

ALAN WAKE II

RETURN CHAPTER 1: "INVITATION"
INITIATION CHAPTER 1: "LATE NIGHT"

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AW2 - RETURN (BRIGHT FALLS)

RETURN CHAPTER 1 SCREENPLAY

[NA_MM_RE01_11_100_CAR_INTRO] SAGA AND CASEY INTRO

CINEMATIC:

NOTE: This cinematic is a car transition, using shots from that library.

EXT. BRIGHT FALLS / CAULDRON LAKE ROADS - DAY

Majestic Pacific Northwest landscape. It's fall. It's raining. Blazing autumn colors in the trees. A winding mountain road surrounded by forest and mist. We follow a CAR driving down the road.

We hear SAGA ANDERSON on the phone with her teenage daughter, LOGAN (O.S.).

SAGA (O.S.)
(uncertain but warm)
Hey, kiddo. How are you?

LOGAN (O.S. FROM THE PHONE)
(reserved but cheerful)
I'm good, mom. How are you?

SAGA (O.S.)
(feeling guilty)
This trip might take a little longer than I thought. I'm sorry I've been gone so much lately, Logan.

LOGAN (O.S. FROM THE PHONE)
(annoyed)
Oh my god, mom. It's not your fault people get all murder-y. What happened?

SAGA (O.S.)
(strained)
Just... work stuff.

LOGAN (O.S. FROM THE PHONE)
(losing interest, then getting excited about the show)
Right.

Well, dad and I are just watching
the latest episode of Night Springs
here. Mom: It's. So. Good.

SAGA (O.S.)

(amused)

No spoilers. I'll let you get back
to the show you were supposed to
wait to watch with me. I love you
both.

LOGAN (O.S. FROM THE PHONE)

(amused)

This is what happens when you go on
work trips, mom. Love you too. Say
hi to Casey. Tell him to stop
brooding so much.

SAGA (O.S.)

(mock scolding, beat, then
laughs)

Logan! I will. Bye, kiddo.

The car drives past a faded and worn road-side sign
advertising Cauldron Lake Campgrounds.

CINEMATIC ENDS.

CUT TO:

CINEMATIC:

I/E. CAR / CAULDRON LAKE ROAD - DAY

It's raining. Windshield wipers move back and forth. Over the
hood shot into the car:

Behind the wheel is SAGA ANDERSON (the player character).
Saga is an FBI Special Agent. Her partner, ALEX CASEY, rides
shotgun. He looks grim.

Saga puts her phone down (O.S.). She tries to stifle a smile.

SAGA

Logan thinks you should try
cheering up.

CASEY

(wry smile)

Snarky kid, wonder where she gets
that from.

Saga glances down from the road to pick up a disposable coffee mug (O.S.).

Saga and Casey both lift their coffee mugs and drink in sync.

SAGA
(changing focus, serious
now)
It can't be a coincidence that
another body turns up just when we
arrive in town. Feels like the
killer is leaving us a message.

CASEY
I'm glad you're on this case with
me, Anderson. It's right up your
alley. You should take lead. Think
of me as the backup.

Saga glances at him, surprised.

SAGA
(takes it in, pleased)
OK. Any words of advice?

CASEY
(wry, but then
increasingly grim)
Nothing that would cheer anyone up.

Saga and Casey arrive at the parking lot to Cauldron Lake National Park. As the car is pulling in, they continue to chat.

CASEY
Here we are. Cauldron Lake.

SAGA
(chipper)
Time to get to work.

The car parks. Saga and Casey exit the car.

CINEMATIC ENDS.

[RE01_005]

EXT. CAULDRON LAKE, PARKING LOT - DAY

A police car is parked in the lot as well. The forest surrounding them is imposing, overgrown, and beautiful in its wild, primal way.

SAGA

A deputy was supposed to be here to show us to the crime scene. There's the car, so where's the deputy?

CASEY

Eaten by a bear? I'll check out that map.

Casey walks to the map.

CASEY

(checking out the map)
Worth memorizing, before we get swallowed up by the trees.

If Saga interacts with the map, a copy will be made on the Mind Place.

If Saga wanders off or waits too long before going to the map.

SAGA (V.O.)

I should take a look at that map.

If Saga returns to Casey at the map after being gone too long.

CASEY

Welcome back, Anderson.

ALT:

CASEY

Good to see still in one piece, Anderson. Forest can be a dangerous place.

ALT:

CASEY

Did you get lost, Anderson?

After Saga has looked at the map in the Mind Place, the deputy can be heard among the bushes nearby.

MULLIGAN (O.S.)

(speaking to Thornton over the radio)
You were the one who wanted to switch, Thornton! I'm not walking all the way back down there.

SAGA

I think I hear someone. Could be
our deputy.

CASEY

I can go take a look.

Note: The following Mulligan and Thornton lines can be interrupted by Mulligan's greeting if the player gets close to him.

THORNTON (V.O.)

(over the radio, arguing)

I didn't want us to switch! I never
said that, Mulligan! I said we
should both be down here, watching
this dead guy. For safety!

MULLIGAN (O.S.)

(speaking to Thornton over
the radio)

Quit your bellyaching, Thornton.
I'm up here now. That's how the
cookie crumbles.

Saga and Casey walk down the path from the map. They approach
a fence in the woods.

MULLIGAN

Hey! Over here!

As Saga and Casey get close they see a large local police
officer, DEPUTY MULLIGAN, waiting at a hole in the fence,
clearly expecting them. He is blocking the hole.

MULLIGAN

(to Casey, friendly)

Hey there. Agent Casey, right?
Sheriff Breaker said you'd be
coming by to take over the case.

CASEY

(to Mulligan)

You're half right.

CASEY

(to Saga)

Anderson?

Saga interacts with Mulligan to enter a Gameplay
Conversation.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_MULLIGAN_01] MULLIGAN GAMEPLAY CONVERSATION

Summary: Saga introduces herself as the lead agent. Thornton tells them the murder site is down towards the lake and that his partner, Thornton, is waiting for them. Mulligan also reveals the existence of two eyewitnesses named the Bookers, who he thinks are suspects.

**GAMEPLAY
CONVERSATION
ENDS.**

If Saga wanders off during the conversation with Mulligan and takes too long to return to him.

SAGA (V.O.)
Better see what the deputy has for me.

Mulligan moves out of the way, allowing Saga and Casey to enter the hole in the fence.

Mulligan continues to speak with Thornton on the radio after the Gameplay Conversation ends (see AW2_RE01_Ambient_Screenplay for content).

They come to a tall wire fence with warning signs: "No trespassing. Danger. Toxic volcanic gas detected in area. By order of the Federal Bureau of Control." A large hole has been cut into the fence with wire-cutters.

If the player interacts with the sign, an optional dialogue exchange is triggered:

SAGA
"The Federal Bureau of Control".
That's a new one. "Toxic volcanic gas" huh?

MULLIGAN
No one around here's ever noticed any gas. The Bureau of Control took the land over about ten years back, fenced the whole thing off.

CASEY
The FBC is an obscure branch, only shows up for... unusual cases.

SAGA
What's so unusual about volcanic gas?

CASEY

Beats me.

If Saga wanders off and takes too long to return to the fence.

SAGA (V.O.)

Need to head to the crime scene. No time to waste.

Saga can proceed into the forest through the hole in the fence.

[RE01_010]

EXT. CAULDRON LAKE FOREST - DAY

Saga and Casey follow a trail into the forest, over the crater rim, and down toward the lake. The forest is beautiful, with the occasional fall-colored tree seen among the green pines. The dour weather dampens the cheery landscape however.

SAGA

He said the crime scene is just down the hill. At an old convenience store. Let's go.

CASEY

Sounds like a plan.

Casey stops at an overlook.

CASEY

(mutters, looking at the beautiful vista)
Fucking nature. Gives me a headache. Too much sky.

SAGA

(amused)
Agoraphobia acting up, Casey?

After this line, we begin the Mind Place tutorial.

SAGA (V.O.)

Before we get to the crime scene, there's time to review the facts of the case so far. Make sure I'm seeing the clues clearly.

The player is prompted to enter the Mind Place to review the existing information about this case on the Case Board (see AW2_RE01_MindPlace_Screenplay for content).

If the player DID NOT enter the Mind Place to review the facts on the Case Board, then:

SAGA (V.O.)
I should take a minute to review
the case.

SAGA (V.O.)
I need to be sure I know all the
facts.

SAGA (V.O.)
I need to think through the facts
of the case.

If player DID enter the Mind Place to review the facts on the Case Board, then:

CASEY
I see you're already hard at work,
Anderson. Close to cracking it?

SAGA
We're just getting started. Let's
head down the hill, to the crime
scene.

Saga and Casey continue walking. As they go, they share ambient topics (see AW2_RE01_Ambient_Screenplay for content).

Eventually, they arrive at broken wooden stairs leading down a steep cliff. These used to be part of the trail but have broken in the years of neglect.

SAGA
Stairs are out. You OK to jump
down?

CASEY
(gruff)
I'm not that old.

If the player wanders off the trail, away from Casey, there will be short lines acknowledging this.

SAGA
I'm gonna go check something out.
I'll be right back.

CASEY
Got it.

ALT:

SAGA
I'll be back in a second.

CASEY
Roger.

ALT:

SAGA
Think I saw something. Will only
take a minute.

CASEY
I'll wait here.

ALT:

SAGA
I'll look around. See you in a bit.

CASEY
Take your time.

ALT:

SAGA
I want to walk around for a minute.

CASEY
You know where to find me.

[RE01_015]

EXT. ABANDONED CONVENIENCE STORE - DAY

BRANCH:

*If the player arrives to the convenience store from the
front, Thornton will be there waiting for them.*

Deputy Thornton is waiting for them at the abandoned,
overgrown convenience store.

THORNTON
(using the radio)
Look, I meant BOTH of us would be
HERE. You and me here, together.

At the murder site. I did not want to swap.

MULLIGAN (V.O.)
(over the radio, messing with Thornton)
Nope, still not getting it. Try explaining it one more time.

THORNTON
(using the radio)
How much clearer can I make it, Mulligan?

THORNTON
(to Saga, getting their attention)
Hey! Hey!

SAGA
Deputy Thornton, I take it?

THORNTON
(energetic, earnest)
That's me, at your service, ready to get this case solved! The body is behind the store. Come on, I'll show ya.

Thornton begins to walk around towards the back of the convenience store. Casey follows him. The player can run ahead or follow (*see AW2_RE01_Ambient_Screenplay for content*).

Thornton and Casey arrive at the murder scene.

If the player arrives at the crime scene directly by taking the back path.

Thornton comes hurrying towards the crime scene from behind an abandoned convenience store.

THORNTON
(shouting)
Hey! Hey!

SAGA
Deputy Thornton, I take it?

THORNTON
Yeah, that's me. Mulligan told me you were coming the other way.

BRANCHES RESOLVE.

The group arrives a space behind the convenience store, where Nightingale's body has been placed onto a log table, amidst fallen leaves, naked (he is the Naked Man you played earlier). On display. The site has been secured with police tape.

THORNTON

This is the scene of the crime. We found him on the table, didn't touch nothing. You know, procedures and... stuff.

SAGA

Thanks, deputy.

CASEY

No tarp. You owe me a coffee.

SAGA

(getting into work mode)
OK, let's start by examining our guest of honor.

SAGA (V.O.)

Does this fit the M.O. of the previous murders?

[RE01_020]

EXT. MURDER SITE - DAY

Saga needs to investigate the corpse.

If the player does not investigate the corpse, reminder lines will play:

SAGA (V.O.)

Step one, examine the corpse.

CASEY

Want to start by inspecting the body, Anderson?

THORNTON

Never actually seen the FBI investigate a murder victim before. Except in the movies.

Saga interacts with Nightingale's corpse to inspect it. Nightingale is naked and slightly bloated as if it has been submerged in water for some time.

SAGA (V.O.)
Body is positioned on the table.
Ritualistic.

CLUE ADDED: Ritual murder

Nightingale's heart has been cut out, and a large open wound remains in his chest. He has marks on his skin, smudged tattoos as if pages with text had been stamped on him, and somehow the ink got under the skin. The marks are clear enough to make out what they are, but not clear enough for the text to be read.

Saga investigates the open chest cavity.

SAGA (V.O.)
Incised-stab wound, chest cut open,
heart removed.

CLUE ADDED: Body's heart cut out

Next to the body is the heart, lying on the table.

SAGA (V.O.)
(dry)
The killer left the heart right
next to the body.

CLUE ADDED: Heart

Saga goes to the Mind Place to place these two clues on the Case Board in order to progress the case (see AW2_RE01_MindPlace_Screenplay for content).

SAGA (V.O.)
Who is our victim? Who killed him?
Need to find more clues.

Saga can interact with Thornton to ask about certain topics in a Gameplay Conversation.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_THORNTON_01] THORNTON GAMEPLAY CONVERSATION

Summary: Thornton reveals that the victim is former FBI agent, Robert Nightingale. He elaborates that Nightingale was chasing a writer named Alan Wake years back.

**GAMEPLAY
CONVERSATION
ENDS.**

Saga can interact with Casey to enter a Gameplay Conversation.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_CASEY_01] CASEY GAMEPLAY CONVERSATION

Summary: Casey provides more context about Nightingale, since he used to know him.

**GAMEPLAY
CONVERSATION
ENDS.**

Saga and Casey investigate the site.

Inside the abandoned convenience store, Saga can find empty beer cans and a set of cards and poker chips on a makeshift table. Some graffiti inside the cabins.

Around the table, there are boot prints from multiple men in the area, a cooler, and depressions of heavy-duty tripods.

By interacting with these things, Saga receives various clues.

Saga inspects the many boot prints in the mud.

SAGA (V.O.)
Multiple people were here. Multiple
killers?

CLUE ADDED: Foot prints

Saga can inspect the table further. Carved into the table, next to the corpse, is a symbol of two interlocked triangles, like a stylized spruce tree.

SAGA
This carving looks fresh.

BRANCH:

If the player interacts with this AFTER interacting with the triangle sticks:

SAGA
We've seen this symbol before.

CASEY
Hm. Good eye.

If the player interacts with this BEFORE interacting with the triangle sticks:

SAGA
Think the symbol is connected to
the murder?

CASEY
Hard to say.

BRANCHES RESOLVE.

CLUE ADDED: Symbol carving

Saga goes to the Mind Place to place these two clues on the Case Board in order to progress the case (see AW2_RE01_MindPlace_Screenplay for content).

SAGA (V.O.)
Was he killed here or brought here
after, for display?

On the table Nightingale is on is a large blood stain.

SAGA (V.O.)
Large amount of blood on the table.
The victim died here.

CLUE ADDED: Large blood stain

Saga goes to the Mind Place to place these two clues on the Case Board in order to progress the case (see AW2_RE01_MindPlace_Screenplay for content).

SAGA (V.O.)
Did they plan for the murder to
happen here?

The player can find a tripod nearby.

SAGA (V.O.)
Someone left in a hurry, knocked
the tripod over. Was it for a
camera?

CLUE ADDED: Tripod

The player can find a cooler on a nearby picnic table.

SAGA (V.O.)
Someone was drinking beer. They
spent time here, waiting.

