

# *The Unforgiven*

An Electronic Game Narrative Proposal Portfolio Developed

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## Game Writer's Statement

As a game designer and writer, I have worked hard at trying to gain the most knowledge of games that I could. I have spent the majority of my life playing through games in order to see what makes them fun, and what makes people want to play them. While finding out these things, I have also tried to make ideas based loosely around my findings. While looking back over games that I have played, I found one concept that seemed to truly draw people in to a game and keep them focused on it. This concept was that of identity and coming to grips with it.

Throughout *The Unforgiven* I have tried to make identity something that people would be working for and against. In the game I wanted people to want to find out who they were and what their character was doing before A-Day, but at the same time, trying to make a new identity for them. When the player finally gets to the point where the two identities clash, they are faced with a choice on which one they really want to go with.

Along with the identity aspect of the game, I wanted there to be a hidden meaning to a lot of things. Names and ideas in the game have double meanings that people can take more or less out of. Things like the name Carrie means one thing, the woman's name, but also stands for the fact that she cares for

the player in his time of need. Also, things like the title, *The Unforgiven*, means both the gangs that terrorize the city, but also can stand for the government and the things that they are doing to people.

With constant new ideas flooding the gaming market, new ideas are hard to come by, but are also hard to pitch to people. An idea where the government is the bad guy in the end is not a new concept by any means, but in this game the government is non-existent until half way through. I believe that by adding in this hidden enemy so late in the game, it allows for people to look back at the portion of the game that they have played and think about whether what they did as a character was right or wrong, given these new circumstances.

## Plot Summary

The story revolves around a man who just wanted to regain what was taken from him. In a city where no one knows who they are, and worse yet, why they don't know, one man is willing to stand up and fight.

After waking up for a six month coma, a hero emerges in the ruins of a once prosperous city. With crime running rampant and a slew of dangers around every corner, your hero must fight to

survive, and also fight to regain his memory. After coming to terms with the fact that he was laying in a bed for six months and after giving himself a new name, your hero decides to go out and join a resistance movement in order to stop the new threat to the city known as a group called The Unforgiven.

There are gangs running rampant around the streets of the city. Killing, raping, stealing, or anything else that comes to mind, the Unforgiven will do it and never look back. In a city with no law, who is to tell them that they are wrong?

After fighting back against different smaller groups of the Unforgiven, your hero decides that it is time to find the source of the mass amnesia. After being taken captive by an oppressive and until now, unseen government, the hero finds his true enemy. While fighting through legions of soldiers, the hero regains his memories, and moves forward to shut the government's experiment down forever. After confronting the General in charge of the experiment, an ending that the player chooses is followed by a hopeful future of rebuilding in the city.

## **Narrative Script**

### **Introduction**

**CUTSCENE:**

A black screen is broken up by the title, "The Unforgiven", showing up in white letters in the middle of the screen. The text then slowly fades back to black and is replaced by "6 months ago...". As this text fades into black, the screen begins to light up. The player is shown an apartment and is in a first person view of an unknown character. The character rises from bed, and hits an alarm clock that is blinking 6 a.m. The character stands and then begins walking towards an open door that leads to a bathroom. As the character steps through the doorway, the screen fades to black again. The screen begins to light back up and the character is now opening a door and walking out on to the street. The character is looking downward and begins walking down a flight of stairs out on to the street. Sounds of people talking and car engines can be heard as the character looks at their wrist and sees that it is 7 a.m. The sounds of sirens and can be heard getting closer as the character begins walking down the sidewalk. The sirens get louder and eventually drown out everything. The screen goes black all of a sudden and images begin flashing on the screen. An image of the sky is shown, followed by one of a black four door, then a two second clip of flashing police lights. As the clip ends, another short clip of the character looking left to right happens. In this short clip the player sees the inside of an ambulance, but it is blurry. The cut scene then ends as the screen goes back to black. The words, "Present Day," then show up on the screen in white letters.

**Scripted Event:**

As the screen begins to come back from being black, the character sits up in a bed and looks down at his hands. He pans around the room and it is different than the one in the original cut scene. The character pulls the covers off of their body, stands, and moves in front of a mirror that is hanging on the wall.

**Scripted Event:**

A dialog box opens up in the middle of the screen and the player is prompted to enter in their name.

**Scripted Event:**

After the player enters their name, the dialog box closes.

## Chapter 1: Waking Up

**CUTSCENE:**

As the dialog box disappears, the player notices in the mirror someone standing behind them in a doorway. The player turns and faces the stranger in the doorway. The person standing in the doorway is wearing jeans and a long sleeve shirt. A hat covers their head and part of their face. At first glance, it is not known whether or not the person is male or female. The stranger steps into the room and pulls the hat off, revealing long, brown hair and is recognized as female.

**Scripted Event:**

**Carrie**

So, you're finally awake, huh? Was beginning to think you wouldn't make it back.

