entrance, currently pulled open. Cubicles continue out in every direction. There is an exit down the cubicle rows to the right.

Notable interactions:

- The **empty medicine bottles** on the floor can be picked up.
- When closed, interacting with the **curtain** will start a conversation with Alexander.

Gameplay: When entering the offices, the player will be taken straight to Alexander's cubicle. Talking to Alexander with anyone other than Ray at first will result in Alexander pretending not to know what you're talking about. Alexander will pop a pill into his mouth at the start of the conversation. Using Ray, you can ask for a credit report for Morales. Alexander says that things have changed since the last time Ray and Alexander "did business." He now needs Morales' IRN (International Registry Number) to look up the credit report. This will be a problem since IRN is used only by governments and credit companies and the numbers are kept secret from the people to prevent misuse.

Alexander also asks for ten-thousand dollars. Ray balks at this number, but Alexander says that the laws have also changed. Ever since the credit systems were nationalized and taken over by the government, the punishment for peering into someone's financial information without permission is very strict. He's going to need significant compensation if he's going to take this risk. After laying out his conditions, he'll open up an orange medicine bottle and finding it empty, go

into a bit of a panic. Looking around his desk for more. He'll send Ray away and close the curtain on his cubicle.

Ray, or any other character can now pick up the two **empty medicine bottles** that are laying on the floor. Examining them show that they are both prescribed under different names, neither of them Alexander's. Alexander must be a junkie. The prescriptions are for oxycodone.

Returning later with the IRN and the **oxycodone**, Ray can get Alexander to open the **curtain**. Alex will look pale. Ray can offer the bottle of oxycodone instead of the ten thousand, and after a little antagonizing, Alexander will agree. If the player offers any drug other than oxycodone, Ray will be angry and throw it in the trash, closing the curtain again. Ray can then give him Morales' IRN and Alexander will print out a **credit report** and give it to Ray. Examining the **credit report** will show a charge made to Tortoise Security. That sounds like a lead! The Tortoise Security offices will show up on the subway map.

X.D. The hospital

Summary: Anna needs to get a blood sample from Morales' body in the morgue so Ray can take it to the Aurora project and retrieve the IRN. Anna also needs to get a bottle of oxycodone. Those two things can be taken back to Alexander at the Credit Offices in exchange for Morales' **credit report**.

X.D.1. Street entrance

Description: A circular drive leads up to the hospital's grand entrance. The revolving doors are flanked by huge roman pillars. The roman design continues throughout the hospital. On the left side of the hospital is the base of a giant crane that extends well above the roof of the building. There is an elevator traveling up the center of the crane's structure. A chain-link fence locked with a padlock surrounds the construction area.

Notable interactions:

- Interacting with the **gate** will do nothing thanks to the **padlock**.
- The **padlock** is sturdy and can't be broken.
- Talking to the construction worker lounging near the fence, the crane is there to mount a new sign on the roof of the building.
- Using the **door** will enter the hospital and lead to hospital reception.

Gameplay: At this point in the game, there is nothing that must be done here.

X.D.2. Elevator

Description: This is the elevator that Morales died in earlier in the game. Now it can be used to get around the hospital's floors.

Notable interactions: The player may choose the destination floor from the panel on the wall:

- B1: Ambulance bay
- L: Reception/Emergency ward
- 2: Surgery/Intensive care
- 3: Long-term care (There is a sign reading "Under construction" next to this button and it will not work.)
- 4: Special Research

-5: Administration (Requires a key to enter which we'll never get.)

-6: Morgue (Requires a key to enter which Anna has.)

Gameplay: The player must use the elevator to reach the different floors. To reach the Morgue, Anna must use her **keys** on the **elevator panel**.

X.D.3. Basement: Ambulance bay

Description: The ambulance bay is on the lower level of the building, one floor below the main entrance. This is the same long hallway used in a non-interactive cutscene when Morales was being carted in. There are several doors marked only with numbers in this hallway. On the far left side is a swinging door leading out to the Ambulance parking. On the far right side of the hallway is the elevator.

Notable interactions:

-At this point in the game, interacting with any of the doors will result only in the note that the door is locked.

Gameplay: At this point in the game, there is nothing important to do here. However, the player might notice (though I doubt it), using Abbot's smart phone that there is no cell phone service in this hallway. The only place that has service is the area in front of one of the doors. This is not important yet.

X.D.4. Lobby floor: Reception

Description: The Hospital reception has a large revolving door. This is an open room with a large reception desk. There are two nurses at the desk. One side of the desk is labeled "Reception" the other side is labeled "Pharmacy". On the wall next to the pharmacy is a small machine with a medical symbol on it. Several chairs are spread around the room in rows. There is a TV mounted on a column near the chairs. One wall has a door leading to the Emergency Ward. There is also an elevator on one wall.

Notable interactions:

-Interacting with the **automated pharmacy** will show a closeup of the machine (but only for Anna, other characters will be scolded). There is a receptacle for empty prescription bottles and a screen for automatically retrieving new prescriptions. It requires a patient ID number and a doctor ID number.

-The player cannot enter the Emergency Ward.

Gameplay: The player can talk to the nurse at the desk, if it's anyone other than Anna, she'll ask to see their prescription and hospital receipt, which they don't have. But if you talk to her with Anna, she will say that doctors can use the automated pharmacy machine to get prescriptions faster.

Anna can interact with the **automated pharmacy** to find that it needs the input of a doctor's and a patient's ID numbers as well as the doctor's fingerprint. If she knows the ID numbers (her own doctor's ID number is on her **hospital ID** in her inventory, the patient IDs are on the 2nd floor) she can enter them, then touch the finger scanner and receive the proper medication. Depending on the patient ID she enters, she can receive several different medications including **oxycodone**. Entering the wrong

doctor's ID number or a patient ID number for a patient that isn't one of her own will result in an error. If a character other than Anna uses it, he won't be able to get meds because of the fingerprint scanner.

X.D.5. 2nd Floor: Surgery/Intensive care.

Description: This is the same floor where Anna and Ed spoke to Bennet after Morales died. There is a waiting room in the center with a door on the right marked "Surgery". The elevator is on the back wall of the waiting room. On the left is a hallway leading past five patient rooms, each door has a clipboard mounted on the wall next to it. The clipboard contains the patient's file. Nurses are wandering around in between rooms.

Notable interactions:

- The player will not be able to enter the surgery doors.
- The player will not be able to enter patient rooms.
- Interacting with the [clipboard](#) will show the information of the patient inside the room.

Gameplay: The player can examine the [clipboard](#) in front of each door. It will contain the name and symptoms of each patient. It will also have the patient's ID number, the doctor responsible for the patient, and the subscribed medication. Looking at each, the player will see that two of them are receiving oxycodone, but only one of those is Anna's patient. The player will remember the proper patient ID and enter it in the [automated pharmacy](#) downstairs in reception.

Two other patients are Anna's, but they are receiving different meds. Entering those patients' IDs into the pharmacy will give her the wrong type of medicine. Two patients are the responsibility of another doctor. The automated pharmacy will refuse to give the meds to a different doctor.

X.D.6. 4th Floor: Special Research

Description: The elevator exits into a hallway. Immediately to the left of the elevator are two bathrooms (boys and girls). The girl's bathroom is out of order. Outside the bathrooms is a trash can. The hallway continues to the left.

Notable interactions:

- Interacting with the trash can will net the player Ray's [maintenance uniform](#).
- Walking a male character into the bathroom will make the player enter, stay in for a minute, flush, and come out. During this time, the player can switch to a different character. (Ha!)
- While inside the bathroom, using the [maintenance uniform](#) will put it on, but only for Ray (Ed will comment that he's too tall, Bennet too wide.)
- Continuing down the hallway to the left goes to the Aurora project.

Gameplay:

X.D.7. 4th Floor: Aurora Project

Description: This is the same room that Ray Abbot began his morning in. At the Aurora front desk is the same woman who Ray fooled into thinking

he was a maintenance worker. Everything else is exactly the same.

Notable interactions:

- Interacting with the **terminal** brings up the console screen.
- The player can take a **cheek swab** from the wall vase.

Gameplay: Ray will need to wear the **maintenance uniform** to enter the Aurora offices. Any one else will be turned away by the secretary. Once inside, Ray can get more **cheek swabs** if they need them, or he can use the **terminal** to search for information.

Eventually, the player will have to use the **terminal** to scan **Morales' swab** gained by taking a **cheek swab** to the morgue. When Ray does this, he will learn Morales' IRN.

X.D.8. 6th Floor: Morgue

Description: The elevator opens into a small hall containing a reception desk built into the wall. The elevator is on the left side of this short hallway and there is a door on the right side, in front of the desk. When the player arrives, an obese male nurse will be sitting behind the desk. On the other side of the door is the morgue. There are refrigerated drawers built into the far wall and the right wall. The floor is tile with a drain in the center. The light in this room flickers and hums.

Notable interactions:

- Interacting with Morales' body starts a cutscene with Anna having a touching monologue to her uncle.
- Using a **cheek swab** on the body will cause Anna to swab the item across her uncle's open wound giving her **Morales' swab**.

Gameplay: When entering this floor, the player will have to talk with the obese nurse. He will turn away anyone other than Anna or Bennet because only immediate family members are allowed to view the bodies in the morgue, but Bennet can show his **police badge** and get by. If Anna talks to him, he'll give the **death certificate**. Once inside, the player must use a **cheek swab** from the Aurora project on **Morales' body**. The character will rub the swab on the open wound and gain **Morales' swab**.

If Anna enters the room, she will have a touching little monologue to her uncle.

X.E. Tortoise security

Summary: The player must convince the safe-maker to give them information that will help them find and open the vault. Doing so will give them a hint to help them search for the vault, it will also give an interesting hint about Bennet. The player can also get a master key card to help them open the archive cabinet.

Note: This area only becomes available on the map after reading the **credit report**.

Description: The Tortoise Security showroom has a number of security panels being demoed on the left wall. Some have blinking lights and lots of buttons. On the left are a number of safes with a particularly ornate safe in the center of the room. This safe is supported by a thin pole and looks like a solid, cubical bird cage. There is a complicated looking panel on each of the four sides. There is a

circular rail around the base to allow the safe to turn. On the back wall is an employee counter with a door behind it leading to a back room.

Notable interactions:

- Interacting with the **ornate safe** will bring up the panel for the side facing the camera.
- Interacting with the **rail** will turn the safe to see the next side.
- Using the **harmonic sonogram** on the **ornate safe** will show the inside workings of the safe's panel.
- Using the **harmonic sonogram** on the **desk** will place it there.