Cargo straps can also be found on the corpse's wrists.

SAGA (V.O.)
Bruising on the wrists from the
cargo straps holding him down.

CLUE ADDED: Cargo straps

Some triangles made out of sticks.

SAGA
A creepy twig sculpture.

BRANCH:

If the player interacts with this AFTER interacting with the
triangle carving on the table:

SAGA
We've seen this symbol before.

CASEY
Hm. Good eye.

If the player interacts with this BEFORE interacting with the
triangle carving on the table:

SAGA
Think the symbol is connected to
the murder?

CASEY
Hard to say.

BRANCHES RESOLVE.

Inside the convenience store, there is discarded food, beer
cans, poker chips, etc.

SAGA (V.O.)
They left a lot of garbage. Not the
fastidious type.

Once the player has found all the clues in the area, a line
will trigger:

SAGA
I think that's everything. For now,
at least.

CASEY
(prompting)
Anything clicking yet?

SAGA
Not sure. Need to think about it.

SAGA (V.O.)
I had to review the clues.

Saga goes to the Mind Place to place these two clues on the Case Board in order to progress the case (see AW2_RE01_MindPlace_Screenplay for content).

Note: The following two lines only play if Saga has left the Mind Place without profiling Nightingale.

SAGA (V.O.)
What was going on with Nightingale?

SAGA (V.O.)
(directing herself)
Get inside his head. Profile him.

[RE01_025]

INT. MIND PLACE - DAY

As Saga concentrates and visualizes the evidence, we transition inside her head, into her "MIND PLACE", as she calls it, that now takes the form of the field office they set up with Casey at the Palace Motel. Saga always visualizes the Mind Place as something that is relevant to the investigation at hand.

Saga can now interact with the CASE BOARD, which she can use to connect photos, maps, post-its, and other clues in order to open up new avenues of investigation. There is already an open case about Nightingale's Murder on the Board. All of the clues they have found in the area are ready to be used on the Case Board.

Additionally, Saga can now interview ROBERT NIGHTINGALE in the Mind Place.

Saga profiles characters, picturing their presence in the Mind Place, diving into their minds, hearing their thoughts, or fragments of past and future events related to them.

**MIND PLACE
INTERVIEW:**

[MINDPLACE_RE01_NIGHTINGALE_01] NIGHTINGALE MIND PLACE
INTERVIEW

Summary: Saga profiles Nightingale about where he's been, what happened to him, and where his heart is. She receives cryptic, oddly-worded answers.

**MIND PLACE
INTERVIEW ENDS.**

Saga can use the clues gained from this interview on the Case Board to determine that she needs to check out the lake shore for additional clues.

Saga leaves the Mind Place.

[RE01_030]

EXT. ABANDONED CONVENIENCE STORE - DAY

SAGA (V.O.)
The lake is connected to
Nightingale somehow.

SAGA
Casey, let's take a look down by
the lake. Lead the way.

CASEY
Sounds good. This way, right?

SAGA
Right.

THORNTON
OK, just be careful. The water's
unusually high down there. Maybe
those climate change nuts were
actually on to something, against
all common sense. Who could have
guessed, huh?

EXT. CAULDRON LAKE FOREST - DAY

Saga and Casey head through the forest towards the lake. They discuss the case so far as they proceed.

NOTE: Only play if player has made the relevant progress in the investigation.

CASEY
This one of your hunches, Anderson?
Did something happen at the lake?

SAGA

I think Nightingale came up from that direction, from the lake. Probably looking for shelter, safety. They were waiting for him.

CASEY

When you're ready, I'd love to hear what you've put together so far.

SAGA

(making light of complicated matters, going fast)

Sure. It's not that complicated. Nightingale was out in the woods, alone, at night, possibly nude. The killers knew he was here, ambushed him, dragged him to the campgrounds, strapped him to the table, cut his heart out, but then they were interrupted by those witnesses, the Bookers. The job is unfinished.

CASEY

That seems pretty complicated to me. What was this guy doing skinny dipping this time of year?

SAGA

I haven't figured that part out yet.

CASEY

Hm. Lots of questions.

SAGA

(excited)

Lots of answers for us to find. I love this part.

EXT. WITCH'S LADLE - DAY

Saga and Casey reach a massive boulder with a huge, twisted tree growing on top of it. Its roots have grown around the rock. A plywood sign featuring a cut-out of a witch stands near the rock and tree. The sign tells the name of the tree, "Witch's Ladle", and details the urban myth about a heartless witch whose cauldron the lake is named after. This legend will mirror the story of Barbara Jagger, whose heart was cut out of her chest, though told in a safe, public-friendly way. The sign itself has a hole in the witch's chest.

CASEY
I didn't know trees got that big.
Gives me the creeps.

SAGA
You need to get out more. It is
kind of creepy though.

The player can interact with the sign and trigger a line:

SAGA
(musing)
A witch with no heart. A strange
echo of our murder.

CASEY
(thinking, grunting)
Hmmm.

Impossibly, there are barefoot tracks that lead right under
the boulder. It's a dead end.

SAGA
(working it out, confused
on the last line)
Tracks. Barefoot. Nightingale's?
They come out from under the
boulder.

CASEY
Makes no sense.

CLUE ADDED: Nightingale's footprints

If players spend too much time around the manuscript without
finding it:

SAGA
There's a piece of paper on the
ground.

Saga finds a sheet of typewritten paper (a Manuscript Page)
in a puddle.

Saga interacts with the Manuscript Page, triggering a
cinematic:

[NA_MM_RE01_11_200_MANUSCRIPT] FIRST MANUSCRIPT PAGE

CINEMATIC:

Saga lifts the Manuscript Page off the ground carefully. She holds it up in her fingers to examine it, touching it as little as possible, to avoid contaminating the evidence.

SAGA

A page full of text on one side.
Not a printout. Written with a
typewriter, old school. Lines
scratched out and edits added with
a pen.

CASEY

Hmm. Like a manuscript? A page of a
story?

Saga glances at him.

Casey shrugs.

CASEY

The killer left a message?

Saga reads the page. Her eyes widen.

SAGA

(disturbed)

It's for us. The text is about us.

She begins to read out loud.

BLENDING VIDEO:

NOTE: As Saga reads, slowly, a wet, flickering vision of Wake writing at his typewriter in the Writer's Room appears. And we start to faintly hear Wake's voice reading the same page Saga is reading. The blended video vision and Wake's voice grow stronger, while Saga's voice fades, the further we go. The overlap part of the V.O. is in brackets.

SAGA

"The victim was one of their own,
FBI Special Agent Robert
Nightingale. And then there was the
page they had found. The first step
down into terrifying depths.
(Reading the words, these words,
felt like a message. Someone knew
they were here. Someone playing a
game with them. An invitation. How
could they not accept? Even if they
knew it would end up hurting
them").

WAKE (V.O.)
 Reading the words, these words,
 felt like a message. Someone knew
 they were here. Someone playing a
 game with them. An invitation. How
 could they not accept? Even if they
 knew it would end up hurting them.

BLENDING VIDEO
 ENDS.

Saga lifts her gaze from the page, puzzled.

CINEMATIC ENDS.

UNLOCK: MANUSCRIPT_RE01_PAGE_01 (THE FIRST PAGE)

CLUE ADDED: Page describing Saga's investigation

The critical path content continues.

SAGA
 Someone's been watching us.

CASEY
 Playing a sick game with us.

SAGA
 (growing enthusiasm)
 You were right. This is right up my
 alley.

To prompt the player to read the full Manuscript Page in the
 Mind Place:

SAGA (V.O.)
 I need to examine the page for
 clues.

If the player entered the Mind Place to read the full page,
 then a line will trigger when they return.

SAGA (V.O.)
 I should profile Nightingale about
 this page.

After finding this Manuscript Page, a new interview topic is
 unlocked with Nightingale in the Mind Place.

SAGA (V.O.)
 Nightingale came this way. Either
 he dropped this page, or the
 killers left it for us.

When the player triggers the Mind Place Interview, we transition to the Mind Place.

[RE01_035]

INT. MIND PLACE - DAY

MIND PLACE
INTERVIEW:

[MINDPLACE_RE01_NIGHTINGALE_02] NIGHTINGALE MIND PLACE
INTERVIEW

Summary: Saga asks Nightingale about the manuscript page and learns that something may be in his chest.

MIND PLACE
INTERVIEWS ENDS.

Saga leaves the Mind Place.

[RE01_040]

EXT. CAULDRON LAKE FOREST - DAY

SAGA
Casey, I think something's been put
inside Nightingale's body. Let's
tell the deputies to get the body
to the town morgue.

Saga has to return to Thornton or Mulligan to deliver the order. Both agents will have conversation material to cover either case.

Saga and Casey head through the forest back to the murder site.

SAGA
Whoever wrote that page made sure
it read like a story. Like a scene
from a thriller.

CASEY
I hate all of it. The text said
we'd find more. I believe it.

SAGA

But what's the purpose? They're twisting events to create their own narrative to do... what? Entertain some fantasy? Projecting their desires? Are we characters or the audience? Witnesses to their design? All of the above?

CASEY

It's all about control. Deciding what happens to who. Don't let it drag you in.

SAGA

(joking)

Too late. I'm already hooked. I need the next chapter.

They continue walking back towards the murder site.

SAGA

Did you know this entire area is inside a caldera? This whole mountain used to be an active volcano. Imagine the force it took to carve this crater out of the earth. Calderas are pretty rare so be sure you take it in.

CASEY

So essentially we're standing in the gaping maw of hell.

SAGA

You got it. I used to love geology when I was in school. I helped Logan build a great baking soda volcano for her science fair.

CASEY

Cheating on a science fair. That's almost a crime, Anderson.

SAGA

I'm not going to say no to quality time with a volcano. I mean, my daughter.

EXT. ABANDONED CONVENIENCE STORE - DAY

Thornton is still at the convenience store. He reacts when the player approaches.

THORNTON

Hey, you made it back. Good! Hope you didn't get stuck in any of those big puddles. Crazy flooding down there, huh, just like I said.

If the player interacts with Thornton, it will trigger a Gameplay Conversation with a new topic.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_THORNTON_01] THORNTON GAMEPLAY CONVERSATION

Summary: Saga tells Thornton to get the body to the town morgue for an examination. Thornton gives Saga a key to the shortcut gate and mentions that Sheriff Breaker has the Bookers at the Oh Deer Diner.

**GAMEPLAY
CONVERSATION
ENDS.**

Saga leaves the murder site, with Casey following.

[RE01_045]

EXT. CAULDRON LAKE FOREST - DAY

SAGA

Let's get the car, drive to Bright Falls, and talk to these witnesses, the Bookers.

CASEY

At the diner, right? I could use a cup of coffee.

SAGA

Let's try that shortcut the deputy mentioned.

CASEY

Sounds good. I think it's this way.

Saga and Casey have ambient dialogue as they walk up the hill to the parking lot (see *AW2_RE01_Ambient_Screenplay* for content).

Saga finds the shortcut gate and opens it.

If the player has not received the key, then this door will not open. A line will play.

SAGA (V.O.)
Locked. They really don't want
people coming in here.

EXT. CAULDRON LAKE PARKING LOT - DAY

Instead of leaving right away, the player can follow the road down from the parking lot to the FBC research complex known as the Lake House.

EXT. CAULDRON LAKE, LAKE HOUSE - DAY

Saga and Casey follow the road to the locked gate of the FBC Research complex. The sign reads: "THE LAKE HOUSE. Federal Bureau of Control Research Department Laboratory."

They press the buzzer at the gate.

SAGA
(into the comms)
Hello? This is Agent Anderson and
Agent Casey, FBI. We'd like to come
in, ask you a few questions
pertaining to an investigation.

FBC AGENT (V.O.)
(over the comms)
The station heads are not currently
available. Access is restricted
without their permission.

The line goes dead.

SAGA
(a bit annoyed)
Nice talking to you too.

Saga and Casey turn back.

Saga can explore and find a flooded area. If she enters, she will be unable to proceed past a certain point.

SAGA (V.O.)
Can't go any further. Water's too
deep.

Saga and Casey head to their car. On the way, they have an ambient conversation.

SAGA

Seems like a nice town so far,
murders aside. Pretty woods. Cute
lodge we got set up in. We should
go for a hike if we get a chance.

CASEY

Now you're just being mean,
Anderson.

SAGA

(continuing on)

The deputies aren't exactly up to
the task, but hopefully the sheriff
will be more helpful.

CASEY

Not a surprise about the deputies.
Doubt they see much stuff this
gruesome.

EXT. CAULDRON LAKE, PARKING LOT - DAY

Saga and Casey are back at the parking lot.

SAGA

Here we are. Let's drive back to
town and meet the sheriff at the
diner.

If Saga passes Mulligan and she has asked Thornton to prepare
the body for the autopsy:

MULLIGAN

Thornton told me we're shipping the
body out. We'll get that taken care
of for ya, don't worry about that.
Proper police work. You can trust
us like you can trust the... uh...
the...

THORNTON (V.O.)

(over the radio)

The blossoming checker lilies in
Spring.

MULLIGAN

That was beautiful, Thornton.

The player interacts with the car, now able to access the
Bright Falls hub.

BRANCH:

If the player tries to interact with the car before they have spoken to the deputies about the autopsy, then Casey will have a line reminding them:

CASEY

Before we go, shouldn't we tell
Laurel and Hardy to haul the body
over to the town morgue?

SAGA

I think you need to update your
references but yes, you're right.

BRANCHES RESOLVE.

[NA_CT_CL_BF_RE01_100] CAR TRANSITION

CINEMATIC:

EXT. FORESTED ROADS - DAY

Saga and Casey drive to Bright Falls. The camera follows their vehicle as it winds through the Pacific Northwest landscape.

SAGA (O.S.)

(excited, enthusiastic)

I can't get that manuscript page
out of my head. I've never seen
killers reach out so directly
before.

CASEY (O.S.)

(approving)

Damn impressive work so far. With
your technique, these hunches,
we're moving fast.

SAGA (O.S.)

I wasn't sure about taking a case
so far from home, but I'm thrilled
to be here for this mystery.

SAGA (O.S.)

Need to swing by the lodge to get
anything from the field office?

CASEY (O.S.)

I'm all set.

SAGA (O.S.)
I'll park there anyway. I want to
walk to the diner, get a feel for
the town.

CINEMATIC ENDS.

[RE01_050]

EXT. BRIGHT FALLS - DAY

Saga and Casey arrive in the sleepy, idyllic small-town of Bright Falls. The rain finally lets up for a moment, the sun peeking through the clouds to shine on Bright Falls. More rain clouds wait on the horizon, but for now it is a beautiful Fall day in the Pacific Northwest.

It has clearly rained a lot recently, as some of the streets in the town are closed due to flooding. The town's annual Deerfest is coming, preparations are on their way, decorations already set up here and there.

SAGA
The diner's just up the waterfront.
Shouldn't keep the sheriff and our
witnesses waiting.

CASEY
I smell coffee.

Saga and Casey walk to the diner. As they proceed, locals can be heard speaking about various topics. NOTE: These are part of the Living World ambients.