Gameplay: When the player arrives at the security store an alarm will trip. Lights and sirens will go off. Then the safe maker will enter from the back and shout "Freeze! No one can get past a Tortoise security system! Which is why YOU need one installed in YOUR home. Remember, if it isn't Tortoise, you're in mortal peril!" After the eye rolling introduction, the player can ask him for information about Morales' vault. He'll remember Morales and say he was a nice guy. "That vault was a masterpiece," he'll muse. When they ask him for information about how to find and open the vault he'll refuse. He'll say that if he gives out that kind of information, he'll lose clients. No one wants to buy a safe from a guy that will give out the combination to anyone. His shop has already suffered a loss of reputation when someone broke into the office early that morning. Ed will question him about this. He'll say that someone got past his security somehow and got into his office. But they didn't steal anything.

Anna can show him the **death certificate**. But still, he won't give out the information unless the client's will leaves her his estate.

Bennet can then show his **police badge** to the employee. The employee will seem to recognize Bennet. He'll offer a deal. If they help to test his new vault, he'll give them the information. They agree. He'll point them towards the ornate safe in the room. He made it for a wealthy man. The lock uses a new type of combination, but he's not sure how secure it is, so he'd like some amateurs to try and crack it. He'll even give them a **harmonic sonograph** to help them. He'll say that safe crackers commonly use it. It works by allowing them to see the inner workings of the locking mechanism. If they can crack the safe, he'll give them the information they need. He'll leave the **harmonic sonograph** on the desk and leave into the back room.

The player can pick up the **harmonic sonograph**, but if they try to exit with it, an alarm will go off. The employee will come out of the back room and scold them. He'll say that they can leave the **harmonic sonograph** on the desk if they're going somewhere, which the player can do.

The player can try to use the ornate safe, but it will be relatively meaningless. Each face of the safe has a three by three grid. On the grid is a small knob, that can be moved around along the grid. Using the mouse drag interface, the player will be able to drag the knob around, but some places it won't go. There will also be a button that moves the knob back to its starting point.

Using the **harmonic sonograph** on the **ornate safe** will show the insides of the lock. Inside the lock, the knob is connected to a peg which slides around as you move the knob. Also on the grid are a few square shaped brackets that are missing one side. The peg will push around these brackets only if the peg is inside the bracket. Two brackets are special. One has a dark center indicating a

hole, and one is smaller and lighter than the others. Using the peg, the player must maneuver the smaller bracket into the bracket with the hole. This will make a clicking noise as the brackets connect, completing the lock on that side.

The player must solve four puzzles like this, one on each side of the cube. One will be fairly simple so that the player can figure out what to do. After solving all four, the safe will click and the four sides will open revealing four handles. If one player is in the room, clicking on the handle will make that player try and fail to turn the handle. If two are in the room, they'll both do it at the same time and fail. Same with three. Only if all four characters are in the room will the handle turn. There will be a clicking noise and the safe will fold open in a cool way. Inside is a stuffed monkey or something.... Whatever.

Once the safe has opened, the employee will come out and congratulate them, taking the sonograph and the monkey (or whatever) back. He'll then tell them about the vault. He doesn't know where Morales installed it. He'll claim that it's virtually unbreakable. Unless they could bring it in to him and give him a week, it may be impossible. They'll say they don't have a week. He'll tell them that to open it, they'll need the fingerprint of someone authorized to open the safe and a password. He can tell you that he hard-wired two people's fingerprints into the machine, Morales' and someone named Anna. Anna will be surprised at this. The password was set by Morales and no one else knows what it is.

The characters are all disappointed. This is fairly useless information for them. He can help them find it, however. He'll tell them that the vault has it's own battery power. The doctor needed to keep something inside that needed energy. He says that the vault's battery is pretty hot. Specifically, it keeps at ?? degrees Celsius and should be possible to find with some thermal imaging. But that's all he can say. He'll repeat that if they bring it in to him, he could open it in a week or so. They'll thank him and leave. Abbot will be the last one to leave, the employee will call him back. "Are you with that guy? The cop?" "Bennet?" "Yeah, Bennet." "What do you mean?" "Do you know about him?" "Huh?" "I can see that you don't. Nevermind." "What do you mean?" "Your friend leads a double life." "What double life? How do you know." "What are you talking about?" "Let's just say I've seen him before." And the employee disappears into the back. Abbot thinks for a few moments and then leaves.

The players can also return to the security store after finding out that the police station archive's confidential file is locked. Anna (or Ed, depending on who the player used to infiltrate the archive) can use the memory of the file being locked on the employee. He will agree to make her a master key card since she helped him test the safe. He'll ask her the color of the light on the lock, explaining that the light's color indicates the lock's model. The player will have to remember this on his own, choosing from a list of options. If the player chooses the wrong color, the **master key card** that he makes won't work on the lock, and she'll have to ask him to make another one.

X.F. The cemetery

Summary: Anna comes looking for the meaning of her uncle's last words: "My brother, your uncle holds the key."

Note: This area only becomes available after Ed talks to Anna about her uncle's last words using his memory. She will tell him that she had two uncles, but her other uncle died before she was born. He is buried near her parents in the

cemetery. She says she doesn't want to go alone and asks him to go with her. He agrees and this cutscene begins.

Description: This is the same cemetery where Ed emerged from the manhole and looked down the hill to the laboratory. Smoke no longer rises from the ruined laboratory. Also, it is now mid afternoon.

Notable interactions: None

Gameplay: This is a non-interactive cutscene. Anna and Ed arrive at the cemetery, but she's not sure if she's up to visiting the graves of her parents. Ed tells her that he wouldn't make her go through this if he didn't think it was important for destroying her uncle's creation.

Anna will then lead Ed to the graves. She'll show him her parents' grave and tell him that she was not close to them. Her father was an alcoholic and abusive and her mother was unable to stand up to him, but always did her best to protect Anna from his drunken rages, but when Anna was eleven, her mother was diagnosed with cancer, and spent the next two years confined to a bed. Her father took out his anger on her. There will be a closeup of their gravestones. Her father's name is Ramon Morales and her mother's name is Rosa Maria Castellanos de Morales. They each have some poem written above their names and some catholic decor adorn the stones. Anna explains that her father died when she was twelve. He was drunk and fell down a flight of stairs. Her mother was transferred to a hospital and Anna went to live with her grandparents. Anna loathed her father so much, that she dropped her father's last name and took on her mother's maiden name, Castellanos.

She then shows her uncle Angelo's grave. He was the oldest brother of three. Javier (Doctor Morales) was the youngest and Ramon (Anna's father) was the middle child. Anna never knew her uncle Angelo. He died before she was born. She loved her uncle Javier, but shortly after Anna's father died, Javier had disappeared from her life. He rarely heard from him after that except for a birthday card containing a check every year. She never cashed the checks. She couldn't explain why Javier had disappeared. She found out a few years ago that he was living in the same city as her and working at the laboratory, but she never made any attempts to contact him. Angelo's grave is simple. His name and dates of birth and death are all that are written on the headstone. He died December 9th, 1982. There is also a picture of two hands holding a cross.

Ed and Anna will talk about the cross. Perhaps it is the key to opening the vault. Regardless, there don't seem to be any more hints here. Ed will suggest that they leave and start walking away. She'll tell him to wait. He'll turn around and she'll give him a big hug. The hug will last several seconds as we pan to the laboratory and fade out.

X.G. The Lab revisited

Summary: The team can use the security room in the lab to do a thermal scan of the lab and collider ring. This will pinpoint the location of the vault. There is also a suspicious tape that raises the tension of the group. If the player has collected the blueprints, knows the vault location, has viewed the tape and has been to the graveyard, they can proceed into the collider tunnel via Morales' lab.

X.G.1. Outside the building

Description: This is the same screen as before with a few changes. It's no longer early morning, so the lighting will be different. It is now mid/late day. Also, there are no longer people sitting on the grass outside. A ladder has been erected providing easy access to the broken window. The ladder has been secured with wood and nails. A loose plank lays on the ground. If the player entered the lab via the front door, by moving the concrete, there will be a police man posted at the front door. If the player entered via the fire door, the front door will still be blocked by the concrete slab.

Notable interactions:

- Interacting with the **ladder** or **broken window** will make the player climb up into the hallway.
- Interacting with the **concrete** will cause every character in the room to pull on the slab, but it will only fall if all four characters are there.
- Interacting with the **wooden plank** will pick it up.

Gameplay: If the player went in through the front door before, a guard will be posted there now sitting on the fallen concrete slab. He'll say that he's supposed to keep people from going in. The player won't be able to pass. The guard can't see the **broken window** from where he's sitting, so the characters can enter via the **ladder** that has been erected there.

If the player went in through the fire door before, there will be no guard at the front door. The player can then interact with the **concrete** to try and pull it free from blocking the front door. Similar to before, the player can ask another character to help him move the concrete, but the two people will be unable to move it with their bare hands. They need more torque. Using the **wooden plank** in a dialog drop box will allow the two characters to wedge it in and move the slab, revealing the **front door**.

X.G.2. Hallway

Description: This screen is the same as before except that the burned cabinets in the entry way that had previously prevented passage into the rest of the laboratory have been cleared. From the entrance way, the player can now go right into Morales' lab or up into another hallway. If the player opened the fire door before, it will now be closed again with a guard posted in on the left side, preventing the player from opening it again and gaining passage to the entrance way via the broken window. The player will have to enter via the front door instead. If the player entered via the front door last time, the fire door will be down but with no guard posted allowing the player to try opening it.

Notable interactions:

- Using the **screwdriver** on the **fire door panel** will open it. (If there is no guard there to prevent it.)

Gameplay: If the player came in through the fire door before, it will be closed again and there will be a guard posted in front of it. The guard said he's been ordered to stop people from entering the lab. The player must then go back outside and come in through the front door.

If the player came in through the front door before, the player will need to open the fire door to access the entranceway this time. The player will

have to use the **screwdriver** on the **fire door panel** to open it. Interacting with it again will bring up a logic puzzle to rewire the door and open it.

Once in the entranceway, the player will notice that the burnt cabinets have been cleared away leaving them with a new hallway to explore. Morales' lab is also available.

X.G.3. Security

Description: On the left side of the screen is a bit of burned hallway. That way leads back to the entranceway. The hallway goes on a little bit until it turns at a 90 degree angle away from the camera, leading up to more offices and labs. Or at least it would if a fire door wasn't shut, blocking the way. At the corner, on the right side of the wall is a door marked "Security." The door is slightly ajar. When the door is opened the security room becomes visible. There is a chair surrounded by a horseshoe of monitors and devices.

Notable interactions:

- Interacting with the **security room door** will open it and reveal the security room inside.
- Interacting with the **security monitors** will access the security system screen.