A person in a coffee thermos costume stands on the corner, shouting advertisements for Coffee World, a coffee-themed amusement park in Watery.

A person on a bench listening to Pat Maine's radio show on a portable radio next to him. Pat Maine is speaking about Deerfest and the weather hopefully clearing up in time for it.

Two people speaking about local gossip, including our named characters.

Two people talking about the Deerfest float that is parked by the docks. Talking about its quality.

The couple finally arrive at the Oh Deer Diner. Next to the diner's sign is another sign for a place called "Coffee World". Apparently, the diner and this coffee-themed attraction are connected.

CASEY
"Oh Deer". Cute.

If the player looks around, they can find Cult of the Tree graffiti on the side of a building. They can only interact with it after speaking to the Bookers.

NOTE: The player may not find this here, so the following line could potentially play in multiple locations.

SAGA
This is the same symbol as that
Cult necklace.

CASEY
Not exactly hiding in the shadows,
are they?

EXT. OH DEER DINER - DAY

SHERIFF TIMOTHY BREAKER waits for them outside the diner, holding a coffee cup in either hand.

TIM
(pleasant,)
Let me guess, the FBI. Welcome to
Bright Falls. Nice to have you
here.

Tim turns to reach for two cups of coffee, offering them to Saga and Casey.

TIM
Got you both some coffee.
Washington's finest.

Player interacts with Tim to enter a Gameplay Conversation.

GAMEPLAY CONVERSATION:

[GC_RE01_BREAKER_01] BREAKER GAMEPLAY CONVERSATION

Summary: Sheriff Breaker welcomes the FBI agents to town and tells them the Bookers are inside the diner. He is not convinced they are suspects.

**GAMEPLAY
CONVERSATION
ENDS.**

After the conversation, Casey will stay outside the diner with Tim (see *AW2_RE01_Ambient_Screenplay* for content).

Saga goes into the diner.

[RE01_055]

INT. OH DEER DINER - DAY

The diner's interior is quaint and old-fashioned, very comforting. A few booths are full, and some people are sitting at the counter that wraps around the center of the diner.

There is a large poster on the wall, advertising Coffee World, a coffee-themed attraction and roastery located in the town of Watery.

A jukebox stands in the corner. If the player interacts with it, nothing happens and a line plays:

SAGA (V.O.)
Busted. Too bad. It's a beautiful machine.

In the back right booth are two individuals that are dressed much more fashionably than the rest of the diners. This is TAMMY and ED BOOKER.

Tammy and Ed will speak a series of back-and-forth ambients, until they are interrupted by Saga (see *AW2_RE01_Ambient_Screenplay* for content).

Saga heads towards this booth and interacts with them to begin a Gameplay Conversation.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_BOOKERS_01] THE BOOKERS GAMEPLAY CONVERSATION

Summary: Saga questions the Bookers about what they saw at Cauldron Lake. They saw people in deer masks murder a naked man. They were there to do research for Tammy's true crime novel. Tammy is clearly hiding something about a necklace.

GAMEPLAY

**CONVERSATION
ENDS.**

After the NECKLACES topic is played, Tammy Booker becomes available in the Mind Place. This is indicated by a brief Blended Video shot of Tammy's live action profiling content and a UI element.

When the player triggers the Mind Place Interview, we transition to the Mind Place.

[RE01_060]

INT. MIND PLACE - DAY

Tammy Booker is now available as interview subjects in the Mind Place.

**MIND PLACE
INTERVIEW:**

[MINDPLACE_RE01_TAMMY_01] TAMMY MIND PLACE INTERVIEW

Summary: Saga profiles Tammy about what she saw at Cauldron Lake and learns that she found a Cult necklace there.

**MIND PLACE
INTERVIEW ENDS.**

Saga leaves the Mind Place.

SAGA (V.O.)
I need the necklace Tammy found.
It's evidence.

[RE01_065]

INT. OH DEER DINER - DAY

Saga has a new topic available with Tammy and Ed Booker.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_BOOKERS_02] BOOKERS GAMEPLAY CONVERSATION

Summary: Saga confronts Tammy about the necklace she found. It is a Cult of the Tree necklace, a piece of evidence.

**GAMEPLAY
CONVERSATION
ENDS.**

The Bookers continues to have ambient dialogue after Saga leaves them (*see AW2_RE01_Ambient_Screenplay for content*).

Saga can take the necklace from the diner table. When she does, a cinematic is triggered.

When the player interacts with the necklace:

[NA_MM_RE01_11_600_ROSE_INTRO] ROSE INTRO

CINEMATIC:

Saga picks up the necklace from the table.

SAGA
Thanks. This could prove to be
helpful.

Behind her, the kitchen door swings open and ROSE walks out. She has a coffee pot in her hand. She places it on the counter.

She looks tired and worn-down, lost in thought, humming, but smiling.

ROSE
(hums happily, in tune to
"deer is dear to me"
song)
Hmmm hm hmmm hm hmmm hm hm...

SAGA
(off focus, muted in the
background, to Bookers)
Do me a favor and stick around town
for now, in case we have any more
questions.

Rose turns to look into the direction of Saga. She frowns. Rose sees Saga and her eyes widen.

TAMMY
(off focus, muted in the
background, sarcasm)
Like we'd even dream of missing
Deerfest.

Rose rushes to the counter closest to where Saga is standing. She has a wide smile on her face.

ROSE
Oh god! Saga? Saga Anderson! As I
live and breathe.

SAGA
(confused but amused)
Um, hello?

ROSE
I thought we'd never see you back
here after that awful, awful thing
that happened to your baby girl.
How are you?

SAGA
(not amused anymore)
Wait, sorry, who are you? I don't
know what you're talking about.

Rose blinks, surprised.

ROSE
It's me, silly, Rose. You know me.

SAGA
(cold)
I don't think I do. What horrible
thing happened to "my baby girl"?

ROSE
(confused, laughs
nervously)
She... drowned? Your daughter.
That's so weird you don't remember.

SAGA
How do you know I have a daughter?

ROSE
(realizing in a big way)
Oh, I know what this is! You're
blocking out your traumatic
memories. Happens on TV all the
time!

SAGA
(firm, has had enough)
No. You're mistaking me for someone
else.

Rose nods slowly, humoring the crazy person.

ROSE
 (disbelieving)
 If you say so.

CINEMATIC ENDS.

Rose stays behind the counter. The player can speak to her for optional Gameplay Conversation topics.

**GAMEPLAY
 CONVERSATION:**

[GC_RE01_ROSE_01] ROSE GAMEPLAY CONVERSATION

Summary: Saga asks Rose about various things.

**GAMEPLAY
 CONVERSATION
 ENDS.**

The television in the corner of the diner is on, playing a commercial featuring the Koskela brothers advertising their local guided hunting, fishing, and hiking expeditions.

Saga leaves the diner.

[RE01_070]

EXT. OH DEER DINER - DAY

Back outside, Casey and Tim are waiting for Saga. They have both finished their coffee. Tim is no longer holding a cup. Casey throws his coffee cup into a nearby trash can.

TIM
 All set? My guys have Nightingale
 at the morgue if you're ready to go
 take a look.

SAGA
 Let's go.

SAGA
 (to Casey)
 Well, Casey, I got a lead. Looks
 like we're dealing with a cult. The
 Cult of the Tree.

CASEY
 (grim)
 A murder cult. Fuck.

Tim starts to lead the way to the Sheriff's Station. Casey and Saga follow.

EXT. BRIGHT FALLS STREETS - DAY

As they walk through the small town of Bright Falls, Tim and Casey will bring up various topics. The player can be here or not, though some ambients require Saga to be present to play (*see AW2_RE01_Ambient_Screenplay for content*).

During their walk, the group pass a man and woman standing on the sidewalk watching them (*see AW2_RE01_Ambient_Screenplay for content*).

The group arrives at the Sheriff's Station.

EXT. BRIGHT FALLS SHERIFF'S STATION - DAY

Deputies Mulligan and Thornton are waiting for them at the station entrance.

Note: If the player runs ahead of Tim and Casey to the Sheriff's Station, they can overhear an ambient conversation between Mulligan and Thornton (*see AW2_RE01_Ambient_Screenplay for content*).

MULLIGAN

Hey, boss. Corpse is downstairs,
ready to go.

THORNTON

Yeah, in the morgue, all prepped.

SAGA

(enthusiastic)

I'd like to take a closer look as
soon as possible. Lead the way,
sheriff.

The group goes inside.

[RE01_075]

INT. BRIGHT FALLS SHERIFF'S STATION - DAY

Inside the station, a man is at the counter filing a complaint about the noise levels from Deerfest last year. The parade is too loud, and he wants to make sure they are going to take proper measures this year. The deputy assures him that they'll look into it.

If the player explores the main level of the station, they can enter various rooms. In the sheriff's office they will discover that Tim has a large stack of UFO books on his desk.

Tim leads them through the lobby and towards the back stairs.

TIM

This is the Bright Falls Sheriff's Station. Anything you need, just let us know.

SAGA

We appreciate the support, sheriff.

Tim unlocks the door leading into the basement and waits for Saga to enter.

They proceed down the stairs.

TIM

(to Saga and Casey)

We share a morgue with the funeral home next door. Shoestring budget. Guess you don't have that problem though.

TIM

Our only coroner rotates between a few other towns, and he's away this week. You can handle this, right?

SAGA

I'm qualified to perform examinations, yes.

[RE01_080]

INT. SHERIFF'S STATION BASEMENT - DAY

The stairs lead down into a fluorescent-lit corridor. Tim leads Saga and Casey to the morgue via a corridor in the Sheriff's Station basement.

CASEY

Something about morgues, they always cheer me up.

TIM

(amused)

Can't say I feel the same.

SAGA
(making light)
He's joking.

INT. SHERIFF'S STATION MORGUE - DAY

Nightingale's body lays on a table in the center of the tiled morgue. The body has been prepped for autopsy.

SAGA
(light, a joke)
OK! Let's take a look at our patient.

SAGA (V.O.)
I'll start with an external inspection, before performing the internal examination.

Saga begins her examination.

SAGA (V.O.)
What was the cause of death? What other clues can the body give me?

Saga inspects the body in gameplay.

She finds bruises on the body.

CASEY
Defensive wounds. He put up a fight.

CLUE ADDED: Bruising on body, antemortem.

She finds signs of bloating and prolonged time spent in water.

SAGA
The body shows signs of being submerged in water post-mortem. Doesn't add up.

CLUE ADDED: Corpse was submerged in water, postmortem.

She finds the chest opening was made with a sharp knife. There is dried blood around the wound. A piece of paper is slightly visible in the chest wound.

SAGA
(proved correct)
Ah-ha. They did leave something in his chest. Paper?

CASEY
Solid hunch, Anderson.

Saga finds smudged words tattooed on the corpse's skin.

SAGA
This looks like text. A tattoo?

CASEY
Nightingale didn't strike me as a
tattoo guy.

CLUE ADDED: Smudged text imprinted on the skin.

Saga finds smudged words tattooed on the heart.

SAGA
There's writing on here. Can't make
it out.

CASEY
Writing? How'd they manage that?

CLUE ADDED: Smudged text imprinted on the heart.

Saga goes to the Mind Place to place these clues on the Case Board.

After she exits the Mind Place, she now has the goal to search the corpse's chest.

SAGA (V.O.)
Something is hidden inside his
chest. Time to take a look.

Saga interacts with Nightingale's corpse to trigger a cinematic.

[NA_MM_RE01_11_800_NIGHTINGALE_AWAKES] NIGHTINGALE AWAKENS

CINEMATIC:

Saga pulls the Manuscript Page from Nightingale's chest. In spite of its contact with bodily fluids, the page is still readable.

UNLOCK: MANUSCRIPT_RE01_PAGE_02 (NIGHTINGALE ATTACK)

SAGA
It's the same type of page we found
at Cauldron Lake.

Saga looks at the page, reading the text (but not aloud).

A Blended Video vision of Wake appears over the screen.

BLENDED VIDEO:

Wake typing on his typewriter.

WAKE (V.O.)

Nightingale hunted Saga. Didn't see her. The Taken could not see into bright light. Light hurt them. Made them vulnerable. Nightingale had no heart. But here he was. Killing.

BLENDED VIDEO
ENDS.

SAGA

Someone's created a fucked up fantasy about us.

Tim leans in to glance at the page.

TIM

(realizing)

Hey, hold on. We've found these kind of pages. Didn't think they were relevant to this case. I have them right here.

He walks to a filing cabinet by the wall and pulls a drawer open. He pulls out a few pages. When he turns around the lights begin to flicker. He senses something and looks up at the lights.

TIM

(concerned, anxious)

No, wait-

As the lights flicker, a brief blended video of Door flashes on the screen. As the lights flicker, Tim is there one moment and when they come back on, he has vanished. The blended video of Door disappears with him.

A single page from his hands flutters to the floor.

SAGA

(confused)

Sheriff?

The lights continue to flicker, making it difficult to see.

Behind them, Nightingale's corpse sits up on the examination table. He is a Taken.

NIGHTINGALE
(growling, low, menacing)
Show me the Clicker.

NOTE: All Nightingale lines should have Taken SFX added to them.

The deputy standing beside the examination table reacts in terror.

DEPUTY
(terrified, shocked)
Aghhhh-

So fast the eye can barely keep up, Nightingale seizes the deputy by the throat, cutting off his shout and snapping his neck with a sickly sound.

CASEY
(shocked, outraged)
Fuck!

While Casey is drawing his pistol, Nightingale flings the deputy's limp corpse at him using only one arm, knocking Casey over.

CASEY
(grunting as the body
collides with him)
Unngh.

Casey hits the ground, unconscious.

SAGA
(concerned)
Casey!

Saga draws her gun quickly, levelling it at Nightingale. In the flickering light, Nightingale is on the table one second and suddenly standing beside Saga the next.

Saga fires a shot, but Nightingale hits her with great force. The gun flies out of her hand and out of the room. Saga goes down, landing hard.

Saga is on the ground, her ears ringing and vision blurred.

WAKE (V.O.)
(echoing, distorted)
Didn't see her. Could not see into
bright light.

She is unable to see clearly, but can hear a loud CRACK and BOOMING noise as the morgue's examination table is toppled over by Nightingale (offscreen), followed by gunshots and more screams as Nightingale brutally kills another deputy (offscreen).

DEPUTY #2 (O.S.)
(outside the room,
muffled)
No! No!

NIGHTINGALE (O.S.)
(growling, menacing)
It's dark.

The sounds of screams cut off by the sounds of a brutal beating and bone SNAPPING.

The lights stabilize. The morgue is still dim, some lights are broken, but a few bright lights remain on. Saga gets to her feet.

SAGA
(groaning)
Hnng.

Once she is standing, she immediately sees Nightingale standing behind a window into the corridor. He stares directly at Saga. Nightingale has a bloody hand on the window.

NIGHTINGALE
(growling, menacing)
I'll make you pay.

Nightingale steps out of sight, in the direction of the morgue door.

SAGA
Shit shit shit.

SAGA (V.O.)
He's coming. No weapon. The page
said to get into the light.

Saga turns to face the White Light Zone.

CINEMATIC ENDS.