Gameplay: The player can enter the security room but will be unable to proceed further into the lab thanks to the fire door. This one has no panel near it to hot wire it. In the security room, the player can access the security console. It will have three options: View Security Cameras, Review Tapes, and Thermal Scan.

View Security Cameras will open up a camera for the hallway (if a guard is there, he's picking his nose), entrance way, Morales' lab, and the security room (showing the characters in that room). Maybe more, but they'll be only static or "No Feed" messages.

Review Tapes will have a log of suspicious activity. If the players have gotten the information from the vault maker, there will be only one recent tape, otherwise it's blank. Clicking on the file will cause a cutscene. All the other characters that are not in this room will enter. They will ask what the character at the console is looking at. He/she will say that they were just about to watch an archived security tape. It will then play. It will show a black and white image of Morales' lab. The lab has been trashed. A man in a dark coat (the same man Bennet was tracking in his morning segment) will be scanning the room with some kind of device. He'll then stop and pull out a cell phone. He speaks in a British accent. "No, it's not here. I'm not picking up anything at ?? degrees Celsius (The same temperature that the vault maker told them.) Unfortunately, our man inside didn't know where it was or at least didn't tell us before... Alright. I'll look elsewhere." The man will leave the lab and the tape will stop. The characters will all talk about this. Ray will say that it means that someone in their group must have leaked information to the bad guys. He suspects Bennet (thanks to the vault-maker's comment, though he won't mention this now) and he'll bring up the part of the journal where Morales had written that someone in the police was watching him. Anna will urge them all to calm down. She'll say that she trusts Bennet. He helped to save her life when someone broke into her apartment. They're all in this together.

Thermal Scan will show a map of the lab and super-collider ring. The player will be able to adjust the temperature of the scan to specific temps. If the player got the temperature from the vault maker, he can adjust the scan to the proper temp. There will be a clear signal at one point of the collider's huge ring. The character will then know exactly where the vault is.

Whoever is using the information will have the **vault location** added to their memory. If it's Ed, he'll comment that he needs to look at the **blueprints** to find a way there. If it's someone other than Ed, they'll think to themselves that they should tell this to Ed. If they tell it to Ed, he'll then say that he needs to look at the **blueprints** to find a way there. The player must give Ed the blueprints if he doesn't already have them. Once in Ed's position, he can examine them and he'll mark the vault on the map. He'll say that there's an entrance via a ventilation shaft underneath Morales' lab that might get them there.

X.G.4. Morales' lab

Description: If the player has already gotten the information about the vault from the vault maker, the lab will be trashed even more than it was before. Someone tore out every drawer and opened every computer, taking the hard-drives. One drawer lies overturned on the ground. The floor which had previously flooded with water has now drained. A ventilation shaft is visible in the hole. A grate sits on top.

If the player has not gotten the information yet, the lab will be exactly the same as before including the pond in the hole except for possibly some different lighting.

Notable interactions:

- Using the **wooden plank** on the **ventilation shaft** will create a bridge allowing the players reach the shaft.
- Using the **screwdriver** on the **grate** will open a the ventilation shaft allowing characters to fit inside.
- Interacting with the **drawer** or any other interactable item in the room will result in Bennet commenting that they shouldn't touch anything because there may be fingerprints for the cops to find and help them find whoever did this.

Gameplay: If the players have not yet gotten the information from the vault maker, this room will be exactly the same as before except the lighting may be different. There won't be anything important to find.

After the player has gotten the vault information from the maker, the lab will have been trashed. Entering the trashed lab for the first time will cause all the characters to come in. The characters will comment. If they've seen the tape in the security room, they'll comment that it must have been that man who trashed the room looking for the vault. If they haven't seen the tape, they'll wonder who did this.

Now that the water has drained, there's a ventilation shaft running under where the SECT event cut a hole in the floor. The player will be unable to reach it. Using the **wooden plank** on the **ventilation shaft** will create a bridge, allowing the player to walk down on top of the vents. Using the

screwdriver on the grate will open a hole that the player could fit through.

Clicking on the hole will cause all of the characters who are not currently in the lab to enter.

If the player has not yet marked the vault location on the laboratory blueprints, then the characters will refuse to go down there, saying that they don't yet know where they're going. Bennet will be gung-ho for going in, but Ed will protest, wanting to know exactly where the vault is before they head into any dark tunnels completely blind. Anna will agree.

If the player has marked the location, but not viewed the security tapes, Abbot will say that they shouldn't go in until they figure out who trashed this place and if they found what they were looking for. Anna will agree.

If the player has done all of the above, but not visited the graveyard with Anna, Ed will say that they shouldn't go searching for the vault until they know how to open it. He'll say that they need to think about what they know about opening the vault and follow any leads that they have.

If the player has marked the location, seen the tape, and visited the graveyard, then everything has been completed and they will begin crawling into the ventilation. Fade out.

XI. The super collider

Summary: The player must make his way through along the tunnel following the super collider to the room where the vault is hidden.

Description: This long, scrolling room is made up of five sections. This is a curving hallway that walks along underneath the giant circular super collider. The curve is towards the camera (as if the camera were placed inside the circle) which should help to keep the perspective in check). The left-most, center, and right-most sections are hallways with a walkway extending from the wall about 20 feet above the ground. The two other sections (second-from-the-left and second-from-the-right) are magnetic chambers used to turn the accelerating particle. They have a walkway as well, but when the player first arrives, the walkways are retracted into the wall. The 5 feet in diameter "tube" of the particle accelerator runs along the ceiling. Because of the magnetic properties of the accelerator, everything in this chamber is made of synthetic, non-magnetic materials.

The first section on the left has a walkway 20 feet above the floor. It has a ladder leading up to the walkway from the floor below. On the wall above the walkway on the right side of the room is a control panel. This section has a wall blocking passage to the left.

The second section is painted with red warning signs about the strong magnet overhead. This section has a ventilation duct at the height of the walkway from the last section. The ventilation duct is on the left side of the room, far enough from the walkway in the previous section, and high enough from the ground, that someone wouldn't be able to reach it. There is a long panel on the wall 20 feet up where the extendable walkway can emerge from. In the center of the section is a large metal crate, too tall to climb over and taking up most of the hallway.

The third (center) section is identical to the first section except there are two control

panels above the walkway, one on each edge of the walkway. There are no walls on the side preventing passage in either direction. The ladder leading up to the walkway has been broken at the halfway point, leaving it just out of reach.

The fourth section is identical to the second section except that the ventilation duct is on the right side of the room. There is a large crate in this room too, this one is a little off-center to the left. There is also a large heavy metal slab, the width of the hall sitting on the right side of the room with its right end propped up on the walkway of the next section.

The final section (far right) is a mirrored version of the first section, with a walkway, a control panel (this one on the left side of the walkway), and a wall on the right side. This wall, however, has a door leading to the right. The door is closed and there is a panel screwed into place next to it. The ladder in this section is also broken halfway. Finally, there is a different looking panel on the right side of the walkway.

Notable interactions:

- Interacting with the [control panel](#) on the right side of the leftmost section or the left side of the center section will toggle the magnet on the ceiling of section two.
- Interacting with the [control panel](#) on the right side of the center section or the left side of the rightmost section will toggle the magnet on the ceiling of section four.
- Interacting with the [different looking panel](#) will cause the extendable walkway to emerge from sections two and four, completing the walkway across the whole screen.
- Interacting with any of the [crates](#) or [metal slab](#) will find them too heavy to push.
- Interacting with either of the [ventilation ducts](#) will find them out of reach.
- Using the [screwdriver](#) on the door panel will reveal [loose wires](#).
- Interacting with the [loose wires](#) will open the door.

Gameplay: The four main characters exit the ventilation duct in the second section of the room. They have to jump down because it's so high and can't get back up to the shaft. Eddings will explain that this is the maintenance tunnel below the laboratory's super collider. The tube that they see along the ceiling is the particle accelerator tube. Tiny particles are fired and accelerated around the giant ring thousands of times until they are forced to collide so that the scientists can observe the reaction. This collider, however, has been unused for three years since they built a more powerful, slightly larger collider about fifty feet outside of this one's ring. There are still some left over crates from the construction in this tube.

This particle accelerator uses powerful magnets to bend the path of the particles around the ring. The magnets should be disabled but operational since they're on the same power grid as the new collider. However, Ed warns them not to walk through the marked sections carrying any metal if the magnets are on. It would be extremely dangerous. Ed then tells them that if they have any metal fillings in their mouths, or metallic implants of any kind they should not, under any circumstances enter the dangerous areas when the magnet is on. He himself has a metal shoulder bone after his was crushed in a car accident when he was in college. Everyone else says that they're ok.

The player can proceed down the hall, but he'll quickly find a large metallic crate blocking the hallway. To pass, one of the characters will have to climb the ladder in

section one and interact with the magnet control panel. This will turn on the magnet above section two. The crate will fly up in the air and attach itself to the ceiling. Characters (except Ed) can walk under the crate only if they have no metallic objects in their inventory. If a character with a metallic object in their inventory or Ed tries to enter a danger area while the magnet is on, they'll walk in, start struggling against the magnet, and pull back to a safe distance. If a character with a metallic object in their inventory is in a danger area while a magnet is turned on, he/she will be pulled up to the ceiling. Turning off the magnet will drop him/her to their death. The player will have to rewind.

Apart from Ed not being able to walk through the magnet because of his shoulder, Bennet will refuse to relinquish his gun, which will cause some argument between him and Ray, but Bennet is resolved on the issue. So, Anna and Ray will have to do most of the work here.

To pass the [large crate](#) in section two, one of the characters will have to climb the ladder and interact with the control panel in section one. This will turn on the section two magnet. The [large crate](#) will fly up into the air and collide with the ceiling with a bang and stay there. Anna and Ray can then walk under the crate to reach section three.

In section three, the ladder has broken halfway up. Ray and Anna will have to talk and the player will have to suggest boosting Anna up to the ladder. Ray will lift her up, she'll grab the bottom of the ladder and she'll climb up to the walkway.

Ray can't pass the second large crate that is blocking section four, so Anna will have to interact with the proper panel to raise the crate up to the ceiling. Ray will then walk under the crate and under a large metal slab that was also laying in section four. However, when he reaches section five, he'll find a door that is locked and be unable to open it. Also, the section five ladder is broken, so he won't be able to reach the different looking control panel on the walkway above. He is unable to do anything new.

If Anna releases the magnet for section four, however, the large crate and metal slabs will fall to the ground, but the metal slab lands at an angle with one side propped up on the walkway of section five. He could walk up the slab like a ramp if he were on the right side of it. To get there, Anna will have to turn on the section four magnet again, then, while the crate and slab are on the ceiling, Ray must walk to the center of section four and position himself between where the crate and slab will land. Anna can then turn off the magnet again. If Ray wasn't positioned right, he may be crushed to death and the player will have to rewind. If Ray was dead center, he will be standing between the two large objects. Ray can then walk up the ramp to the section five walkway. Here, he can interact with the [different looking control panel](#). This will cause the extendable walkway to emerge from the wall and connect all five sections.

While the walkway is extended, the magnet will only be able to raise/lower the crates as far as the walkway, so the player will have to turn on both of the magnets, then extend the walkway, and turn off the magnets again. This will leave the two crates and the slab sitting on top of the walkway. Eddings and Bennet will then be able to walk all the way across the screen to the door on the far side.

Anna and Ray can trap the crates underneath the walkway and turn on the magnets. This will raise the crates up until they hit the bottom of the walkways. This will leave enough room for them to slide underneath. They can both now walk across the

walkways to section one, climb down to the ground, and then walk across, slipping under the crates until they reach the door with the others.

Now that Bennet and Eddings who are holding all the metallic items are over here. Someone can use the **screwdriver** on the **door panel** revealing **loose wires**. Interacting with the **loose wires** will open the door to the vault.

XII. The Vault

Summary: The team arrives in the vault room and find what they've been looking for. Evidence of Bennet's involvement in Morales' death surfaces and Bennet is knocked out and cuffed. Anna remembers her past. And Ed shows his true colors when the vault opens.

XII.A. The Vault Room A

Description: Entering through a heavy set of doors on the left wall, the team arrives in a small industrial room full of long-unused machinery. On the back wall is a heavy door with a mechanism next to it that opens and closes it. In the center of the back wall is a large window looking into the room beyond. There is a loop of cabling hanging on the wall next to some large pipes protruding from the wall. In front of the window is a console with various controls. Only one is still lit.

Notable interactions:

- Interacting with the **console** will open the heavy mechanical door between the two twin rooms.

XII.B. The Vault Room B

Description: This room is almost a mirror image of the other room, except this room has been immaculately cleaned. It doesn't have the grime or unused equipment scattered about. This room does not have a door on the right wall to mirror the door on the left wall in the previous room, but it does have a large freight elevator built into the back wall. Also unlike the other room, in the center of this room is a large device. This device sits upon a brushed metal table. The device is dark with a glowing screen on one side. There are several windows looking into the device. The inside glows with a greenish light. Several black objects, each made of two spheres joined together by wires. Each one is also wired to a central battery. Also on the table near the vault is a notebook identical to the first of Morales' journals.

Notable interactions:

- Interacting with the **vault** will show a closeup of it's contents.
- Interacting with the **screen** will show the vault's interface.
- Interacting with the **elevator** will result in a message about needing to finish what they came here to do before leaving.
- The player can pick up Morales' second **journal**.

Gamplay: The group will arrive together into Room A. They can look around but there's nothing too important. Interacting with the **console** near the window will open the heavy door. Walking through it will start a cutscene in Room B.

The four characters will enter the room and walk around the vault. They've found it. Ed will theorize that the spheres are the traps that he thought existed in theory. The two connected spheres each contains one of the particles. They

are kept close together for safety, if the battery that they are connected to were to be disconnected, they would snap together and cause an event, but at the distance of only a few centimeters, it would only be a tiny pop. Take them further apart and release the battery, however... Big pop? Very big.

The player will once again be in control. Interacting with the vault's screen will show a simple interface. At the top, it shows "1/2". Beneath it is a square and some text that reads "Fingerprint identification." Pressing the screen with anyone other than Anna will result in a screen that says "Authentication failed. Security engaged." The light on the elevator will shut off and the heavy mechanical door between Room A and B will slam shut. The light on the screen will go out. They will be trapped and forced to rewind.

Touching the fingerprint analyzer with Anna will change the screen to "2/2" There will be a text entry field with an on-screen keyboard. Arrival at this screen will cause Anna to speak. She'll say that she still doesn't know the password. Ed will say that they can figure it out together.

Picking up the journal, the player can examine it and see that, like before, it has a picture of an angel and the number 1982, but this angel is laying down with eyes closed. There is a piece of paper sticking out of the top. Pulling it out reveals that it reads "I tracked down the police officer who's been watching me. I think he's working for a criminal organization called the Aventine. His name is Winston Bennet."

Abbot will turn on Winston. He'll say that he's suspected Winston of working against them all along. He saw the note Winston dropped. Someone wanted to meet with him in front of an apartment. Abbot thinks it was the guy who attacked Anna. Also, the security expert had told him that Winston lead a double life and now he knew what he meant. Abbot thinks that Winston had been the one that told the man on the lab's security tape about the vault's temperature. Bennet will insist that they don't understand and he'll reach into his coat. Ed will shout "Gun!" and Abbot will tackle him. Ed's head will hit the steel wall. Black out.

When we fade back in, Abbot and Ed will have slumped Winston up against the wall in Room A. Ed will tell Abbot to tie him to one of the bars. While Abbot is picking up some cable from the wall and tying Bennet to one of the pipes on the wall, Ed will take Winston's gun and put it in his pants. They will return to Room B and discuss the situation. They'll agree that they should continue and destroy the contents of the vault as quickly as they can.

Looking at the journal again, the player must figure out that this angel one is not referencing the birth of Anna, but the death of Angelo, Javier's brother. Looking at his head stone in Anna's memory, his date of death was 12/9, so entering 129 in the lock will open the journal.

This journal is also encoded. The player can decode it, but like the last one, it's optional. The journal includes a lot of information about the creation of the SECT particles. It also contains some of the doctor's thoughts about destroying his research or revealing it to the world. The last page talks about buying the vault and setting it up to hold the SECTs that he had collected to make sure that they were safe from whoever it is that is watching him.

The last page of the journal is unencrypted. It reads, "Anna, if you're reading this, remember. Remember me. Remember that night. Your uncle holds the key." Then there are a series of numbers. Anna will repeat to herself the word "remember" several times. The scene will fade.

XII.C. Anna's dream concluded

Summary: Finally, Anna's nightmare comes into focus. As she exits the ventilation system and climbs up the stairs from her childhood basement, she meets her father and remembers the truth about his death.

XII.C.1. The ventilation system

Description: The ventilation system is the same dreamlike series of labyrinthine tunnels shown from snaking off into the distance. The scene is again shown from above. But then it fades into a simple single few-foot long duct with a dark shaft falling away into darkness.

Cutscene: We see Anna falling down into the dark hole just as it happened at the end of the previous dream sequence. But then the dream-like scene fades into the reality of Anna's memory. The vent leads out of her room, continues for a meter or two, and then ends in a dark shaft. We then fade into the next scene.

XII.C.2. The basement

Description: The scene is no longer dreamlike. Instead, it's very real. The basement would more correctly be described as a cellar. The crumbling concrete walls and rusty boiler make it a not-very-hospitable place. There is a vent on one wall and a long thin staircase leading up on the opposite side of the room.

Cutscene: The vent cover bursts open as Anna tumbles out of it onto the floor. She is now a proper sprite, no longer a stylized dream character. Anna brushes herself off and then sneaks up the stairs. At the top, the door squeaks as she slowly opens it.

XII.C.3. A hallway in Anna's childhood home

Description: We only see a small section of the hall. It is a fairly non-descript hallway with a door in the center.

Cutscene: Anna pokes her head out of the doorway looking right. She then steps out. Suddenly from the left, her father comes. We see a few quick glimpse of the monster that was silhouetted in her doorway in previous parts of the dream. The monster-like image changes to a man's outline. Back to the memory, her father grabs her arm. "Don't you run away from me you little mongrel!" He raises his arm to strike her and another man steps into the scene and grabs his hand. We recognize this man as Dr. Morales. Anna's father turns to look at him. "Javier!" "Don't you touch her!" "Let go of me!" "Don't ever touch my daughter again!" At this, Anna's father's eyes go wide. Dr. Morales then shoves him into the open doorway. We hear his body fall down the stairs. Dr. Morales hugs the young girl. "It's alright. Your mother called me. It's alright now." The scene fades to black.

XII.D. Back at the Vault

Summary: Anna has remembered the truth about her past and can now figure out the password. Abbot and Bennet get to the bottom of things, but it's just a moment too late as Ed finally shows his true colors when the vault opens.

Description: Everything is taking place in vault Room A and B as described above.

Gameplay: Anna has tears in her eyes. She tells Ed that she thinks she knows what her uncle meant with his dying words. She thinks she knows the password. Through the window, Bennet will begin to stir. Ed will tell Abbot to go watch him. Abbot goes to Room A to check on him.

Bennet has woken up. Abbot accuses him again. The SWAY bar will come up. Bennet says that it's just a misunderstanding. Abbot repeats the evidence. He says that Winston must have told the man from the security tape about the temperature of the vault. Bennet will have to use the memory of the vault maker saying that he had a break in earlier that day to counter this accusation. He'll say that it must have been that man looking for information about the vault. Abbot will then bring up the vault makers claim that he had seen Bennet before. Bennet will concede that he has seen him before, but it has nothing to do with finding the vault or betraying them. Abbot will ask about his double life and Bennet will tell him that it's none of his business. Abbot will then bring up the note that Bennet dropped in the park. Bennet will again claim that it has nothing to do with this. Abbot will demand to see the note. He asks if Abbot has it with him. The player will let Abbot have it.

The note is a goodbye. It's a note from a romantic partner who sounds like they're going away for ever. It includes the before seen line "Don't tell them. Don't ever let them know. P.S. Be careful. The guy from the newspaper is following you." It's signed "Love, Bailey." Abbot will ask who is Bailey? Ray will give him a picture from his inventory that he's had from the beginning. A picture of Bennet and another man on the beach. "He was my partner. My lover. He killed himself three years ago." Abbot is incredulous. "You're... you're a..." "I'm gay," Bennet answers. He'll then explain that the vault maker and he frequent the same gay bar. That's what the vault maker meant about his double life.

Abbot will recover from his confusion, "And what about the note in Morales' journal? He called you by name!" Winston's only explanation for this: "It's a setup."