INT. SHERIFF'S STATION MORGUE - DAY

Saga must hide from Nightingale using White Light Zones, until she is able to reach a weapon.

NIGHTINGALE
(growling, menacing)
I'll get you.

NIGHTINGALE
(growling, menacing)
I'll find you.

NIGHTINGALE
(growling, menacing)
I flick the switch, it goes
"click". Show ma the Clicker.

NIGHTINGALE
(growling, menacing)
Lights are off. But somebody's
home.

NIGHTINGALE
(growling, menacing)
Hemingway brought you here, witch.
Get out of my house.

Once she is armed, a desperate fight ensues, in which Saga must use light as a weapon as described on the page.

Lines to drive the player to use the White Light Zone:

SAGA (V.O.)
I need to get into the light. Now.

SAGA (V.O.)
He's coming. Need to be in the
light.

Line to teach the player about the use of White Light Zones while they are inside it:

SAGA (V.O.)
He can't see me in the light.

Lines to drive the player to the gun:

SAGA (V.O.)
Need to get my gun back. Can't
fight him without it.

SAGA (V.O.)
Need to get my gun.

SAGA (V.O.)
Won't stand a chance without my
weapon.

SAGA (V.O.)
He knocked my gun out of the room.
Need to find it.

Saga uses her flashlight and gun to fight Nightingale.

NOTE: The following is a bank of enemy barks for Nightingale
to use for this encounter and the RE02 Overlap encounter.

NIGHTINGALE
(growling, menacing)
A wave of terror.

NIGHTINGALE
(growling, menacing)
Here he was.

NIGHTINGALE
(growling, menacing)
Killing.

NIGHTINGALE
(growling, menacing)
A monster.

NIGHTINGALE
(growling, menacing)
Was, but wasn't.

NIGHTINGALE
(growling, menacing)
Drowning everything.

NIGHTINGALE
(growling, menacing)
Waiting for her.

NIGHTINGALE
(growling, menacing)
A coffee thermos.

NIGHTINGALE
(growling, menacing)
Pulled from darkness.

NIGHTINGALE
(growling, menacing)
Eyes behind a deer mask.

NIGHTINGALE
(growling, menacing)
He was risen.

NIGHTINGALE
(growling, menacing)
You're in over your head.

NIGHTINGALE
(growling, menacing)
Premium cabins for rent.

Saga shoots Nightingale. He falls to one knee.

NIGHTINGALE
(growling, menacing,
booming, echoing in a
supernatural way)
He'd be inside. Waiting for her.

**HORROR FLASH
LIVE ACTION
CINEMATIC:**

EXT. DARK PLACE - NIGHT

A violent flash of the glitching, churning mass of the Dark Presence. Spreading and melting, mirrored in the middle.

Another violent flash. In the depths of the Dark Presence, a flickering, distorted vision of Nightingale. His face contorted by a snarl of insane rage.

**HORROR FLASH
LIVE ACTION
CINEMATIC ENDS.**

After the horror flash, Nightingale has vanished. There is dark substance on the floor where he was.

All the lights that were off during the combat sequence flicker back on.

SAGA
(voice trembling,
breathless, in shock)
He vanished...?

[NA_MM_RE01_11_900_REACTION] NIGHTINGALE FLEES

CINEMATIC:

A focused shot on Saga's face, abstracted from the environment. Subjective lighting.

She is visibly trembling in horror, breathing rapid, shallow breathes. She blinks tears from her eyes. Her expression steels to one of determination.

End of Chapter sequence plays. A CUSTOM SONG begins to play.

CUT TO BLACK.

CINEMATIC ENDS.

END OF RETURN CHAPTER 1.

[RE01_090]

INT. SHERIFF'S STATION MORGUE - DAY

FADE IN:

A short time has passed. Saga stands in the examination room. Casey is on his feet, with one hand against the side of his head.

SAGA (V.O.)

He didn't have a heart, but he
still got up. The page predicted
all of it. It helped me fight him.

CASEY

(woozy, angry)
He just disappeared? What the hell
is going on here?

SAGA

(earnest)
We need to figure that out if we're
going to do anything about it.
Somehow we need to make sense of
this.

Saga searches the area.

CASEY

The heart is gone too. Did the
fucker take it with him?

NOTE: These are reminder lines to play in case the player does not find the Manuscript Page.

SAGA

These pages are important. Breaker
dropped one before he disappeared.

CASEY

There's one of those pages on the
floor.

Saga finds the Manuscript Page left on the floor after Tim's
disappearance. She picks it up.

MANUSCRIPT PAGE:

[MANUSCRIPT_RE01_PAGE_03_SHORT]

Wake typing on his typewriter.

WAKE (V.O.)

Saga was back at Cauldron Lake.
Saga had to pursue Nightingale.
Into the Overlap. Finding a way in
would be difficult. A ritual. Saga
would learn how. Stop the monster.

**MANUSCRIPT PAGE
ENDS.**

UNLOCK: MANUSCRIPT_RE01_PAGE_03 (SAGA AT CAULDRON LAKE)

**CLUE ADDED: Nightingale is in Cauldron Lake, in a
supernatural place called an "Overlap".**

**CLUE ADDED: I can enter this supernatural place with a
ritual.**

Saga must speak with Casey.

**GAMEPLAY
CONVERSATION:**

[GC_RE01_CASEY_02] CASEY GAMEPLAY CONVERSATION

*Summary: Saga and Casey talk about the manuscript pages. Saga
seems to think they're useful since they tell the future, but
Casey is skeptical.*

**GAMEPLAY
CONVERSATION
ENDS.**

Once Saga has finished the investigation in the morgue and
returns from the Mind Place, she decides on the next step.

SAGA

The page places Nightingale back at Cauldron Lake. Calls him a "Taken". We need to head over there, stop him before anyone else gets hurt.

CASEY

OK.

Saga leads Casey out of the morgue, toward the exit leading back to the Sheriff's Station.

Mulligan and Thornton appear, opening the door leading to the stairs. They remain standing in the doorway.

MULLIGAN

(clearly concerned)

Hey! We heard gunshots. You all OK?

THORNTON

(joking)

Did ya get spooked by the bodies?

Saga must interact with them to speak.

SAGA

(quickly, in a hurry)

Sheriff Breaker disappeared. Nightingale turned into some sort of monster and there are officers down. You two handle things here. We need to get back to Cauldron Lake immediately.

THORNTON

(shocked)

Fuck me, that's terrible. We'll do what we can, ma'am.

Mulligan and Thornton step aside. They continue talking, but Saga can leave.

MULLIGAN

(searching for an excuse)

But, uh, that's crazy, right, Thornton? Nightingale's heart was missing. How could he do anything, he's dead.

THORNTON

Yeah, right! That's all crazy talk. Monsters aren't real. And what do you mean the sheriff disappeared?

Like, poof, he's gone? Like magic?
Magic's not real.

THORNTON
(quieter, to Mulligan)
Magic's not real, right, Mulligan?

MULLIGAN
No, Thornton, monsters aren't real
and magic's definitely not real!

THORNTON
I knew that!

When Saga is far enough away from them, she will have a line
that can play over their bickering.

SAGA
(firm)
Sorry, we need to go. I'm counting
on you, deputies.

Saga and Casey continue upstairs.

CASEY
(under his breath)
They're a fine pair.

Saga and Casey leave the Sheriff's Station.

EXT. BRIGHT FALLS - DUSK

Saga and Casey head towards their vehicle.

SAGA
Nightingale and this cult are
dangerous. We need to be prepared
in case things escalate more than
they already have. Can you call it
in, Casey?

CASEY
Smart choice, Anderson.

As they walk, Casey pulls out his phone and calls FBI HQ.

CASEY
(on the phone)
Agent Casey here. Yeah. We need
back up. The Bright Falls case.
Whoever you can spare. ASAP.

Casey puts his phone away.

CASEY
Think we'll actually find
Nightingale at the lake?

SAGA
The pages haven't been wrong yet.

CASEY
We can't assume the person writing
these pages isn't playing us.

SAGA
I agree, but it's our best lead.

Saga and Casey arrive at the car.

If Saga leaves to explore the town while Casey and her are talking, the conversation above will be interrupted and a line will play:

SAGA
I'm going to take a quick look
around. Meet you back at the car.

CASEY
See you in a bit.

If Saga explores, she can find a Cult Stash and solve the puzzle to open it. Inside is a note in which a cultist describes their victims as animals.

SAGA (V.O.)
The Cult doesn't see their victims
as people.

If Saga left Casey to explore Bright Falls, he returned to the car on his own. When Saga returns to the car, he will have lines addressing this.

CASEY
Did you check out the town,
Anderson?

SAGA
Just getting my bearings. Ready to
go?

CASEY
Waiting on you.

They enter and head to Cauldron Lake.

END OF SCREENPLAY.

RETURN CHAPTER 1 GAMEPLAY CONVERSATIONS SCREENPLAY

[RE01_005]

DEPUTY MULLIGAN

[GC_RE01_MULLIGAN_01] MULLIGAN GAMEPLAY CONVERSATION

EXT. CAULDRON LAKE, PARKING LOT - DAY

HELLO. (CRITICAL TOPIC)

SAGA

(strong)

Saga Anderson. I'll be leading this case. It seems you already know my partner, Alex Casey.

MULLIGAN

(thrown off, apologetic)

Ah shoot, sorry about that, ma'am. I'm Deputy Mulligan. I just figured, you know, that, uh-

THORNTON (V.O.)

(over radio)

When are those damn feds gonna show up, Mulligan?

MULLIGAN

(using the radio, to Thornton, trying to hush him)

The federal agents are right here, Thornton.

MULLIGAN

(to Saga, explaining)

My partner, Thornton, is down at the crime scene. He's not what you'd call the sharpest axe in the shed.

THORNTON (V.O.)

(over radio, played on top of Mulligan's line to Saga above, a bit muted)

Right here? What do you mean? Are they with you? Ah shit, they didn't hear me, did they?

After this initial dialogue, there will be topics the player can choose to receive more information.

BRIEFING.

SAGA

What can you tell us about the
crime scene?

MULLIGAN

Happy to go through the details-

THORNTON (V.O.)

(over the radio,
interrupting)

Tell 'em about the heart!

MULLIGAN

(using radio, to Thornton,
sharp)

I was getting to that, Thornton!

MULLIGAN

(to Saga, trying to sound
smart)

We reckon there are some, uh,
organs that are currently...
outside the victim's, uh, person,
when they should be, you know,
inside.

WITNESSES (CRITICAL TOPIC).

SAGA

Were there any witnesses?

MULLIGAN

(to Saga, cast doubt on
"just happened")

Yeah. A couple of out-of-towners. I
wonder what were they doing
sneaking around the woods at night.

THORNTON (V.O.)

(over the radio)

Mention the city folk! Pretty
suspicious!

MULLIGAN

(to Thornton, using radio,
shutting him up)

Not that we have anything against
city folk, right, Thornton?

MULLIGAN

(to Saga)

But don't worry, Sheriff Breaker
took them back to town awhile ago.

MURDER SITE (CRITICAL TOPIC, ONLY AVAILABLE AFTER
"WITNESSES")

SAGA

I want to see the body. How do we
get there?

MULLIGAN

Oh, it's real simple. Just through
this hole in the fence, down the
hill, towards the lake, around the
old convenience store. Can't miss
it.

MULLIGAN

Everything's been closed since the
area was fenced off. The store, the
campground, all of it.

THORNTON (V.O.)

(over the radio)

Mulligan, tell them I'm here
waiting! I'll show them around!

MULLIGAN

(using the radio)

They got it, Thornton!

MORGUE. (critical topic) (only available after speaking to
Nightingale about the manuscript in the Mind Place, DISABLE
IF ALREADY DISCUSSED WITH THORNTON)

SAGA

Deputy, I want the body taken back
to town for a proper examination,
ASAP.

MULLIGAN

OK, but we don't have a coroner in
town until after Deerfest. That's a
week away.

SAGA

Not a problem. I'll do it myself.

MULLIGAN
(remembering)
Oh, Sheriff Breaker called and told
me to tell you he's got the Bookers
over at the Oh Deer Diner in town.

MULLIGAN
And here's a key for the gate. It's
a shortcut down the hill. You know,
just in case.

CLUE ADDED: Witnesses at Oh Deer Diner in Bright Falls

[RE01_020]

DEPUTY THORNTON

[GC_RE01_THORNTON_01] **THORNTON GAMEPLAY CONVERSATION**

EXT. ABANDONED CONVENIENCE STORE - DAY

THE VICTIM. (CRITICAL TOPIC)

SAGA
Any idea who the victim is?

THORNTON
I sure do! His name is Nightingale.
He was FBI, came to town about 13
years ago. Haven't heard a word
about him since. Well, until now.

CASEY
Nightingale? Robert Nightingale?

THORNTON
Oh yeah, you probably knew him.
Brothers in arms. Oh, and sisters.

CLUE ADDED: Victim is FBI Agent Nightingale

ALEX CASEY

[GC_RE01_CASEY_01] **CASEY GAMEPLAY CONVERSATION**

EXT. ABANDONED CONVENIENCE STORE - DAY

NIGHTINGALE (CRITICAL TOPIC) (only available after "The
Victim" from Thornton)

SAGA

So you knew our victim?

CASEY

Didn't recognize him in his current state, but yeah I ran into him a few times at Quantico. Never worked any cases together. After his partner got killed in the field, he went off the deep end. Got the boot pretty quick after that.

WHAT HAPPENED TO HIM? (ONLY AVAILABLE AFTER "NIGHTINGALE")

SAGA

So what happened to Nightingale after the bureau let him go?

CASEY

I only know the rumors. Depression led to booze, booze led to paranoia. He got some wild ideas in his head, chased ghosts until he fell off the map. Guess he ended up here.

SAGA

I bet there's more to that story.

CASEY

But no happy ending.

WENT MISSING 13 YEARS AGO. (ONLY AVAILABLE AFTER "NIGHTINGALE")

SAGA

Nightingale went missing 13 years ago. 2010.

CASEY

The same as all the other victims.

SAGA

Certainly fits the pattern. Makes me wonder what was going on that year.

CASEY

Probably something this town wants to forget.

[RE01_040]

DEPUTY THORNTON**[GC_RE01_THORNTON_01] THORNTON GAMEPLAY CONVERSATION**

MORGUE. (critical topic) (only available after speaking to Nightingale about the manuscript in the Mind Place, DISABLE IF ALREADY DISCUSSED WITH MULLIGAN)

SAGA

Deputy, I want the body taken back to town for a proper examination, ASAP.

THORNTON

Sure, but the coroner won't be in town for another week, after Deerfest.

SAGA

Not a problem. I'll do it myself.

THORNTON

(remembering)

Oh, yeah. Sheriff Breaker called. He's got the Bookers over at the Oh Deer Diner in town.

THORNTON

Oh, and here's a key for the gate. It's a shortcut back to the parking lot, just up the hill.

SAGA

Thanks.

CLUE ADDED: Witnesses at Oh Deer Diner in Bright Falls

[RE01_050]

TIM BREAKER**[GC_RE01_BREAKER_01] BREAKER GAMEPLAY CONVERSATION**

EXT. OH DEER DINER - DAY

HELLO. (CRITICAL TOPIC)

SAGA

Nice to meet you, sheriff. I'm set for coffee.