Back in Room B, Anna and Ed are working on the password. Abbot and Bennet are visible in the window. Ed will tell her if she thinks she knows the password that she should try it out. Looking at the message "Anna, if you're reading this, remember. Remember me. Remember that night. Your uncle holds the key." again, Anna now knows who her real father was: Dr. Morales. That means that the man who she thought was her father is actually her uncle. Under the message in the journal is a series of numbers. Looking in her memory at his gravestone, it has a poem on it. Using the numbers from the journal and the letters of the poem, the word "???" is formed (I haven't decided what the password will be yet...) The player must enter this into the console. Anna will look at Ed, Ed will nod. Anna presses the enter button. The screen shows Dr. Morales. A short video plays. He speaks to Anna telling her why he left after his brother's death. He confirms that he was her father. After he killed his own

brother, and blamed the death on Ramon's drunkenness he wallowed in guilt for a week. He had had an affair with Anna's mother and then left them for years with the abusive Ramon because he couldn't bring himself to stand up to his brother. Afterwards, he couldn't face Anna. He was ashamed of his weakness. So ashamed that he did the weak thing again and ran. Years went by, but not a moment passed that he didn't have a stone weighing upon his heart.

In Room A, Abbot and Bennet are still talking. Abbot says "Why would Dr. Morales want to set you up?" Bennet doesn't think it was him. The note with Bennet's name on it was loose. Someone else slid it into the locked journal. Someone who already knew where the vault was but couldn't open it. "Why would someone go out of their way to do that? For what purpose?" "Out of their way..." Bennet thinks to himself. "My god." "What is it?" "Anna and Ed met yesterday morning before the event at the laboratory. Ed said that he was riding the subway from his apartment to work when Anna got on and sat near him..." "What's your point?" The player will then have to show Abbot the subway map from Bennet's inventory. Ed's apartment is close to the laboratory and no where near the subway line that passes Anna's apartment and the hospital. He had gone out of his way to ensure that the "coincidental" meeting took place. "Ed?"

Back in Room B, the tape continues where we left off. Doctor Morales says that he would regret his decisions until the moment of his death. He hopes that Anna can someday forgive him. He tells her that he loves her and then the tape stops. The vault opens. Anna's tears fall on the console, dotting the screen. The rest of this scene is muted except for soft music. Abbot and Bennet (still with his hands cuffed behind his back) stand up and look through the window with wide eyes. Back to the tear-dotted screen.

Another tear falls. Then a spray of blood.

We see Anna's tear soaked face in close up. Then a line of blood rolls down her brow and over her nose.

From the point of view of Room A, Abbot and Bennet are watching the scene. In the window we see Anna standing at the vault's controls. Ed is directly behind her, mostly blocked from our view point by Anna. A tear falls from Anna's cheek and then a spray of blood covers the window blocking the pair.

There is a profile shot of Anna's face. Panning left we see a smoking gun pointing at the back of her head. The hand holding it belongs to Ed.

From the point of view of Room A again, through the blood splattered window, we see Anna's body slump to the floor. Ed still points the gun where Anna's head had previously been. The blood drips down the window.

Bennet screams, "Anna!" and pulls hard, breaking the pipe that he is cuffed to from the wall. The pipe clanks to the ground. He runs for the open door, his hands still tied behind his back. Abbot shouts, "No! Bennet!" and quickly presses the control that closes the door. Ed turns towards the door and fires twice in Bennet's direction. The first bullet hits the wall near the dashing Bennet. The second shot hits the door as it slams shut, separating the two rooms. Abbot then picks up the pipe from the floor and bashes the controls. Sparks shoot from the console and from the closed door. It will not open again.

Bennet shouts at Abbot asking why he did that. Abbot says that Ed has the gun and would have killed them both like he did Anna. They need to escape as quickly as possible and find a way to stop Ed. Through the window, Ed stops trying to open the door and turns to the vault. He gathers all the SECTs into a bag and carries them to the freight elevator in that room. The elevator rises.

Ed and Bennet will leave the room back into the super-collider tunnels that they entered through.

XIII. The super collider revisited

Summary: Ed and Bennet have to work their way back through a portion of the same tunnels taking a different exit up to the surface.

Notable interactions:

- Using the **cable** on the **metal slab** will tie the cable to one of the protruding rungs.
- Interacting with the **hanging cable** will climb up to the ventilation duct.

Gameplay: Ray and Bennet will comment that they need to find a way to the surface as soon as possible so they can stop Ed. There will be some tension between them as Bennet blames Ray for tying him up. The player will first need to untie Bennet. Then, they can tie the **cable** onto the **metal slab** by turning off the magnet and lowering the slab to the floor. Next, turning on the magnet will raise the slab to the ceiling, leaving the cable dangling in front of the ventilation duct in section four. They can then climb the **hanging cable** into the duct.

XIV. The woods, night

Summary: Ed and Bennet emerge through a tunnel into the woods. But two police officers are there too. They hear the chief of police ordering Bennet's partner to use force if necessary. Ed and Bennet must escape.

Description: Behind a bush, a section of the ground is a slightly different color. The woods are fairly thick with bushes and trees. In the distance, there is an opening in the trees, city lights can be seen shining through.

Notable interactions:

- Interacting with the **bushes** will cause the character to rattle the bushes.

Gameplay: The discolored section of the ground moves slightly then lurches up and to the side. Bennet and Ray climb out of the hole, but they don't get far. Two police officers walk into the screen. It's Bennet's partner from his morning scene along with a younger officer. We hear Bennet's partner speaking to the chief of police on the radio. The partner says he can't see the tunnel entrance. The chief will tell him that it's around there somewhere and to keep looking. He reminds him that Bennet and his friend are murderers and to not hesitate to use force. Bennet's partner asks if this could possibly be true. He says that he knows Bennet and he would never do something like that. The chief repeats his orders and tells him to stay on radio channel 3 for further instructions. Bennet's partner instructs the younger officer to search around here and tells him that he's going to search over to the left. Bennet's partner leaves the screen and the other officer begins searching the woods.

Bennet and Ray will be ducking behind a row of bushes. The player can now do a few different things.

- 1) The player can try to sneak out to reach the opening in the trees but he may be caught by the officer if he doesn't time it right.
- 2) The player can rattle some bushes which will make the officer go investigate, then sneak past while he's looking in the other direction.
- 3) Bennet can use Bennet's radio to try and lure the officer away, but Bennet will remark that they might recognize his voice. Giving the radio to Ray, Ray can use the radio to tell all units to go to the laboratory. The officer will then leave, leaving the path clear.

If the officer catches them, he'll nervously shout "Freeze!" Ray will shout "Run!" and the officer will shoot, hitting Bennet. The player will have to rewind and try again.

Regardless of how the player approaches the challenge, once both characters have walked through the clearing we'll switch to the next scene.

XV. The park

Summary: Bennet's partner finds them and they convince him of their innocence. Ray and Bennet split up for the night and regroup the next morning. They have changed their appearances because their faces are all over the news as the murderers of Anna Castellanos and Javier Morales. They plan their next moves.

Description: The same park scene as before. It starts at night and later changes to the next morning.

Notable interactions: None.

Gameplay: Ray and Bennet emerge from the woods at the far end of the baseball field and walk to where they had met with Anna and Ed that morning. They discuss what had happened. They can't believe Anna's dead and that they didn't see it coming. They start a small argument about whose fault it is. Then Bennet's partner will emerge from the bushes and startle them.

The Sway Bar will appear over the partner's head. He's not sure yet what to believe about this whole thing and asks Bennet some questions. The player will then have to show the partner evidence of their innocence using inventory items and memories. It's possible that Ed or Anna had some of the important inventory items, so this may be more difficult depending on some of the player's previous choices. If the player cannot fill the sway bar, the partner will arrest them and the player will have to rewind. If the Sway Bar is filled, the partner will stand down and wish them luck.

Ray and Bennet will apologize and stop the arguing. They agree that the real enemy is Ed and that they have to work together to stop him.

The scene fades to morning. Abbot is sitting on the park bench reading a newspaper. His clothes have changed and he's wearing glasses. Bennet approaches wearing new clothes and a hat. As soon as Bennet comes close Abbot hands him the newspaper. Bennet compliments Abbot on the glasses, but it makes Abbot uncomfortable. Bennet reads the paper.

The front page is an article with a picture of both of them. It claims that they were responsible for the explosion at the laboratory and the subsequent deaths of Doctor Morales and his niece. They realize now that the person in the police that was

watching Morales was the chief himself. He must have been working with Ed and the two of them were now setting Ray and Bennet up for the events that Ed caused. They swear to avenge her death.

They talk about where to start. Ray believes that the Aventine is pulling the strings. Bennet agrees. Bennet tells Ray that he knows where to find them. Or at least where to start looking.

XVI. The Twelve's hideout

Summary: Ray and Bennet visit the place Bennet had been staking out that morning hoping to find the criminal organization called the Aventine who they believe are pulling Ed's strings. They meet the head of the Aventine and learn that Ed used to work for her and was supposed to give her Morales' research, but he betrayed her and is now working for another master -- someone who was willing to kill to steal the technology. She'll give them some words of advice and point them in the right direction.

XVI.A. Outside the post office

Description: This is the same place where Bennet was tracking a suspect in his first scene. Nothing different except that Bennet's car is gone.

Notable interactions:

-Interacting with the Post Office will result in a message that they don't need to go in there.

Gameplay: Bennet and Ray can head into the alley.

XVI.B. The alley behind the post office

Description: In the alley is a small door. It's marked with the roman numeral "xii."

Notable interactions:

-Interacting with the [door](#) brings up an interface allowing you to choose how many times to knock.

Gameplay: The player must interact with the door and then choose to knock one time, then knock three times just as the man did at the beginning of the game. This is also in Bennet's memory. The door opens. Inside is only darkness. They step inside. We hear a thump, "Ray!", and then another thump.

XVI.C. Reno's office

Description: The room is decorated as an Okinawan temple. There is a stage in the center of the room. It is raised by a few inches above the floor. The stage has a tatami grass floor. The four corners of the stage are simple square wooden pillars. On either side of the stage sits a Shisa -- a statue of a dog with dragon-like features. A small table at the back of the stage holds a bowl of ashes. Sticking out of the ashes, a single stick of incense burns slowly.

Notable interactions:

-None

Gameplay: This is another talking scene with branching dialogue. Black bags are pulled off of Bennet and Abbot's heads. They are seated in an Okinawan styled room. In the center of the stage sits a small woman in an Okinawan kimono. Next to her is a small wooden rocking crib. There is also the same man from the security tapes standing next to the stage. He is holding a gun. The man introduces himself in a British accent as Amul Batra. Bennet accuses him of

working with Eddings and ordering the deaths of Morales and Anna. The small Japanese woman shouts a single Japanese word. Everyone falls silent.

Amul introduces the woman by name, she is the leader of the Aventine. The woman bows to them. Amul continues. Eddings used to work for them. He was supposed to keep an eye on Morales' promising looking research and report on his progress back to the Aventine. But Eddings is an impulsive young man with some very misguided philosophy. At some point, another party who the Aventine has been unable to identify, contacted him and appealed to his beliefs about humanity. They recruited him into a new circle. A circle that uses violence to reach their goals.

Eddings betrayed the Aventine and stole a SECT, using it to set off the chain of events that led to Anna opening the vault for him. He has, by now, given the weapons to his new employer and they are after some target.

If they ask what the Aventine was planning on doing with the SECTs, she will explain that the Aventine does indeed steal and sell technologies, but always with mankind's best interests in mind. Sometimes a revolutionary new scientific breakthrough happens, and the person who finds it holds a large amount of power in their hands. The Aventine seeks to make sure that the right people receive that new power. Sometimes, they believe that the new knowledge is too big for the world's current political and moral climate to handle, and they keep the knowledge a secret until the world is mature enough to make the best use of that technology. This is one of those times. The SECT particles are simply too powerful and would become a new point of contention in the world. Until the world's leaders are ready for such a disruptive technology, they should not be trusted with it.

Ray can ask about the Aurora project. The project is Reno's pet project. The point is not to catalogue and study every American, though that is an unfortunate step that must be taken to reach the project's goals. The project is working on curing diseases. Diseases like the one Reno's child was born with. Diseases like the one that Reno, Bennet, and Ray are all dying from. Aging. Amul will comment that Ed never agreed with the project. Being a mathematician, he would say that our lifespans are as short as they are for a reason. If we doubled the human life span, overpopulation would kill off the whole planet. Ray will comment that it sounds like Ed may have been right and that the Aventine may not be looking at the big picture.

Reno will speak. When she speaks, it is in Japanese. Amul translates for her. She will say that Ray is wrong. It was Ed who wasn't looking at the big picture. He couldn't see through his mathematics to the people. She will tell them that she has a purpose in this world. A great purpose. And she intends to fulfill this purpose. The Aurora project is a means to that end and no one will stand in her way.

Bennet and Ray ask for information. How can they catch Eddings? The Japanese woman will speak. When she speaks, it is in Japanese. Amul translates for her.

She tells them that the world is a predictable system. Everything from the planets in orbit to the neurons in his brain are working according to very strict rules. This is why information and knowledge is the most valuable currency. If

you know enough about the world, you can deduce what has happened in the past and predict, with precision, what will happen in the future. She will tell them to go back to the start of the chain. If they gain enough information, they will then be able to find the end of the chain. And at the end, they'll find Ed.

At the end of their conversation, she says she would like to offer them some technology that she has acquired to help them in their search. Amul will hand them a small package. Inside is a pencil, a ruler, a beam-compass, and a string. They'll ask what this is. Reno will explain that the greatest advances in science were made by great thinkers, not great tools. But she has one more gift for them. Perhaps this one will impress them. It is a spherical object about the size of a fist with a control panel on one side. She tells them that it's a very powerful magnet. At it's highest setting it could support the weight of an elephant. She thinks that their friend Eddings will find it quite "attractive". She warns them not to use the highest setting until it's time. "Time for what?" "You'll know." She'll wish them luck. And they will leave.

XVII. Morales' Lab

Summary: Ray and Bennet return to the lab and measure the diameter of the SECT's explosion. They can compare the diameter to a chart that Morales had made comparing the explosion radius to the distance that the SECTs must start at. Drawing a circle on their map, they see that Ed's apartment is exactly the proper distance from the lab.

Description: The lab is just as we left it: trashed.

Notable interactions:

- Interacting with the **drawer** on the floor will pick it up revealing the **calculator** and **graph**.
- The **calculator** and **graph** can be picked up.

Gameplay: Going to the lab now takes them directly into Morales' lab. They'll sneak in the door and make a comment about sneaking past the guard.

Picking up the **drawer** on the floor will net them the **calculator** and **graph**. (They may already have a calculator in their inventory, but just in case Anna or Ed still has it, here's another.) The graph shows the relation between the starting distance of the SECTs and the radius of the explosion that they create.

The player will now need to measure the hole in the lab. To do this, whichever character is holding the **string** can give the other end to the other character. They can then walk to opposite sides of the hole. When they're in about the correct places, the characters will say they've got it and mark the string at that point.

Then, the player must use the **ruler** on the **string** to find out how far across it measured. This is the diameter. Dividing that by half (using the **calculator** if they can't do it in their head) will give them the radius. The player can then look at the **graph**, to find the measured radius, it will give them an approximate distance from which the SECTs must have been released. Then, using the **pencil** on the **beam-compass** will prepare the tool for drawing circles. They can then use the **beam-compass** on the **subway map**.

First, the player will have to choose the distance to spread the **beam-compass** by dragging the mouse across the map's scale (drawn across the bottom) the appropriate distance. Then, they select the center of the circle. The player should choose the

lab. This will draw a circle that should pass through the places from which the SECTs were released.

The player will note that the circle passes straight through Ed's apartment. Let's go there.

XVIII. Ed's Apartment

Summary: They break into Ed's apartment and find the cellphone-device used to remotely release the SECT particle. But they also find that the apartment has been rigged with a bomb.

XVIII.A. Ed's Apartment Exterior

Description: The apartment building is an old one with visible signs of aging. The camera's position allows us to see both the front face of the building with front door and the side of the building with a fire escape. The front door has an array of mailboxes next to it. The fire escape on the side of the building has a ladder that would normally go down to the ground, but it is pulled up, rotated on hinges that connect to the first landing, to a 45% angle and tied with a rope to a bar. The rope passes in front of a window before it connects to the end of the ladder. Above the front door is a broken window. There is a small ledge that winds all the way around the building a few feet below the windows on the second floor.

Notable interactions:

- Interacting with the [mail boxes](#) will search them to find one marked "Eddings, Tolstoy." He is in apartment 2A.
- Examining the [broken window](#) will observe that the window is broken, if the player has already looked at the [mail boxes](#) then it will result in a message that it could be Eddings' room. If the players are on the ledge, they will shimmy along the ledge and climb into the window.
- Examining the [ladder](#) will result in a message that it's too high to reach. If the ladder has been lowered, they will climb the ladder onto the fire escape.
- Entering the [door](#) will result in a message that they don't even know what floor Eddings lived on. After searching the [mail boxes](#), it will take them to the second floor hallway.
- Interacting with the [ledge](#) while standing on the fire escape will cause the characters to climb out onto the ledge.

XVIII.B. 2nd Floor Hallway

Description: On the landing halfway between the ground and second floors is a window looking into the alley. Going diagonally across just outside the window is a rope. At the top of the stairs is the second floor landing. The fire escape may be partially visible outside. There are two doors, 2A and 2B. 2A has an unusual number of locks securing the door.

Notable interactions:

- Interacting with the [window](#) will open it or close it.
- Interacting with the [rope](#) will result in a message that the player can just barely reach it, but that doesn't do any good.
- Using the [broken mirror](#) from Bennet's inventory will cut the rope with the mirror. The rope will fall and a rusty squeaking metal sound will be heard as the ladder falls.

-Interacting with the **door** will find it locked with little hope of breaking the reinforced door down.

XVIII.C. Eddings' Apartment

Description: This is the same apartment as we saw before. The only differences will be the tripod set up in the kitchen where the pieces of colored tape mark the floor and a device sitting on the kitchen counter with a string connecting it to the door knob. The tripod is supporting what looks like a cellphone.

Notable interactions:

- Interacting with the **computer** will find that it's missing its hard drive.
- Interacting with any **drawer**, **cupboard**, or **closet** will find that they've been emptied.
- Interacting with the **tripod** will remove the **cellphone** that it is holding.
- Interacting with the **device** will discover that it's a bomb and bring up a closeup.
- Interacting with the **door** will unlock and open it. If the bomb has not been defused, it will blow up.

Gameplay: When Bennet and Ray arrive at the apartment building, they won't know which one is Eddings'. Before they can go inside, they need to figure it out. They will first need to check the **mailboxes** next to the front door. They can also note the broken second floor window. They can then go inside the building.

On the second floor landing, they'll find his door, but it will be locked with several heavy-duty locks. There is a **window** in the stairwell though that can be opened. Outside is a **rope** that is holding up the ladder connected to the fire escape. To cut this rope, Bennet will use the **broken mirror** from his inventory. Once cut, the ladder will fall down. They can proceed back outside.

Around the side of the building, the ladder will now be lowered. They will be able to climb up to the second floor. The window there will be locked. But they can climb out onto the narrow ledge that winds around the building. Once on the **ledge**, clicking on the **broken window** will make them shimmy around and climb into the window. When the second person climbs in, the ledge below the window will crumble cutting off their exit.

Now inside the apartment, they'll say that they'll have to exit through the front door. Searching the apartment, they'll realize that that will be trickier than they thought. The front door has been wired to a bomb.

In the center of the kitchen is a **tripod** holding a **cellphone**. They can take the **cellphone**. Examining the cellphone will reveal that the battery pack is connected to a distinctive spherical device. It was definitely the SECT trap. The cell phone is labeled "SECT-A2" Using the cellphone, they'll find it contains only one record: a call from a phone labeled "SECT-A1." There is a phone number for SECT-A1.

After finding this phone number, they'll comment that they should find the other trap. If they're lucky, Ed will be there. If not, there might be some clues as to his whereabouts.

To find the location of the SECT-A1, they'll need to look use the map with the pencil or the ruler. This will allow them to draw a straight line. The player must draw a line from the apartment through the lab to the other side of the circle. A new location will be

available: The warehouse.

Interacting with the bomb will give them a closeup. The bomb must be defused. A small logic puzzle.

Once the bomb has been defused, they can unlock and open the door and leave. If they open the door before defusing the bomb, it will show us a shot from the exterior of the building and an explosion will blow out the second floor windows. The player will have to rewind.

XIX. The warehouse

Summary: Noticing that there is a warehouse on the opposite side of the lab from Eddings' apartment, they go there looking for the other SECT device. They find it and have now acquired Eddings' cellphone number. They call Bennet's partner hoping that he can help them trace it.

XIX.A. Warehouse Downstairs

Description: The warehouse is large and under construction. It has only been half-built. One wall is completely open allowing the sun to stream in. On the back wall, a large plastic tarp covers several boxy shapes. On the left side, a staircase leading up to the second floor has been built only a quarter of the way up leaving the second floor out of reach. There is a forklift sitting near the back of the room as well.

Notable interactions:

- Interacting with the **forklift** will reveal that it needs keys to be operated.
- Interacting with the **tarp** in back will pull it down revealing a set of workers' **lockers**.
- Interacting with the **lockers** will reveal that they're all locked, but show a close-up. One side has a bent vent with a small opening.
- Using the **magnetic sphere** with the **lockers** will bring up the close up. Dragging the sphere along the bottom of the locker will eventually make a metallic sound, dragging the magnet up over the small opening will get the **forklift key**.
- Using the **forklift key** with the **forklift** will allow them to move the forklift left, right, and raise and lower the lift.