CASEY
I wouldn't say no to another.

Breaker hands Casey a cup.

SAGA
I'm Agent Saga Anderson, this is
Agent Alex Casey.

TIM
Tim Breaker. And let me just say,
I'm happy you two are here.
Frankly, we could use the help.

WITNESSES. (CRITICAL TOPIC) (ONLY AVAILABLE AFTER "HELLO")

SAGA
Your deputies said you had a couple
witnesses here.

CASEY
They made them sound like suspects.

TIM
Mulligan and Thornton are still on
about that? Nah, the Bookers don't
strike me as the murdering type,
but you can decide for yourselves.
They're just inside, having coffee
and pie to calm their nerves.

SAGA
I'll see what they have to say.
Casey, you compare notes with the
sheriff.

[RE01_055]

TAMMY AND ED BOOKER

[GC_RE01_BOOKERS_01] THE BOOKERS GAMEPLAY CONVERSATION

INT. OH DEER DINER - DAY

HELLO. (CRITICAL TOPIC)

SAGA
Excuse me, I'm Agent Saga Anderson.
Are you the Bookers?

TAMMY

That's us. I'm Tammy, and he's Ed.

ED

(nervous, stiff)

Hello, officer.

SAGA

(kind)

Just Saga is fine, Ed.

TAMMY

So are we being charged with anything? Because if not, we'd love to get back to our hotel and decompress after what we saw. Take a bath, scream into pillows, that kind of thing.

SAGA

(calming)

We're not charging you. I just have a few questions. Nothing to stress about, OK?

After this initial dialogue, there will be topics the player can choose to receive more information.

WHY WERE YOU AT CAULDRON LAKE?

SAGA

What were you doing at Cauldron Lake last night?

TAMMY

I'm a writer. True crime. We're here from New York doing some research on a famous novelist, Alan Wake, who went missing here. I was down at the lake getting some details. Perfectly legal.

WHAT DID YOU SEE? (CRITICAL TOPIC) (ONLY AVAILABLE AFTER "HELLO")

SAGA

So what did you see in the woods?

ED

(anxious, rambling)

This naked dude came out of the lake. He was acting crazy, shouting weird shit at us. He must have been on something.

TAMMY
 (interjecting)
 Unless skinny dipping at dawn is a
 thing around here.

ED
 (anxious, rambling)
 Then we heard shooting and ran into
 these psychos in deer masks. They
 were tearing into the naked guy
 with knives. Like some kind of
 satanic cult. We bolted and called
 the cops.

CLUE ADDED: Murderers wore deer masks

CULT. (CRITICAL TOPIC) (ONLY AVAILABLE AFTER "WHAT DID YOU
 SEE?")

SAGA
 What makes you say it was a cult?

TAMMY
 (dry)
 The masks and knives aren't enough?

ED
 (gets carried away acting
 out the line "the Cult of
 the Tree")
 I mean, they were shouting "the
 Cult of the Tree! The Cult of the
 Tree!" Oh, and then we found a-

TAMMY
 (harsh whisper,
 interrupting him)
 Ed!

ED
 (clamming up)
 The whole thing was terrifying.
 That's all.

SAGA (V.O.)
 Is Tammy trying to hide something?

CLUE ADDED: Murderers call themselves "The Cult of the Tree"

[RE01_065]

[GC_RE01_BOOKERS_02] BOOKERS GAMEPLAY CONVERSATION

INT. OH DEER DINER - DAY

CULT NECKLACE. (CRITICAL TOPIC) (ONLY AVAILABLE AFTER "CULT"
IN MIND PLACE)

SAGA

So you found something there,
right? A necklace these cultists
may have dropped?

TAMMY

(stunned, impressed)
OK, wow. How did you put that
together?

SAGA

It's evidence. You need to hand it
over.

TAMMY

(sighing)
OK, OK.

Tammy places the necklace on the table. It features two
interlocking triangles.

ED

(annoyed)
I told you not to keep that thing,
Tammy.

WHY NOT TELL THE POLICE WHAT YOU SAW? (ONLY AVAILABLE AFTER
"CULT NECKLACE")

SAGA

(emphasizing the gravity
of this new fact)
A cult murdering a man is pretty
extreme. Why didn't you tell the
police what you saw?

TAMMY

(frustrated)
We did! We told those two idiot
deputies. They didn't listen! They
wanted to throw Ed and I in jail
for that murder. Bright Falls is
just Alabama with bigger trees.

SAGA
(smoothing things over,
but firm)
This is my case now and no one is
throwing you in jail. If you need
anything else, come to me, yeah?

TAMMY
(genuinely appreciative)
Got it. Thank you, Saga.

ROSE MARIGOLD

[GC_RE01_ROSE_01] ROSE GAMEPLAY CONVERSATION

INT. OH DEER DINER - DAY

HOW DO YOU THINK WE KNOW EACH OTHER?

SAGA
So, Rose, help me out, how do you
think we know each other?

ROSE
We all know each other around here!
It's been awhile, but I never
forget a face. Or a coffee order!

SAGA (V.O.)
Guess I just have one of those
faces.

THE CULT/MURDER.

SAGA
Seen out of the ordinary in town
lately? Suspicious people in deer
masks?

ROSE
No one suspicious, but soon enough
there'll be lots of happy people
wearing deer masks for Deerfest.
Practically everyone will be
wearing one!

SAGA
Good to know.

[RE01_090]

ALEX CASEY

[GC_RE01_CASEY_02] CASEY GAMEPLAY CONVERSATION

INT. SHERIFF'S STATION MORGUE - DAY

WHAT HAPPENED? (CRITICAL TOPIC)

SAGA
(having no other way to
explain it)
There's no rational explanation to
what we just saw.

CASEY
I'd love to blame this on a mass
hallucination caused by inhaling
volcanic gas, but we both know
that's bullshit. This was
supernatural.

SAGA
Glad you were the one say it. Now
we can figure out a way forward.

CLUE ADDED: No rational explanation.

BREAKER.

SAGA
Right before things got crazy,
Sheriff Breaker just vanished.

CASEY
(implying Breaker was
involved somehow)
Maybe the sheriff knew more than he
was letting on.

SAGA
(doubtful about Breaker's
guilt)
Hmm. He seemed anxious, like he
dreaded what was coming. One more
mystery.

CULT. (ONLY AVAILABLE AFTER "WHAT HAPPENED")

SAGA
(working it out)
The victim of a ritualistic murder
turns into a monster. Is there a
connection?

CASEY
Looks to me like the Cult of the
Tree is performing rituals to
create monsters.

SAGA
(wondering aloud)
Hmm maybe. We need to start with
learning this cult's goal, their
purpose.

END OF SCREENPLAY.

RETURN CHAPTER 1 MIND PLACE SCREENPLAY

[RE01_010]

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case
cinematic content.

SAGA (V.O.)
The Mind Place. My version of the
mind palace technique. To sift
through the clues and work the
case.

SAGA (V.O.)
Building the Mind Place again for
each case, using each field office
as the model in my head.

CINEMATIC ENDS.

Saga is in the Mind Place and needs to go to the Case Board.

SAGA (V.O.)
The facts are on the board.

Saga goes to the Case Board and interacts with it to enter a
tutorial.

SAGA (V.O.)
Everything we know about the
previous murders. Worth taking
another look.

[RE01_025]

Cut to gameplay after the final deduction of the Nightingale case is reached, unlocking profiling. Saga is facing the profiling table.

Saga must now go to the Profiling table and interact with it for the first time. When she does, a cinematic introduction to the mechanic plays.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case cinematic content.

SAGA (V.O.)
 Profiling. Get into the subject's head. See what they saw. Feel what they felt. Use whatever I know about them to guide my intuition to a revelation. Piece it together.

CINEMATIC ENDS.

ROBERT NIGHTINGALE

[MINDPLACE_RE01_NIGHTINGALE_01] NIGHTINGALE MIND PLACE INTERVIEW

MISSING PERSON (CRITICAL TOPIC)

SAGA (V.O.)
 Agent Nightingale has been MIA for thirteen years. How did he end up here?

NIGHTINGALE (V.O.)
 (nasty, threatening)
 Up from the lake that's not a lake. It's dark. He was there too. You are not allowed in the lake until he says otherwise.

SAGA (V.O.)
 Robert Nightingale came from the lake, before his murder.

CLUE ADDED: Nightingale came from lake

MURDER.

SAGA (V.O.)
 Nightingale was chosen as the
 victim. Why?

NIGHTINGALE (V.O.)
 (nasty, threatening)
 Flick the switch, it goes "click".
 Lights are off. But somebody's
 home. Somebody's home!

SAGA (V.O.)
 This wasn't some random act of
 violence. This was a ritual, and
 Nightingale a component. They
 didn't see him as a person, more
 like a container for something.

[RE01_035]

[MINDPLACE_RE01_NIGHTINGALE_02] NIGHTINGALE MIND PLACE
 INTERVIEW

THE PAGE. (CRITICAL TOPIC)

SAGA (V.O.)
 We found a page in the woods. A
 story about these events. What is
 Nightingale's role in this?

NIGHTINGALE (V.O.)
 (nasty, threatening)
 I carry his words close to my chest
 now. Inside. The awful truth. You
 must dig it out.

SAGA (V.O.)
 Something was put inside him. In
 his chest. I must find out what.

CLUE ADDED: Something in Nightingale's chest

[RE01_060]

TAMMY BOOKER

[MINDPLACE_RE01_TAMMY_01] TAMMY MIND PLACE INTERVIEW

CULT OF THE TREE (CRITICAL TOPIC)

SAGA (V.O.)
 The Cult of the Tree. What aren't
 the Bookers telling me?

TAMMY (V.O.)
 (stilted, emotionless)
 I found their necklace. The symbol
 is two triangles.

ED (V.O.)
 (stilted, emotionless)
 The cult wants their spruce tree
 back, Tammy.

TAMMY (V.O.)
 (stilted, emotionless)
 Finders, keepers, Ed. My publisher
 will want this on the cover.

SAGA (V.O.)
 Tammy found something. A necklace
 belonging to one of the cultists.

CAULDRON LAKE.

SAGA (V.O.)
 The Bookers were at Cauldron Lake.
 Why?

TAMMY (V.O.)
 The fence was built to hide what's
 there. They say the writer fell in
 the lake.

ED (V.O.)
 Private party. No trespassing.

TAMMY (V.O.)
 My book has questions. Pass the
 bolt-cutters.

SAGA (V.O.)
 They broke in for the sake of
 Tammy's book. Nothing to do with
 the murder. They were telling the
 truth.

DEDUCTIONS:

DEDUCTION_CAULDRON_LAKE_MURDER_PHOTO_PLACEMENT (CINE)

SAGA (V.O.)
 Another body turns up just as we
 arrive in town. Coincidence?

DEDUCTION_FIT_MURDER (CINE)

Saga deduces that the murder fits the M.O. of the previous murders.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case cinematic content.

SAGA (V.O.)
Heart removed from chest, strapped
by the wrists. Definitely matches
the previous murders. But this time
the heart and the straps were left
behind. More clues to work with.
This makes four murders that we
know about.

CINEMATIC ENDS.

DEDUCTION_WHO_VICTIM (VO)

Saga deduces the identity of the victim.

SAGA (V.O.)
Robert Nightingale. Ex-FBI, came to
Bright Falls 13 years ago.

DEDUCTION_HAPPENED_HERE (CINE)

Saga deduces the murder occurred here.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case cinematic content.

SAGA (V.O.)
They planned for the murder to
happen here, passing the time, with
equipment ready. They were waiting
for him. But why Nightingale? He's
been missing for 13 years. Why
here? Why now?

Nightingale becomes available to profile. This is indicated by a brief Blended Video shot of Nightingale's live action profiling content and a UI element.

CINEMATIC ENDS.

DEDUCTION_WHO_KILLER (VO)

Saga deduces facts about the killers.

SAGA (V.O.)
Boot prints indicate multiple
killers. Quite the party.

DEDUCTION_VICTIM_COME_FROM (VO)

Saga deduces where Nightingale came from.

SAGA (V.O.)
I think he came from the lake, but
his tracks make no sense.

DEDUCTION_ANYTHING_ELSE (CINE)

Saga deduces that there is nothing left to find here.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case cinematic content.

SAGA (V.O.)
Found all I can here. Time to
properly examine the body, see what
I can find inside.

CINEMATIC ENDS.

DEDUCTION_NIGHTINGALE_EXAMINATION_PHOTO_PLACEMENT (CINE)

SAGA (V.O.)
Time to see what Nightingale's body
can tell us.

DEDUCTION_CAUSE_DEATH (VO)

Saga deduces the cause of Nightingale's death.

SAGA (V.O.)
Chest wound is cause of death. But
the corpse is bloated, water-
logged. Doesn't add up.

DEDUCTION_RITUAL (VO)

Saga deduces that she found some clues.

SAGA (V.O.)
Text is smudged, looks inverted.
Heart can't have been marked before
removal.

DEDUCTION_ANYTHING_TO_LEARN (CINE)

Saga deduces that a page was placed in the chest.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case
cinematic content.

SAGA (V.O.)
There's a piece of paper in his
chest. Did the killers leave it
there? A message?

CINEMATIC ENDS.

DEDUCTION_NIGHTINGALE_ATTACKS_PHOTO_PLACEMENT (CINE)

Saga deduces that she found some clues.

CINEMATIC:

INT. MIND PLACE - NIGHT

Various shots from the library of Saga working the case
cinematic content.

SAGA (V.O.)
A dead man turned into a monster.
Light as a way to fight him. Pages
predicting the future. There's no
rational explanation. This is the
case we must solve.

CINEMATIC ENDS.

END OF SCREENPLAY.

RETURN CHAPTER 1 AMBIENT DIALOGUE SCREENPLAY

[RE01_005]

EXT. CAULDRON LAKE, PARKING LOT - DAY

If the player leaves and returns, Casey and Mulligan will be in the middle of chatting without Saga.

CASEY

Agent Anderson has her methods,
deputy. Her results speak for
themselves. You will learn to trust
it. I certainly have. And speak of
the devil.

Mulligan continues to speak with Thornton on the radio after the Gameplay Conversation ends.

THORNTON (V.O.)

(over the radio, angry)
Are they gone? These fucking out-of-
towners. We could handle this
ourselves if they'd just stay the
hell out of it. All of them!

MULLIGAN

(using radio, to Thornton,
quietly)
Shut up, Thornton. They can still
hear you.

THORNTON (V.O.)

(over the radio, angry)
I'm just saying. You know I'm
usually a calm person. Yoga, three
times a week. But these god damn
city folk always think they know
everything. It gets on my fucking
nerves.

MULLIGAN

(using radio, to Thornton,
quietly)
Shut up, shut up, shut up.

THORNTON (V.O.)

(over radio, frustrated)
For fuck's sake!

[RE01_010]

EXT. CAULDRON LAKE FOREST - DAY

AMBIENT 1:

SAGA
Hey, Casey. You putting me in
charge. Why now?