Gameplay: Upon entering the warehouse, the characters will begin searching for the other cellphone device. Using the other **SECT-A2** or Abbot's **smart phone** to call SECT-A1 will result in hearing a ringing coming from the second floor. Unfortunately, the stairs are out.

The player might try the **forklift**, but find that it's lacking keys. Pulling on the **tarp** at the back of the room will reveal a set of **lockers**. The **lockers** are locked with combination locks, but a closeup reveals a hole the size of about two fingers in the vents at the top of one of the lockers. Using the **magnetic sphere** with the **lockers** will bring up the closeup again. Using the mouse, the player can move the sphere along the surface of the locker. Moving it around, eventually the player will hear a magnetic clank. Pulling the magnet up to the hole will make another noise as the player pulls out the **forklift key**.

Using the **forklift key** on the **forklift** will start it up. Whichever character is

driving can move it left and right across the screen (it always faces left) and can raise and lower the lift. Moving the other player onto the lift, the driver can lift the other character up to the top of the stairs where he can reach the second floor.

XIX.B. Warehouse upstairs

Description: The upstairs room is even further from being finished than the downstairs. Stacked against the left wall are hundreds of PVC pipes, each about five inches in diameter and four or five feet long. There is a table with some power tools and a bucket of heavy-duty nails sitting on the floor. A missing wall with some transparent plastic hanging over it gives a nice view. Nothing else of note is in the barren second floor.

Notable interactions:

- Interacting with the [power tools](#) or [bucket of nails](#) will result in a description and an "I don't need it" type of message.
- Interacting with any of the [pipes](#) will cause the character to reach inside and feel around. He won't be able to find anything this way.
- Using the [magnetic sphere](#) on the [pipes](#) will result in finding the [SECT-A1](#) if it's the right pipe.

Gameplay: The character searching for the SECT-A1 cellphone will be faced with a huge number of [pipes](#) to search. Interacting with the [pipes](#) directly will result in the character searching the pipe and finding nothing. But the character will comment that he couldn't reach very far into the pipe.

The player can also try using the [magnetic sphere](#) on a [pipe](#) (can't use the maximum setting because of all the metal around). But only one of the many pipes will produce the [SECT-A1](#). To figure out which one, the character must use the other phone to call it. The phone will ring and a dim blue light will come from one of the pipes. Using the [magnetic sphere](#) on that [pipe](#) will give the player the [SECT-A1](#). The player can then ride down on the forklift.

Examining the [SECT-A1](#) will reveal that it received a phone call from a number a few minutes before the explosion at the lab. They'll agree that it must be Eddings' cell phone that was used to call the modified phone and start the timer for the SECT's release. They realize that they can trace Eddings' cell phone, but they'll need to do it from the police station. The player will have to use a cell phone to call Bennet's partner. Once this starts the scene will fade out and lead into the police station.

XX. Police station

Summary: Bennet's partner helps them sneak into the station and into the tech room where they trace Eddings' phone. He's at the hospital. Ray realizes that he must be after the Aurora project's server. The chief finds them, but Bennet's partner helps them escape.

XX.A. Chief's office

Description: This is the same chief's office as before. The only difference is the window is open.

Notable interactions:

- Examining the various [pictures](#) on the wall will show one of the chief

shaking hands with the Secretary of Defense, Linus Bruckman.

-Examining the [Rolodex](#) on the table will show that it's open to "Adolphus"

Gameplay: Bennet and Ray climb in through the chief's open window. Bennet's partner is standing in the room. Bennet thanks him. His partner just looks at him blankly. Bennet asks what's wrong.

His partner tells him that they searched his apartment; they found pictures. "Why didn't you tell me you were a..." "Because of the way you're looking at me now." He tells them about his boyfriend, Bailey, who was a firefighter until he was outed by a reporter that thought that the people should know that the man pulling them from a burning building might be a homosexual. Everyone in the firehouse was scared of him and in some cases angry. They couldn't fire him, but they could make his life in the firehouse hell. They did awful things to him until, one night, he killed himself. He told Bennet in his goodbye letter to never tell anyone for fear of my life becoming the same hell.

Bennet's partner will apologize to him for making him afraid of being himself. Then he'll tell them that he is expected out on patrol and if he doesn't show up, someone will get suspicious. He'll also warn them that there's a desk officer on duty so they need to sneak down the hall to the tech department quietly. He recommends that they go one at a time.

The partner will leave. Ray and Bennet will talk for a few seconds about whether or not they should trust the partner and how stupid two wanted men breaking into a police station must be...

XX.B. Station Reception

Description: The station reception is exactly the same. The interrogation room door is slightly open.

Notable interactions:

-Clicking on the [interrogation room door](#) will make the character hide behind the door.

Gameplay: Ray will go first. His head is seen peaking out of the chief's office door. The front desk officer is busy using the computer. He can walk easily across the top floor to the hallway on the left. Walking down the stairs will result in being seen by the desk officer, he'll pull a gun and the player will have to rewind.

Once Ray reaches the hallway, the control will switch to Bennet. Right at this moment, though, the desk officer finishes at the computer. He walks over to the filing cabinet on the back wall. After a few seconds, he goes back to the computer. This will repeat. Bennet needs to sneak across the hallway, but if the officer is facing the back, he'll see Bennet unless Bennet is hiding behind the [interrogation room door](#). The player will have to wait until the officer leaves the cabinet and turns to the computer, then he'll have to quickly hide behind the [interrogation room door](#). Then, when the coast is clear again, Bennet can continue on to the hallway. Once they're both through, the scene switches to the hallway.

XX.C. Hallway

Description: The hallway is exactly the same as before except the tech room door is slightly open.

Notable interactions:

-Interacting with the [tech room door](#) will enter the tech room

Gameplay: Bennet and Ray only need to enter the tech room. Walking too far down the hallway will make them stop because they don't want to be seen by the archives officer.

XX.D. Tech room

Description: The tech room is small with a number of devices and computers for forensics analysis and surveillance on racks along the back wall. There is also a small sectioned-off room to the side containing a desk and a computer. The door back to the hallway is on the right.

Notable interactions:

-None

Gameplay: When Bennet and Ray walk into this room, Bennet will show him the computer in the small side room. From the desk next to the computer, he'll pick up a large cordless phone. This phone, Bennet explains, is connected through that computer. Abbot will make the call to Eddings and try to keep him on the line as long as possible while Bennet works the tracing program on the side-room computer.

First, the player will take on the role of Ray while Bennet heads into the side room and sits down at the computer. Bennet will tell him that the computer will dial the number when he's ready. Ray will tell him he's ready and they'll begin. From the moment Eddings answers the phone, a timer will start running in the top right corner showing how long he's been on the line. When the game pauses for the player to choose a response, the timer will pause too.

The SWAY bar will stay on top of the screen during this segment. If the SWAY bar falls too low, Eddings will end the conversation. Ray's objective is to keep Eddings on the line as long as possible. They will have a conversation during which Ray can ask some questions to keep Eddings talking, but asking a question lowers the SWAY bar. If Ray answers a question in an appropriate manner it might keep Eddings on longer and raise the SWAY bar. Eventually, though, Eddings will disconnect.

When the call is over, Ray will walk over to the computer room and ask Bennet "Did we get him?" The game will then pause and rewind back to the start of the conversation, only this time, we will play Bennet.

Bennet's objective will be to complete the call-tracing mini game in a time faster than the amount of time Ray managed to keep Eddings on the line. There will be a time counter here too, and if it reaches the time at which Eddings hung up, the screen will say "Call terminated, trace failed." Ray will then walk into the room and ask "Did we get him?" Bennet will say, "No. I couldn't get him." Ray will try calling him back, but Eddings won't answer again. They've lost the trail. The player will have to rewind and try again as Ray.

If Bennet can complete the call-tracing challenge before Eddings hangs up, Ray will walk into the room and ask "Did we get him?" Bennet will announce that he's at the hospital. They'll talk for a second about why he would be at the hospital, but will conclude that they need to go there quickly and find him. They'll exit the tech room.

XX.E. Station Reception again

Description: Same.

Notable interactions: None

Gameplay: Ray and Bennet walk into the reception. This time, however, the chief of police is standing in front of his office. Two officers stand right behind him, weapons drawn and pointed at them.

The chief says hello to Bennet. Ray says that it looks like Bennet's partner betrayed them. The chief and Bennet will have a short conversation. Bennet will accuse him of working with the people behind the attack at the laboratory and Anna's death. The chief says that it's pretty bold of a wanted man to accuse the chief of police of such wrong doing. The chief asks one of the officers at his flank who he believes. The officer says "You, sir!" The chief smiles grimly. They will say that they know the chief is working with Eddings. "Eddings?" The chief laughs. "Eddings is a pawn in a much bigger game than he could possibly comprehend." He tells Bennet and Ray to turn around slowly, kneel, and interlock their fingers behind their heads.

Just then, Bennet's partner enters through the front doors. He ducks behind the front desk and points his gun at the chief. He tells him to back off. The officers point their guns at him. There's a bit of a stand off. The partner points out that they don't have any cover. He tells Ray and Bennet to walk down the stairs. They do so, but just as they reach the bottom, the chief reaches under his jacket and pulls out a pistol. Bennet's partner fires and hits the chief squarely in the chest. The chief falls.

Bennet's partner tells them to leave and they do so. The partner then throws down his gun and kneels on the floor. The two officers begin to close on him. Fade out.

XXI. Hospital

Summary: Bennet and Ray find the first SECT dispersal device before it is released in the basement of the hospital. It leads them to realize that the second device must be on the crane above the roof of the hospital.

XXI.A. Inside the hospital

Description: Every room of the hospital is the same as before except for two things: A janitor is mopping the floor near the elevator on the basement level, and Ray's "fling" is working the desk in the Aurora project room.

Notable interactions: The same as before.

-Interacting with one of the [maintenance doors](#) in the basement will ask if Bennet should kick the door in or not.

Gameplay: Bennet and Ray know that Eddings is here somewhere and they have to figure out where he would go. They enter into the reception area. The whole hospital is pretty much the same as before. Now, the characters can ask any NPC if they've seen a guy by Eddings' description. The player should realize from the hints he's gotten before that Eddings is going after the Aurora project.

Heading up there, they'll find the girl from Ray's morning segment.

The girl immediately upon seeing Ray stands up and slaps him across the face. Either she's still mad at him from before (if the player couldn't fill her SWAY bar) or she's angry that he didn't call her like he promised. Regardless, she refuses to talk to Ray. The player will have to talk to her using Bennet. She won't want to talk to any friends of Ray either, but she'll at least hear you out. The SWAY bar will appear again and the player can try giving her excuses for Ray's treatment of her. In the end he'll either persuade her to forgive Ray or she'll call Hospital security to stop you from harassing her. The player will have to rewind. Once she's been satisfied, you can ask her if she's seen a guy by Ed's description. She'll tell them that a construction worker like that came in to take some measurements. He used a laser-pointer thing to measure the room and then asked if she had the keys to the basement maintenance rooms. She didn't. Then he left. Ray will kiss her and promise to call her... again... Bennet and Ray leave.

In the basement, they'll find a janitor mopping the floor. They can ask him about Ed, but he doesn't remember faces that well. They can ask him if he gave his maintenance room keys to anyone and he'll say he did and the bastard never gave them back. So they know that Ed went into one of the several doors down here, probably to place a cellphone device with a SECT particle. But which room was it? Bennet can kick in the doors by interacting with them. Inside, each one looks pretty much the same except for some detail changes. Only one of them (randomized) contains the SECT device. When Bennet kicks in one door, we pan over to the janitor who gets in the elevator, presumably to tell security. They will only have a short time left to find the device. If they don't find it in time, police will come out of the elevator and arrest them. The player will have to rewind.

To figure out which room has the device, the player can either hope to get lucky or notice that the basement has no cellphone service. Each of the cellphones will display a "no service" message. But, when standing in front of one room, they'll have one bar of service. Kicking in that door will reveal the proper room.

Once the player has the SECT-B1 and the worker's uniform, they can leave the maintenance room. At that moment, there will be a "ding" from the elevator. We'll pan over to see officers stepping out of it. Then we'll pan back to the left, past the maintenance room's empty doorway to the ambulance door, which will swing shut. Bennet and Ray will appear outside in front of the hospital.

XXI.B. The maintenance room

Description: Each room is a small cell with a fuse box, and a boiler. Small details will be changed for each room like cobwebs or cracks. One room has a tripod just like the one from Eddings' apartment and a crumpled up worker's uniform.

Notable interactions:

- Interacting with the **fuse box** will find it locked.
- Interacting with the **worker's uniform** will pick it up.
- Interacting with the **tripod** will pick up **SECT-B1**.

Gameplay: When Bennet and Ray enter a maintenance room, they'll either find an empty room with nothing to do or one containing the **tripod** and **worker's uniform**. Interacting with the former will pick up the **SECT-B1**. Interacting with

the latter will pick it up. Examining the SECT-B1 will find that it's different from the 'A' series. This one doesn't have a screen or a number pad. It's just a cellphone receiver. They won't get any more clues from it. Examining the **worker's uniform**, however, will find a **key** in the pocket.

Ray and Bennet will have a quick conversation. If Ed is trying to destroy the server which is on the fourth floor or a six floor building and he planted one particle in the basement... where's the other particle device? They'll then step back out into the basement hallway.

XII.C. In front of the hospital

Description: Same as before, but there won't be a construction worker in front of the gate this time.

Notable interactions:

- Using the **key** on the **padlock** will open the gate.
- Interacting with the **dumpster** will open it and reveal the dead construction worker in his boxers.
- Interacting with the **crane elevator** will enter it and ride it to the top.

Gameplay: The player will have to realize that the second particle device must be planted on top of the crane. They can use the **key** they found in the **worker's uniform** to unlock the **padlock** and open the gate. In the construction area is a **dumpster** that can be open revealing the dead construction worker in his boxers. The player will have to interact with the **crane elevator** to ride up to the top.

XXII. The crane

Summary: Bennet and Ray have a final confrontation with Ed on the top of the crane. Ed falls to his death leaving only a hint at who he was working for behind him.

Description: At the top of the crane is a spectacular view of the sun setting over the city. Thick metal beams hold everything together. The elevator arrives on the left side of the screen and the crane stretches out to the right. There are no guard rails.

Notable interactions:

Gameplay: When they arrive at the top, they begin looking around for the second SECT device, but are unable to find it, then, from behind the elevator lift machinery steps Eddings. He'll ask them if they're looking for something. Then he'll tell them that the device is hidden under the elevator's machinery behind him.

The group talks for a while. Ed tells them that his cause is just. He's doing the best thing for humanity. Those servers are cataloguing the DNA of every human on the planet and using it to monitor all movement, financial transactions, and illness. It is a power that no human should weild. And having that power in the hands of the American government is an even scarier idea. No country has demonstrated the horrible affinity to mis-handle disruptive technologies like America. He urges them to understand and join him in protecting humanity. They of course refuse.

He claims to feel extremely bad for what he's done, but his rational mind knows that the sacrifice of four lives is nothing when facing such a monumental task.

Ed in turn pulls a gun on them. Ray asks if he's going to kill them just like he killed Anna. Ed tells them no, they're going to jump to their deaths. Ray and Bennet ask if

he's sure that the people he's working for believe in the same things he believes in. They'll tell him about the bomb in his apartment and the chief's comment. Ed will hesitate for a moment, but then steel his resolve. "Adolphus would not betray me." They'll ask if he even knows who "Adolphus" is. Ed will tell them to shut up and say that it doesn't matter. He'll say that the SECT devices should be going off and destroying the server any minute and Adolphus will be destroying the other servers like it around America with the SECT devices that he gave him. Now, Ed says, it's time for them to die. He'll give them the choice, jump in the next thirty seconds, or Ed will shoot them.

The player will have thirty seconds to take out the **magnetized sphere**, turn it to its highest setting, and throw it at Ed. The sphere will attach to his shoulder (where he told us that he had a metal shoulder bone from a childhood surgery). Ed will fall but the sphere will attach to the metal girder he was standing on, leaving him suspended by his shoulder over the edge. The gun will fall. While Ed falls, his cell phone will fall out of his pocket and land on the girder.

Ed will struggle to say that it does not matter. He's done his part in saving the world. The device's should be going off right about... There will be a ringing and a light coming from beneath the elevator machinery to Ed's left. He'll laugh. Then Bennet will hold up the device they took from the basement. It will ring. Ed will only have time to scream, "What have you done?" A white string of light shoots out from each device meeting at the middle, which is right where Ed is. There is a blinding flash, we see a moment of Anna's face crying in the vault. The basketball sized explosion is centered on Ed's shoulder. When it clears, Ed falls. His arm stays attached to the girder.

Ed and Abbot hug and fall to their knees. "It's over." As they stand and walk back to the elevator, they'll pick up Ed's cellphone.

XXIII. The conclusion

XXIII.A. The elevator ride.

Description: The elevator slides slowly down the crane. In the background, layers of the city slide upwards using parallax motion. The sun is setting in the distance.

Cutscene: As the two ride slowly down, we hear Ed's cell phone. "Five recorded calls. First recorded call."

We hear a conversation between Ed and the mysterious Adolphus. He'll tell him that it's going to have to happen today. The "old man" wants to destroy the SECTs. Adolphus will tell him to proceed carefully as planned.

"Second recorded call."

We hear another conversation between Ed and Adolphus. Ed will tell him that everything is going well, but he's going to need some help. He needs someone to help him earn Anna's trust. Adolphus says he understands and that he'll send someone that night. Ed reminds him that Anna shouldn't be harmed. Just scared.

"Third recorded call."

Ed tells Adolphus that there have been some complications. A cop and a reporter have gotten a little too close. Adolphus tells him he'll have to take care

of it and not to lose sight of the goal."

"Fourth recorded call."

Ed tells Adolphus that he's got the particles and the research but that the cop and the reporter are still alive. Adolphus will tell him that he'll call the chief of police and arrange a little manhunt. In the meantime, Ed is to drop off the particles and research in the planned location.

"Fifth recorded call."

Ed will ask Adolphus if the attacks on the various servers is on schedule. Adolphus will tell him to go back to his apartment and relax. Everything will come to him there. Ed will say that he's a little concerned about Ray and Bennet. Adolphus will tell him to just go back to his apartment.

The ride will reach the bottom.

XXIII.B. In front of the hospital

Cutscene: Bennet and Abbot arrive at the bottom and step out. They comment that they have enough evidence here to clear their names. They just need to figure out how to get the information out. Bennet tells Abbot that he's a reporter, and he's about to write the most important story of his life.

Suddenly two people are running into the hospital. Someone asks them if they've been watching the news. "What news?" "C'mon!" They step into the hospital.

XXIII.C. Hospital reception

Cutscene: Everyone in reception, nurses, patients, janitors, policemen, they're all watching the television.

"Fifteen minutes ago, we showed you the first footage of Washington D.C."

The footage from the beginning is shown again. Washington D.C. is a crater. People in the hospital will comment "my god" etc.

The reporter continues, "Since then, the question on everyone's mind is who will lead us now? Government officials have been scrambling to get some semblance of order and control. We've been told that the President, Vice President, most members of the Senate and House, and several cabinet members were all at work when the... event... occurred."

More comments from the crowd.

"We're being told now that there will be a press conference from Omaha, Nebraska. The Secretary of Defense Linus Bruckman is there at the Strategic Air Command base. He's starting live now."

We see a picture of an aging bald man with a grim face at a podium with a presidential seal on it.

"Today I address the American citizens with a heavy heart. A devastating terrorist attack unlike any ever seen before has taken place on American soil -- inside our own capitol. The president is dead and the country is in panic. It is

for that reason that I feel I must be absolutely open with you about what has happened.

"If you've been paying attention to the news, you know about the recent event at a lab in XXX city. The scientist killed in that event, Dr. Javier Morales was working on a secret government contract. A new type of devastating weapon. His associate, Dr. Tolstoy Eddings betrayed him and stole his research, using the weapon against him. Eddings, along with his associates Detective Winston Bennet and reporter Raymond Abbot, then gave the one remaining weapon to a terrorist organization. That weapon was used against Washington today.

"The good news is that this terrorist organization does not have another weapon of this type, nor does any country other than our own have the means to create more of this weapon.

"It will be my sole job when I am sworn into office as interim President of the United States to seek out and destroy this terrorist organization and any nation harboring, funding, or in any way associated with them. The only people wielding this terrible new weapon now are the righteous loyal to this nation. Justice will be served. By morning, the middle east is going to be a very different, very barren place. As your new president, that is my promise to you."

Instantly the room will fill with conversation.

The reporter will say "It appears that Secretary of Defence Bruckman will be sworn in immediately into the office of the president."

The scene will show Bruckman, in front of the same podium, placing his hand on a bible and being sworn in by an official. "I, Linus Adolphus Bruckman, do solemnly swear..."

Bennet and Ray look at each other. "Adolphus?" They look at the cellphone again. "I think it's time to write that story." While everyone is mesmerized by the news, they slip out of the hospital.

Black out. Music. Credits.