CASEY
(unusually open about his
feelings)
Look, Anderson, you're a better
detective than I am. You've cracked
cases that had the rest of us
baffled. I don't want to slow you
down.

SAGA
(joking, but a bit
earnest)
Are you thinking of retiring? You
know what happens to cops who say
this is their last case.

CASEY
(deadpan)
Real funny, Anderson.

AMBIENT 2:

This ambient plays when it begins to rain harder.

SAGA
Damn. Should have brought an
umbrella.

CASEY
I like the rain. The only thing
around here that feels like home.

SAGA
Think the local law had the sense
to put up a tarp?

CASEY
If they did, next coffee is on me.

AMBIENT 3:

SAGA
(cheerful)
There are definitely worse places
to get murdered.

CASEY
(not convinced)
Hmm. If getting back to nature is
your thing.

[RE01_015]

EXT. ABANDONED CONVENIENCE STORE - DAY

Thornton begins to walk around towards the back of the
convenience store. Casey follows him. The player can run
ahead or follow.

THORNTON
(geeking out about his
movie view of the FBI)
So, FBI huh? That's so cool.
Hunting down psycho serial killers.
Shootouts with the mob.

CASEY
(dry)
You forgot the UFO cover ups.

THORNTON
(awed, excited)
Those are real? Are you guys
hiring?

MULLIGAN (V.O.)
(over the radio,
embarrassed for his
partner)
Thornton, he's joking.

CASEY
Let's just see this body, yeah?

If the player leaves the murder site and returns, Casey and
Thornton will be in the middle of chatting without Saga.

THORNTON
I get that the UFO thing was a
joke, but you're probably trained
to joke about it, right? To
deflect. Hide the truth from the
average Joe.

THORNTON

But you can trust me. I've been
doing some deep research online.
And I know how to keep confidential
matters, uh, confidential.

CASEY

(not wanting to talk to
Thornton)
Anderson! Hey, let's get back to
work, yeah?

[RE01_045]

EXT. CAULDRON LAKE FOREST - DAY

Saga and Casey have ambient dialogue as they walk up the hill
to the parking lot.

AMBIENT 1:

SAGA

Can't fit the clues all together
yet. Heart removed. A tripod.
Tracks leading to a dead end.

CASEY

A tripod for a camera? To record a
snuff film?

SAGA

Maybe. And why take out his heart
just to throw it away?

CASEY

To stuff in something for us to
find.

[RE01_050]

EXT. OH DEER DINER - DAY

Casey and Tim stand outside the Oh Deer Diner, comparing
notes and drinking coffee.

CASEY

We've looked through the case files
you sent over, sheriff. Have you
had many people besides the known
victims go missing?

TIM
 Sure, but it's slowed down ever
 since Cauldron Lake was fenced off.

CASEY
 (making a leap)
 Let me guess. Missing person cases
 spiked around 2010. The fence was
 built just after.

TIM
 Yeah, that's exactly right.

CASEY
 (thinking)
 Hmm.

CASEY
 (to Saga)
 You can go ahead, Anderson. We'll
 be here.

[RE01_055]

INT. OH DEER DINER - DAY

Tammy and Ed will speak a series of back-and-forth ambients,
 until they are interrupted by Saga

Ambient 1:

ED
 (anxious, hushed)
 I can't believe that happened. I
 still feel like I'm gonna be sick.

TAMMY
 (reassuring, hushed)
 Come on, Ed. Have some pie. It will
 take your mind off things.

Ambient 2:

ED
 (anxious, hushed)
 How can you be so calm?

TAMMY
 (hushed)
 Corpses are part of the job. Can't
 dwell on it too much.

Ambient 3:

ED
(anxious, hushed)
This is exactly why I hate small towns.

TAMMY
(cautious, hushed)
Keep it down, Ed. You know how touchy these rural types can be.

[RE01_065]

INT. OH DEER DINER - DAY

The Bookers continues to have ambient dialogue after Saga leaves them.

ED
(uncertain, confirming with Tammy)
So... we're not being arrested.

TAMMY
We're all good, Ed. You can ease up now.

ED
(relieved)
Thank god. Hey, think they serve avocado toast here?

TAMMY
I wouldn't count on it.

[RE01_070]

EXT. BRIGHT FALLS STREETS - DAY

As they walk through the small town of Bright Falls, Breaker and Casey will bring up various topics. The player can be here or not, though some ambients require Saga to be present to play.

AMBIENT 1:

SAGA
Have you heard of this Cult of the Tree, sheriff?

TIM

Only the urban legend. If you're in the woods at night, the Cult will get you. That kind of thing.

CASEY

We're not gonna find out you're the grand wizard or something, are we?

TIM

(laughing)

I played some D and D back in the day. Wizard was always my favorite class.

AMBIENT 2:

SAGA

Hey, what do you know about that waitress from the diner?

TIM

Oh, Rose? She's a bit of a space case. Always has been. Why? What'd she do now?

SAGA

She kept saying that my daughter drowned. She even knew my name. It was all very weird.

TIM

Rose has a talent for saying the weirdest thing possible. Best not to take it personally.

AMBIENT 3:

TIM

Sarah, my cousin, the previous sheriff, warned me some pretty weird stuff goes on around here. I've only been in town a couple of years, but I've seen my fair share of weird.

AMBIENT 4:

During their walk, the group pass a male maintenance worker and woman standing on the sidewalk watching them.

MALE MAINTENANCE WORKER

Morning, sheriff! Looks like you have some guests.

TIM
Morning, Ted! Yep, important
guests. Deerfest always draws a
crowd.

MALE MAINTENANCE WORKER
Too true! More the merrier! Have a
good one, sheriff.

Breaker and Casey continue to walk past them, continuing on
their other ambient conversations.

MALE MAINTENANCE WORKER
(hushed, to Woman)
FBI? What do you think that's
about, Marge?

WOMAN
(hushed, to Man)
I bet they're looking into that
nursing home up the hill.
Mismanagement or some such.

MALE MAINTENANCE WORKER
(hushed, to Woman)
My money's on those Koskela
brothers with all their shady
businesses. Tax evasion maybe.

If the player runs ahead of Tim and Casey to the Sheriff's
Station, they can overhear an ambient conversation between
Mulligan and Thornton.

MULLIGAN
Hey, Agent Anderson. We're just
waiting for Sheriff Breaker before
we head in.

THORNTON
(jumping in)
Hey, thanks for all this nice
weather!

MULLIGAN
What are you talking about,
Thornton?

THORNTON
(struggling to explain)
You know, like it was raining a lot
but now it's not. 'Cuz Agent
Anderson is here, with all that
good weather she brought with her.

ADDITIONAL SAGA AND CASEY AMBIENT CONVERSATIONS

These ambient conversations are casual chats between Saga and Casey as they travel through the forest of Cauldron Lake, can be used anywhere they may be needed in RE01 or RE02.

AMBIENT 1:

CASEY

Hey, Logan's birthday is coming up.
I need toy ideas.

SAGA

Toys? She's 14, Casey.

CASEY

OK, so what do I get her?

SAGA

Get her a book. Something weird and dark. Maybe that will get her back into reading.

AMBIENT 2:

SAGA

Hey Casey, what's the forest's favorite shape?

CASEY

(cut off, was going to say
"without the jokes.")
Please, Anderson. Just one case without the-

SAGA

(interrupting Casey)
A tree-angle.

CASEY

(playing dumb)
I don't get it.

SAGA

(defiant)
Yes, you do.

AMBIENT 3:

CASEY

I'm getting flashbacks. Remember Ohio?

SAGA

Sure. The Northside Slasher. But that case was completely different.

CASEY

The trees, Anderson. He hid the bodies in the forest.

AMBIENT 4:

SAGA

Maybe I should call David. See how Logan's doing.

CASEY

They're fine, Anderson. What's got you so worried?

SAGA

I just feel bad being gone so long. I've never taken a case this far from them.

CASEY

They can manage without you for a few days.

AMBIENT 5:

SAGA

(eager)

This is a good case so far, don't you think?

CASEY

(grim)

Cases aren't good or bad, Anderson. They're just cases.

SAGA

(energetic)

OK, sure, but you have to admit this one is particularly interesting.

END OF SCREENPLAY.

RETURN CHAPTER 1 MANUSCRIPT PAGES SCREENPLAY

MANUSCRIPT_RE01_PAGE_01 (THE FIRST PAGE)

SHORT VERSION:

WAKE (V.O.)

The victim was one of their own,
FBI Special Agent Robert
Nightingale. And then there was the
page they had found. The first step
down into terrifying depths.
Reading the words, these words,
felt like a message. Someone knew
they were here. Someone playing a
game with them. An invitation. How
could they not accept? Even if they
knew it would end up hurting them.

LONG VERSION:

WAKE (V.O.)

The victim was one of their own,
FBI Special Agent Robert
Nightingale. Gone missing here 13
years ago. Now he had suddenly
turned up, only to be murdered in a
brutal ritual on the very day of
their arrival.

WAKE (V.O.)

And then there was the page, this
page. The first page they had
found. Not the last. The first step
down into terrifying depths. Secret
truths trembling beyond the
threshold.

WAKE (V.O.)

Reading the words, these words,
felt like a message. Was a message.
Someone knew they were here. What
they were doing. Someone playing a
game with them. Leading them on. An
invitation.

WAKE (V.O.)

How could they not accept? The
sheer audacity of this impossible
mystery presented to them. Even if
they knew it would end up hurting
them.

MANUSCRIPT_RE01_PAGE_02 (NIGHTINGALE ATTACK)

SHORT VERSION:

WAKE (V.O.)

Nightingale hunted Saga. Didn't see
her.

The Taken could not see into bright light. Light hurt them. Made them vulnerable. Nightingale had no heart. But here he was. Killing.

LONG VERSION:

WAKE (V.O.)

The autopsy room was a mess. Like a bomb had gone off. Nightingale hunted Saga. Didn't see her under the light. Lurched past her. The Taken could not see into bright light. Light hurt them. Hurt the darkness in them. Made them vulnerable.

WAKE (V.O.)

"I flick the switch, it goes 'click'. Show me the Clicker. Lights are off. But somebody's home. Hemingway brought you here, witch! Get out of my house!" Nightingale shouted.

WAKE (V.O.)

A wave of terror crashed through Saga's head. The awful truth. Nightingale had no heart in his chest. But here he was. Killing. A monster. The world had lurched out of balance. You found yourself trapped on the far side of the mirror.

UNLOCK: MANUSCRIPT_RE01_PAGE_03 (SAGA AT CAULDRON LAKE)

SHORT VERSION:

WAKE (V.O.)

Saga was back at Cauldron Lake. Saga had to pursue Nightingale. Into the Overlap. Finding a way in would be difficult. A ritual. Saga would learn how. Stop the monster.

LONG VERSION:

WAKE (V.O.)

Saga was back at Cauldron Lake. He was there too. Nightingale. Was, but wasn't. A Taken. A creature of darkness. He was beyond her reach.

Where some other strange reality,
the Dark Place, merged with ours.
This place and the Dark Place. A
tarp thrown over top. Drowning
everything beneath it. A flood of
darkness. Soaking into everything.
Spoiling it. Rotting it. The page
called this area an "Overlap".

WAKE (V.O.)

Saga had to pursue Nightingale.
Into the Overlap. Finding a way in
would be difficult. Required
precise steps. A ritual. Saga would
learn how.

WAKE (V.O.)

Stop the monster. Before he killed
again. Her job. He'd be inside.
Waiting for her.

END OF SCREENPLAY.

AW2 - INITIATION (DARK PLACE)

INITIATION CHAPTER 1 SCREENPLAY

[NA_MM_IN01_15_XXX_PLACEHOLDER] WRITING FIRST LOOP

**LIVE ACTION
CINEMATIC:**

Summary: Wake feverishly editing the manuscript (a scene from the end of IN06, though that is not clear). A light blooms on his forehead and the glitching dark cloud of the Dark Presence moves behind his head. A blended video of Scratch plays.

**LIVE ACTION
CINEMATIC ENDS.**

[NA_MM_IN01_15_100_BACKSTAGE] WAKING UP FIRST LOOP

CINEMATIC:

INT. TALK SHOW GREEN ROOM - NIGHT

FADE IN:

Wake sits on a sofa wearing a neat suit, lost in thought. He blinks, as if coming to focus from a daydream. He is in the green room of a talk show.

Disturbed and confused, he touches his forehead. There is nothing there. He turns around to look, but there is nothing behind him, no dark cloud.

As soon as Wake comes to, he can hear the voices from a nearby television (offscreen).

DOOR (O.S., ON THE TV)
I want you all to give our next
guest a very warm welcome.
Bestselling author Alan Wake, the
creative genius behind the hugely
popular Alex Casey novels! Come on
out, Alan!

After Mr. Door announces Wake, a smattering of applause from the live audience can be heard, followed by music from the show's band.

Wake stands up from the sofa he is sitting on, awkward, smoothing his jacket.

CINEMATIC ENDS.

[IN01_005]

INT. TALK SHOW GREEN ROOM - NIGHT

Wake stands in the green room.

WAKE
(groans, confused, under
his breath)
Fuck. Was I on a talk show tonight?

WAKE (V.O.)
Waking up in places with no memory
of how I'd gotten there. It was out
of control. I didn't need another
mugshot in the fucking tabloids.

A television is set on the wall in front of the sofa Wake was lying on. A live broadcast of Mr. Door's talk show is playing (live action) with Wake himself as the guest. The talk show features Mr. Door, the host sitting behind his desk, introducing his guest, Alan Wake, who walks onto the talk show stage. He is received by applause from the live audience and host.

This show is playing from the moment that the player has control.

WAKE (V.O.)
Had I already done the show? Was
that a recording?

WAKE (V.O.)
I felt a strange pull toward the
TV.

Wake can watch the show on the TV or interact with the TV to watch it in full-screen (TRANSITION TBD).

NOTE: If the player does NOT interact with the TV until the live action cinematic has ended, then the finale sequence loops until the player interacts with the TV.

When the player interacts with the TV, the camera flies into the screen.

WAKE
(gasp of vertigo)
Ahh.

[NA_MM_IN01_15_200_TALKSHOW] TALK SHOW INTERVIEW

LIVE ACTION CINEMATIC:

Summary: Wake is a guest on the talk show "In Between, with Mr. Door". Mr. Door, the host, asks him about his new book called Initiation, which Wake does not remember writing. Mr. Door explains that Initiation is a meta horror story featuring many versions of Wake.

LIVE ACTION CINEMATIC ENDS.

[IN01_010]

INT. TALK SHOW STAGE - NIGHT

The emergency lights fade in, basking the stage in a dim light. The studio is empty.

Wake stands up from the sofa he was sitting on (in the live action cinematic). The player is in control now.

WAKE
(weirded out, verging on
panic)
Hello?

The stage is silent. Wake is alone. Door, the band, the audience, are all gone. Everyone has disappeared and the studio feels unsettlingly deserted.

Then a deep rumble and a hint of hostile whispers break the silence.

WAKE
(panicking)
I'm losing it.

WAKE
(panicking)
Something's not right here.

WAKE (V.O.)
I needed to get home. To Alice.

[IN01_015]

INT. TALK SHOW BACKSTAGE - NIGHT

Wake leaves the stage. The backstage areas of the studio are shadowy and unsettling. Wake hears someone or something following him.

WAKE (V.O.)
What the hell was that interview?
Some kind of a joke? "Initiation"?
I never wrote a book called
"Initiation".

WAKE (V.O.)
This feels like a bad dream. Could
make a good horror story.

Wake finds a locked door with a keypad blocking his way. If he interacts with the door, it won't open.

WAKE
(raised voice)
Hey! I think I've been locked in.
Anybody?

WAKE
(to himself, muttering)
Fuck.

WAKE
(to himself, annoyed)
Now I have to find the code myself.
Great.

He must explore the dressing rooms of Mr. Door and the show's band in order to find the correct code.

INT. DOOR'S DRESSING ROOM

Wake explores Door's room, looking for the code to the door.

WAKE (V.O.)
I was a mess. I had never heard of
this talk show or Mr. Door before.
None of it felt right.

WAKE (V.O.)
Was I losing my mind?

INT. BAND DRESSING ROOM - NIGHT

When Wake enters this room, he notices the band name.

WAKE (V.O.)
Old Gods of Asgard. The name
sounded familiar.

Wake uses this code to open the door.

INT. TALK SHOW STORAGE - NIGHT

Wake arrives in a storage space where props, set pieces, and costumes have all been stored. It is dark, unsettling. The rumbling noise continues to follow him.

A roar booms, nearby, as soon as Wake enters this room. There is only one door leading out, other than the way he came in.

WAKE (V.O.)
(weirded out)
There was something in the studio
with me. I had to get out.

Wake goes to the door. When he interacts with it, a cinematic is triggered.

[NA_MM_IN01_15_300_WAKE_FIRST_DEATH] DARK PRESENCE ATTACKS

CINEMATIC:

INT. TALK SHOW STORAGE - NIGHT

We are in first person view of the Dark Presence as it speeds down the hall, through the doorway, and into the storage room.

From this point of view, we see Wake struggling with the door at the other end of the room, unable to open it. The Dark Presence roars, a terrifying mad noise, and Wake turns to face it, terrified. The camera (Dark Presence) rushes at him and he raises an arm in a futile effort to protect himself.

WAKE
(terrified)
Ahhhh!

**HORROR FLASH
LIVE ACTION
CINEMATIC:**

EXT. DARK PLACE - NIGHT

A violent flash of the glitching, churning mass of the Dark Presence. Spreading and melting, mirrored in the middle. A violently glitching cloud, it's shape solid and concentrated, yet never still, the surface alive, boiling, twisting and spraining from one shape to another.

Another violent flash. In the depths of the Dark Presence, a flickering, distorted vision of SCRATCH. His face contorted by a snarl of insane rage. His beard caked with dried blood, his teeth bloody.

SCRATCH (V.O.)
(hoarse-voiced)
This is the ritual to lead you on.

**HORROR FLASH
LIVE ACTION
CINEMATIC ENDS.**

CUT TO BLACK:

CINEMATIC ENDS.

[NA_MM_IN02_21_101_WAKE_UP] WRITER'S ROOM INTRO

CINEMATIC:

FADE IN FROM
BLACK:

INT. WRITER'S ROOM - NIGHT

Wake opens his eyes and blinks furiously. He is leaning back, sprawled in a writing chair, his head way back, his arms on both sides, as if knocked there with some force. He is haggard, long hair, a beard, a neat suit.

He lurches forward to sit properly upright to regain his balance. Wake blinks furiously, anxious.

WAKE
(a shuddering gasp)
Ahah!

He scrambles to his feet, as if away from an attack of some horror that's not there. He looks around, disoriented.

WAKE (V.O.)
Waking up from the nightmare, I
felt like a drowning man gasping
for air.

WAKE (V.O.)
(uncertain, trying to
remember)
This place felt familiar. A ghost
of a memory surfaced, about writing
here for countless days.

The room slowly swims into view. There is a desk with a typewriter in front of him. Behind him is a wall with two round windows on both sides, and a taxidermy owl above him. He is facing a door on the far side of the desk. On one side, by the wall, is the Plot Board, a large, old-fashioned chalk board.

CINEMATIC ENDS.

[IN01_020]

INT. WRITER'S ROOM - NIGHT

The room feels very familiar to Wake.

BLENDING VIDEO:

Another reality intrudes briefly, flickering wetly. Wake typing at the desk.

BLENDING VIDEO
ENDS.

The Plot Board stands on the left side of the room, a cork board with index cards attached,

On the board, above everything else, is the heading:
"INITIATION".

Interacting with the Plot Board lets the player access the board's UI. Under the title "CHAPTER 1" are index cards on the board recapping Wake's experience so far. Somewhere below the chapter title, "THE LAMP IN THE SHOEBOX" and "OPENS UP THE WAY".

A series of notes are on the board, as if left behind on the board for Wake to find. These read: "READ ME!" "YOU ARE TRAPPED!" "THIS IS THE DARK PLACE!" "YOU WILL FORGET!" "YOU MUST ESCAPE!" "ALICE" "YOU MUST WRITE TO ESCAPE!" "BEWARE SCRATCH!" "DARK PRESENCE WILL EAT YOUR MIND!"

CINEMATIC:

A "Simplified Cinematic".

The player becomes locked into the Plot Board as Wake reacts to these notes.

WAKE (V.O.)
(reading some of the
notes,)
A plot board, for mapping out a
story. On the index cards, the
nightmare that just happened to me.
A summary of the story so far. But
other notes as well. Warnings. I
had written them. I couldn't
remember what it all meant. The
name Scratch filled me with dread.
I could trust these words. I had to
act on them. "You must write to
escape."

CINEMATIC ENDS.

When the player returns to the Writer's Room the next time progress has been made on the Plot Board summary, Wake reacts to the new story fragments:

WAKE (V.O.)
The story summary on the board was
updated. I had to keep it that way.
I couldn't afford to forget
anything else.

The door has a SPIRAL symbol on it.

If the player tries to open the door, they find it's locked.

WAKE (V.O.)
I couldn't leave. This wasn't the
way out.

If the player examines the desk, there is a page with text in the typewriter. It is a title page: "INITIATION A Novel by Alan Wake".

WAKE (V.O.)
I had been writing. "Initiation".
"You must write to escape."

On the wall next to his Plot Board, scrawled with bleeding black ink there is a line: "THIS IS THE RITUAL TO LEAD YOU ON".

If the player examines the text on the wall:

HORROR FLASH
LIVE ACTION
CINEMATIC:

EXT. DARK PLACE - NIGHT

A violent flash of the glitching, churning mass of the Dark Presence.

HORROR FLASH
LIVE ACTION
CINEMATIC ENDS.

WAKE (V.O.)
"This is the ritual to lead you
on". I hadn't written this. I had a
bad feeling about it.

If the player takes a long time to interact with the typewriter:

WAKE (V.O.)
I had to write more.

WAKE (V.O.)
I had to keep writing.

When the player interacts with the typewriter:

WAKE
(under his breath,
repeating what he'd read)
"You must write to escape".

[NA_MM_IN02_21_105_WAKE_STARTS_WRITING] WAKE WRITES

CINEMATIC:

INT. WRITER'S ROOM - NIGHT

Wake sits down at the typewriter.

He begins to TYPE with the two round windows on both sides.
The owl watching him behind his back.

As the camera moves away from Wake, his narration begins. The VO recedes in volume as the camera gets further from Wake, eventually cutting out as we leave the Writer's Room.

WAKE (V.O.)

I didn't remember much, but I knew
my thoughts and ideas could
manifest as reality in this dark
place. I'd use my writing to
project myself out of this room.
Like a deep sea diver. To go deeper
and explore the depths of this
prison for a way out. This room was
my boat. Writing was my lifeline. I
would start again at the talk show.

We recede away from him and spin, until he is upside down.

We fly out of the door. As the darkness overtakes us, we see
him lift his head, eyes wide, staring at us.

CUT TO:

INT. TALK SHOW GREEN ROOM - NIGHT

NOTE: This is identical cinematic content to
[na_mm_in01_15_100_backstage] WAKING UP FIRST LOOP.

Wake sits on a sofa wearing a neat suit, lost in thought. He
blinks, as if coming to focus from a daydream. He is in the
green room of a talk show.

Disturbed and confused, he touches his forehead. There is
nothing there. He turns around to look, but there is nothing
behind him, no dark cloud.

As soon as Wake comes to, he can hear the voices from a
nearby television (offscreen).

NOTE: This intro should focus more on the upcoming Casey movie, pick a name from the list, mention they're liberal adaptations. Door jokes about Wake not being invited, seriously at first, then opens it up as a joke, but then asks if Wake even does want to be here, based on his comments about the films so far. Have Wake fumbling with the curtains at the start.

DOOR (O.S., ON THE TV)
Tonight we have two very special guests. If you're an Alex Casey fan, then you've come to the right place. Let's welcome the twisted mind behind the books, Mr. Alan Wake!

After Mr. Door announces Wake, a smattering of applause from the live audience can be heard, followed by music from the show's band.

Wake stands up from the sofa he is sitting on, awkward, smoothing his jacket.

CINEMATIC ENDS.

FADE IN:

[IN01_025]

INT. TALK SHOW GREEN ROOM - NIGHT

A television is set on the wall in front of the sofa Wake was lying on. A live broadcast of Mr. Door's talk show is playing (live action) with Wake himself as the guest. The talk show features Mr. Door, the host sitting behind his desk, introducing his guest, Alan Wake, who walks onto the talk show stage. Wake is received by applause from the live audience and host.

Something is different now, however. On the couch beside Wake is another guest: the actor who played Alex Casey in the movie adaptations of Wake's books.

This show is playing from the moment that the player has control.

Wake can watch the show on the TV or interact with the TV to watch it in full-screen (TRANSITION TBD).

NOTE: If the player does NOT interact with the TV until the live action cinematic has ended, then the finale sequence loops until the player interacts with the TV.

[NA_MM_IN01_15_XXX_PLACEHOLDER] TALK SHOW INTERVIEW 2

LIVE ACTION
CINEMATIC:

Summary: Wake is a guest on the talk show "In Between, with Mr. Door". This time there is another guest, the actor who plays Alex Casey in the film adaptations of the books. Mr. Door plays a "clip" from the new movie, which is the first Echo Scene in which Casey asks someone about Wake collecting objects of power.

LIVE ACTION
CINEMATIC ENDS.

[IN01_030]

INT. TALK SHOW STAGE - NIGHT

The emergency lights fade in, basking the stage in a dim light. The studio is empty. Wake rises from the sofa he was sitting on. The player is in control now.

A deep rumble and a hint of hostile whispers break the silence.

WAKE
(to himself, fearful)
This nightmare again. I'm caught in
a loop.

WAKE (V.O.)
I needed to get the hell out of
this building. Alive, this time.

WAKE (V.O.)
I had to find my way home to Alice.

Wake tries to find his way through the empty studio. He is being followed.

[IN01_035]

INT. TALK SHOW BACKSTAGE - NIGHT

Wake hears humming.

AHTI (O.S.)
 (humming to "Yötön Yö"
 song)
 Hmmmm mmm mm.

WAKE
 (calling out)
 Hello?

Wake finds a door marked as the janitor's room. On the door is a poster of AHTI, the janitor, in a mopping stance.

Wake interacts with the door to open it. Inside, he finds Ahti, standing in the exact same pose as he was in the poster.

AHTI
 Ah, teer juu aar, Tom. Not soumats
 iivil tät nottö pit of kuud äs vel.
 Not van vitaut ti atö. Kuttu sii
 juu.

AHTI
 (translation)
 Ah, there you are, Tom. Not so much
 evil that not a bit of good as
 well. Not one without the other.
 Good to see you.

The player must interact with Ahti to enter a gameplay conversation.

GAMEPLAY CONVERSATION:

[GC_IN01_AHTI_01] AHTI GAMEPLAY CONVERSATION

Summary: Wake asks Ahti how to get out and Ahti points him to the basement, where he left something for Wake to find. He gives Wake a key to the basement.

GAMEPLAY CONVERSATION ENDS.

WAKE (V.O.)
 The janitor was a bit out there,
 but still a friendly face. I had to
 trust the basement would get me out
 of here.

Wake continues to the basement door and opens it using the key Ahti gave him.

If the player spends too much time not going to the basement, a line will trigger:

WAKE (V.O.)
I needed to find the basement the
janitor mentioned.

[IN01_040]

INT. TALK SHOW BASEMENT - NIGHT

Wake goes to the basement. Exploring the space, Wake finds a map for the area.

Further inside the basement, Wake a Shoebox resting on a desk. The Shoebox is open and an old table lamp can be seen inside.

WAKE (V.O.)
An old lamp in a shoebox. Was this
what the janitor had left for me?

When the player interacts with the Shoebox, a cinematic is triggered.

CINEMATIC:

A "Simplified Cinematic".

Wake lifts the old table lamp out of the shoebox (offscreen). He lifts it up to examine it. The lamp has no shade and a severed cord.

WAKE (V.O.)
The lamp felt significant. A tool
for bringing light to the darkness.

Wake lowers the lamp into a satchel he is suddenly wearing.

CINEMATIC ENDS.

WAKE (V.O.)
I felt a magnetic pull between the
lamp and the light overhead.

Wake uses the lamp to drain the light from the light source. The atmosphere of the room changes, and an open door appears in front of him, opening the way forward.

WAKE
(awed)
Whoa.

WAKE (V.O.)
 When the light jumped into my lamp,
 the whole room changed. Like
 something in a dream. Opening a way
 forward.

WAKE (V.O.)
 The lamp was humming. The bulb
 glowed. It held the light now.
 Maybe I could shift the light again
 to create a way out.

Wake finds the basement's exit door and sees a flickering light over it. The way to the door is blocked by an obstacle.

WAKE (V.O.)
 I felt another surge from the lamp.
 I could use it again.

Wake must place a light charge from the Lamp into a nearby light source. When he does, the obstacle disappears.

WAKE (V.O.)
 The glow in my lamp went out,
 shifting to the light in the room.
 The light carved out something new
 from the darkness.

Wake can now go up the stairs, and remove the light from the light source to make the door with the "EXIT" sign reappear.

If the player tries to leave through the janitor's room door, which is locked, a line will trigger:

WAKE (V.O.)
 I needed to find another way out.

Wake continues forward through the corridors and finds a dark room with a bank of numerous monitors.

INT. TALK SHOW CONTROL ROOM - NIGHT

Wake places the light charge into the monitor bank, causing them to activate.

CINEMATIC:

A "Simplified Cinematic".

The TVs are all tuned on the same channel, showing the Writer's Room and Wake in it.

He is working on the story, focused, writing, staring at the Plot Board, pacing, staring ahead of him. There is a manic, crazed feel to his behavior. We hear his thoughts. (NOTE: this is live action material).

The camera focuses on the TVs.

WAKE
(surprised, under his
breath)
What...?

WAKE (V.O. FROM TV)
(urgent, desperate)
The Dark Place wants to drown me.
I'm losing myself. I have to fight
it. I have to remember. The
Clicker. The light switch. I lost
it. But I have the lamp now. The
lamp the switch was cut from.

WAKE (V.O. FROM TV)
(urgent, desperate)
This place is a nightmare. Not real
and yet more real than anything.
The danger and the horror are real.
It feeds off my mind. Twisting
whatever it takes into psychotic
reality. I'm trapped here. I write
to escape. I've tried this many
times. Written countless stories.
Forgotten how many. I keep failing,
but I must keep trying.

CINEMATIC ENDS.

End of Chapter sequence plays. CUSTOM SONG plays.

END OF INITIATION CHAPTER 1.

[IN01_045]

INT. TALK SHOW CONTROL ROOM - NIGHT

When the player is back in control, the TVs are still on, the live action footage of Wake still playing.

WAKE (V.O. FROM TV)
(urgent, desperate, manic,
growing louder, more
psychotic)
I use the story to dive deeper.

Every word I write is a step
 forward on this spiral into
 darkness. I dive to the bottom to
 find the answer, the map, the
 compass, the key, combined to form
 the door leading out. But how do
 you open a door that's not a door?
 At the bottom of an ocean that's
 not an ocean, in a lake that's not
 a lake?

WAKE
 (a resigned groan)
 I'm fucked, aren't I?

Once the Wake Insight is finished, the screens darken and dimly flicker with electric static.

With the light shifter done, a Safe Haven is now present in the room and the way forward is open.

NOTE: The player can use the Safe Haven that was created to transition back to Return and play as Saga, or continue on through Initiation as Wake.

Wake proceeds, walking up the stairs out into a dark city.

END OF SCREENPLAY.

INITIATION CHAPTER 1 GAMEPLAY CONVERSATION SCREENPLAY

AHTI

[IN01_035]

INT. TALK SHOW BACKSTAGE - NIGHT

[GC_IN01_AHTI_01] AHTI GAMEPLAY CONVERSATION

HOW TO GET OUT. (CRITICAL TOPIC)

WAKE
 Hey, I can't seem to find my way
 out of here. Can you point me to
 the exit?

AHTI
 Of koors, Tom. Tö wöörk vil
 instrakt its meikkör.

Ai vas kono ket sampting from tö
 peisment foor juu, pat juu kän
 ketit jooself nau. Tö moor kuuks tö
 vöörs tö suup.

AHTI

(translation)

Of course, Tom. The work will
 instruct its maker. I was gonna get
 something from the basement for
 you, but you can get it yourself
 now. The more cooks the worse the
 soup.

BASEMENT (CRITICAL TOPIC) (ONLY AVAILABLE AFTER "HOW TO GET
 OUT")

WAKE

(a little annoyed)

What do you want me to get from the
 basement? And my name's Alan, not
 Tom.

AHTI

Ö määns ö mään pat ö mään vittö
 tuul meiks tuu, Tom. Änd ö mään
 vittö tuul kän bilt his oun eksit.
 Its in ö shuupoks in tö peisment
 veer juu left it. Seif ääs in tö
 loods pöös. Hiers tö kii.

AHTI

(translation)

A man's a man but a man with a tool
 makes two, Tom. And a man with the
 tool can build his own exit. It's
 in a shoebox in the basement where
 you left it. Safe as in the Lord's
 purse. Here's the key.

Ahti gives Wake the basement key.

HAVE WE MET BEFORE? (ONLY AVAILABLE AFTER "HOW TO GET OUT")

WAKE

Have we met before? Are you trapped
 in the Dark Place too?

AHTI

Juu rimempö Ahti. Tö tsänitör. Juu
 käänt pii loost if ju dount vöri
 about veer juu aar hedit. Sou dount
 vöri Tom, tö san vil shain iiven
 intu ö hiip of tviks.

Tsast rimempö tu töön oon tö laits.
It vount teik long ven juu kettu
vöök.

AHTI

(translation)

You remember Ahti. The janitor. You
can't be lost if you don't worry
about where you are headed. So
don't worry Tom, the sun will shine
even into a heap of twigs. Just
remember to turn on the lights. It
won't take long when you get to
work.

HOW TO ESCAPE THE DARK PLACE.

WAKE

I've been trying to find a way to
escape the Dark Place. Any
suggestions?

AHTI

Hii huu mouns apaut hiis trapols,
iis tö prisönö of hiis trapols. Its
not iisi tu gedaut. Put dount juu
wöri, Tom, tö houn iis stil teer.
Veer tö haart iis. I ofen tink
apaudit ven ai mop tö floor and
luuk intu tö padol. Vootö iis tö
memori of tö vööld. Vootö fainds
its vei.

AHTI

(translation)

He who moans about his troubles, is
the prisoner of his troubles. It's
not easy to get out. But don't you
worry, Tom, the home is still
there, where the heart is. I often
think about it when I mop the floor
and look into the puddle. Water is
the memory of the world. Water
finds its way.

END OF SCREENPLAY.

INITIATION CHAPTER 1 LIVE ACTION SCREENPLAY

[NA_MM_IN01_15_XXX_PLACEHOLDER] WRITING FIRST LOOP

**LIVE ACTION
CINEMATIC:**

INT. WRITER'S ROOM - NIGHT

SUPER: INITIATION - CHAPTER 1.

A haggard Alan Wake sits behind his desk, typing intensely on the typewriter.

As he writes, a bright blinding light flashes on him.

On the wall, the taxidermy owl stares, the light flashing on its face. The light casts the shadow of Alan Wake at the desk onto the wall, imposed on top of the owl. A further shadow, like dark smoke, begins to leak out of the shadow of Wake's head. This new shadow is glitching and moving as if alive. Wake continues to write in a frenzy.

**HORROR FLASH
LIVE ACTION
CINEMATIC:**

A flickering, distorted vision of SCRATCH. His face contorted by a snarl of insane rage.

**HORROR FLASH
LIVE ACTION
CINEMATIC ENDS.**

FADE TO BLACK.

**LIVE ACTION
CINEMATIC ENDS.**

[NA_MM_IN01_15_200_TALKSHOW] TALK SHOW INTERVIEW

**LIVE ACTION
CINEMATIC:**

INT. TALK SHOW STAGE - NIGHT

"In Between with Mr. Door" Late Night Talk Show logo sequence with MUSIC (an instrumental jamming version of Herald of Darkness) plays.

WARLIN DOOR stands at the stage and waves at the audience. He has an impressive, magnetic presence, intense eyes and amused smile.

The audience APPLAUDS and CHEERS (O.S.).

DOOR
 (to camera, reading from
 prompter)
 Thank you, thank you! Welcome. We
 have a great show for you tonight.
 Alan Wake is here, one of my all-
 time favorite writers, and guests
 on the show. He is here to talk
 about his latest book. And as
 always, our house band, Old Gods of
 Asgard, is here. Take it away, you
 crazy Vikings!

The BAND, Old Gods of Asgard, begins to JAM on one side of
 the stage, an instrumental version of Herald of Darkness
 song.

CUT TO:

INT. CURTAINS - NIGHT

Wake stands in front of the curtains. He appears lost and
 nervous.

The band continues to JAM (O.S.).

DOOR (O.S.)
 (to camera, reading from
 prompter)
 Now, please give a warm welcome to
 Alan Wake, the bestselling author,
 the creative genius behind the
 hugely popular Alex Casey books,
 the master of both crime and
 horror.

NOTE: this scene keeps looping until the Player interacts
 with the TV screen in the Green Room.

LOOP BEGINS:

Wake in front of the curtains. The band is JAMMING (O.S.).

DOOR (O.S.)
 (echoing in a dream-like
 way)
 A warm welcome to Alan Wake.

LOOP ENDS.

INT. CURTAINS - NIGHT

Wake struggles to find his way through the curtains. There seems to be several layers of them. He has panic in his eyes.

The band SOUNDS muted and far away (O.S.)

DOOR (O.S.)
(echoing in a dream-like
way)
A warm welcome to Alan Wake.

INT. TALK SHOW STAGE - NIGHT

Wake stumbles to the stage through the curtains. The audience LAUGHS (O.S.).

Door walks to shake his hand.

DOOR
Welcome back to the show.

WAKE
(confused)
Thanks.

Door motions Wake to the sofa. Wake hesitates, clearly confused, smiling awkwardly at the audience, then sits down.

DOOR
It's always good to see you, Alan.
Must be an exciting time for you.
Tell me, does it ever get old?

WAKE
(uncertain)
Sorry, does what get old?

DOOR
Publishing a new book. You okay
there, my friend? You look like
you've been cooped up in the
writer's room for a few too many
years.

WAKE
(nervous laugh)
That's exactly how I feel.

The audience LAUGHS (O.S.). Wake smiles at this.

DOOR

I've waited so long to get my hands on the sequel to "Departure". You left us in quite a cliffhanger. We've all been dying to know what "It's not a lake, it's an ocean" really means.

WAKE

(chuckles)

Hah. You and me both.

The audience LAUGHS (O.S.).

Door pulls out a book from under his desk and presents it to the camera. The cover reads: ALAN WAKE - INITIATION.

Wake is clearly disturbed at the sight of the book.

DOOR

Well, our wait is over. Your new book "Initiation" will hit shelves tomorrow.

APPLAUSE from the audience (O.S.).

WAKE

(baffled)

What?

DOOR

That's exactly the question every reader will be asking. This book is mind bending, very cerebral. How would you describe it? An autofictional thought experiment? A horror story? A postmodern detective story?

Wake grows irritated and anxious.

WAKE

(feeling a rising panic)

Wait, this is not right. I haven't written anything.

DOOR

(to the audience)

He is so humble.

Wake pauses, composing himself. Tries to laugh it off.

WAKE

You got me. Good prank. Very funny.
But yeah, sad to say I have not
written this, I would remember if I
had written a book, right?

DOOR

(teasing, sinister)
Or maybe the book was written by
your evil double?

Wake looks around, paranoid.

DOOR

(laughs)
Well played, Alan. This is spot on.
Playing this role here, pretending
the world of the book overlaps our
own. Very meta, indeed.

Door lifts the book up to the audience.

DOOR

You see, "Initiation" tells the
story of a fictional writer named
Alan Wake who is trapped in a
nightmare, desperately trying to
find the manuscript of a novel he
has forgotten he has written. The
book is set in New York, but it
might not be New York at all. He is
tormented by his dark doppelganger,
and he is guided by visions of a
fictional detective he has created.
Yes, Alex Casey is in this book as
well.

WAKE

(to the audience)
I guess we'll just keep doing this
the whole show. The joke's on me.

DOOR

Isn't that what you sign up for
with autofiction?

A beat.

DOOR

But seriously, I found the
structure of the reality you build
in the book fascinating. It
reminded me of The Matrix.

The writer is physically in his Writer's Room, trapped there, and he projects himself out to this dark dream of New York through the story he is writing. Like astral projection. Did I get that right?

Wake grows excited, almost remembering something, nodding.

WAKE

(eager)

Yes, that's exactly right, yes, go on, I should be taking notes here, this is great stuff.

Audience LAUGHS (O.S.).

DOOR

Notes for that other Alan Wake in that room writing this as we speak? Are we all in your story?

Wake looks uncomfortable. He takes a sip from the cup in front of him. The cup has the logo of "Oh Deer Diner" on it.

DOOR

I wish you success with your new book. I hope it does as well as your bestselling Alex Casey series. "Initiation" is out tomorrow. After this I'm sure we will all be eagerly waiting for the culmination of this hero's journey trilogy of yours. A book called "Return" perhaps?

The audience CHEERS and APPLAUDS (O.S.).

Wake nods like he is having a strong sense of déjà vu.

The lights in the studio begin to flicker and flash on and off. Wake is disturbed. Door doesn't seem to notice.

DOOR

(laughs)

Thank you for one of the strangest interviews of my career, Alan. All this talk about meta narratives has me feeling like a character in a story. I'm half expecting to disappear when this scene ends.

The studio is plunged into darkness.

LIVE ACTION
CINEMATIC ENDS.

[NA_MM_IN01_15_XXX_PLACEHOLDER] TALK SHOW INTERVIEW 2

LIVE ACTION
CINEMATIC:

INT. TALK SHOW STAGE - NIGHT

Door sits behind his desk.

DOOR
(to camera, reading from
prompter)
Welcome back! We have a great show
tonight, a real treat for all the
Alex Casey fans out there. Alex
Casey himself is here tonight, Sam
Lake, the actor who has given his
face to the famous detective in the
film series. And we have Alan Wake
here, the bestselling writer of the
books the films are based on.

LOOP BEGINS:

Wake sits on the sofa. He looks anxious.

The band is JAMMING (O.S.).

DOOR (O.S.)
(echoing in a dream-like
way)
Welcome back!

LOOP ENDS.

Wake sits on the sofa next to the host's desk. He blinks as
if surfacing from a deep thought.

DOOR
So as the creator of the character
how do you feel about this, Alan?

Wake doesn't have a clue what Door is talking about. It shows
on his face.

WAKE
Sorry, what?

Door smiles.

DOOR

It can be an awkward question with the man sitting right next to you. How do you feel about him in the role of Casey? Does he look the part to you?

SAM LAKE, Casey's actor, sits on the sofa next to Wake. He smiles warmly at Wake, then takes on a tough guy expression of Alex Casey.

Wake frowns, trying to catch up.

WAKE

He looks exactly like I always imagined Casey to be. It's uncanny.

Casey's Actor smiles warmly again.

SAM LAKE

Thank you. That means so much to me. I'm a huge fan of your books.

DOOR

So what's the problem then, Alan? Because on more than one occasion, you have voiced your reservations about the adaptations.

WAKE

It's not that... They're their own thing. They've gone with choices that are different from mine. I feel protective about my stories. I guess I wish I could have been more involved in making them.

DOOR

Well in that case, you would not have seen this either. We have a clip from the latest film, Murder Case Casey. Should we roll it, or do you want to say something about it first, Sam?

SAM LAKE

Nah, just roll it.

The lights dim, and Door and Casey's Actor turn to look at something, as if there was a screen off-screen. Wake is confused, looking around.

BLENDED VIDEO:

A wet, flickering vision of ALEX CASEY, the private eye, a grim frown, as if tasting something unpleasant. The image is interposed on top of the shot of Door and Casey's Actor watching, focused. Wake clearly sees it and hears it, but doesn't understand what's going on, looks at Door and Casey's Actor, puzzled.

CASEY (V.O.)

This city was an old scar that refused to heal. The rain made it fester. It needed the sun, but there was only the night.

CASEY (V.O.)

I was tired. Insomnia covered me like a plastic film. I was watching the world through a rain slick window, my own reflection haunting the view.

CASEY (V.O.)

I was trying to track down a missing writer. My only clue was a table lamp shaped like an angel, the only thing to shed light on this sordid mystery.

BLENDING VIDEO
ENDS.

The lights brighten up again. Door is impressed by what he just saw. Casey's Actor is nodding, proud.

DOOR

Very exciting. And very meta as well, I see. We're all looking forward to seeing more.

The lights in the studio begin to flicker and flash on and off. Wake is disturbed. Door doesn't seem to notice.

WAKE

(anxious)

Wait. Stop. What was that about a writer? About a lamp?

The studio is plunged into darkness.

**LIVE ACTION
CINEMATIC ENDS.**

END OF SCREENPLAY.