**Dialog Options**

**Player**

Who are you?

*Carrie 1A*

**Player**

What is this place?

*Carrie 1B*

**Player**

Who...Who am I?

*Carrie 1C*

**End Options**

**Carrie 1A**

Well, I go by the name Carrie.

**Player**

What do you mean by that?

**Carrie**

Well, ever since A-Day, and also since finding you, I have simply gone by Carrie.

**Return to options, minus the ones already used.**

**Carrie 1B**

This is my home, and since I found you, it's been your home too.

**Player**

What do you mean, "found me?"

**Carrie**

I mean that since I took you from the hospital, you have stayed here with me.

**Player**

Hospital.... Why can't I remember?

**Carrie**

Remembering things.... Now that's something I can't help you with.

**Return to options, minus the ones already used.**

**Carrie 1C**

Who you are, well, that I can't tell you.

**Player**

Why not? You found me! You should know who I am!

**Carrie**

I took you from a hospital bed. Everyone else left you for dead.

**Player**

So...no one knows who I am...

**Return to options, minus the ones already used. When all options are used, move on to the next dialog.**

**Player**

You said something about... A-Day? What is that? Why is it important to remembering things?

**Carrie**

Well, about six months back, something happened.

**Player**

Something happened? What do you mean?

**Carrie**

Well, no one knows really. Everyone just woke up one day and had forgotten who they were.

**Player**

What about identifications? People had to have had some sort of IDs!

**Carrie**

That they did, but they seem to all have disappeared along with our memory.

**Player**

So no one knows who they are?

**Carrie**

Well, yes. In the six months that you have been here, people have started to make new identities for themselves.

**Player**

So... everyone just pretended like it didn't happen?

**Carrie**

Not exactly. Days passed where people were afraid to even go outside of their homes. Slowly, people started interacting with each other and trying to rebuild their lives.

**Player**

So why has no one looked into why this has happened?

**Carrie**

Because not everyone wanted to just rebuild their lives. A small group decided that they would do whatever they wanted. With no one acting as a government or police force, there was no one to stop them. They rule the streets, pretty much doing and killing whoever they want.

**Player**

What... Why would people do that?

**Carrie**

Everyone who stands up to them is killed. There really is nothing that we can do.

**Player**

So these people,

**Carrie**

We call them "The Unforgiven."

**Player**

So, these "Unforgiven" are what's stopping people from investigating the source of this massive amnesia?

**Carrie**

Pretty much.

**Player**

Well... I want to know who I am.

**Carrie**

Well, there is someone who might be able to help you...

**Player**

Who?

**Carrie**

His name is O'Niel; he has been trying to gather a force large enough to take The Unforgiven out for good.

**Dialog Options**

**Player**

Where can I find him?

*Carrie 2A*

**Player**

What about phones or internet? Why aren't people calling for help?

*Carrie 2B*

**End Dialog Options**

**Carrie 2A**

He is down the street, in a large blue apartment complex.

**Return to options, minus the one already used.**

**Carrie 2B**

All cell phones disappeared with IDs, and all landlines have been disabled.

**Player**

What about radio signals? Any sort of way to get a word out?

**Carrie**

No, all contact has been restricted. Some have gone to investigate, none have returned. We assume that they were taken by The Unforgiven.

**Return to options, minus the one already used. When all options are used, move on to the next dialog.**

### **Carrie**

Well, it seems I have told you all that I really know. There is a handgun and hammer in the closet. I know I can't talk you down from leaving, so please take them to protect yourself.

### **Player**

Thank you...for everything.

Player moves to the closet, picks up the gun and the hammer, and then the player is given control.

## **Chapter 2: The Resistance**

### **GAMEPLAY**

The Player is given control and can move around the apartment and is able to leave. If the player interacts with Carrie again, Carrie simply says her last dialog option again.

As the player moves out in to the street, it is similar to that of the one seen in the first cut scene, but much more dirty. Trash is blowing through the street and almost all of the windows have been boarded up. There is no one in sight, but the street is blocked off by destroyed cars. The player can really only move down the street in one direction towards where O'Neil is said to be.

**Trigger:** When the player gets in front of the apartment complex, the next cut scene is played.

### **CUTSCENE**

The camera pans backwards and shows the apartment building. The camera moves up 4 floors and goes into a hallway window. The camera moves forward and shows the number 411.

## **GAMEPLAY**

The player regains control and is free to move about again.

**Trigger:** When the player makes it to room 411 the next cut scene plays.

### **Scripted Event**

The door slams open and a shotgun is placed directly into Player's face. A deep man's voice from inside the room yells

**O'Niel**

Who are you!?

Before Player can say anything, another voice, much softer and more feminine is heard saying,

**Zoe**

Oh stop that you idiot.

The gun is lowered and a young girl, around the age of 15, comes through the door.

**Zoe**

You're that guy that's been asleep, aren't you?

### **Dialog Options**

**Player**

Asleep? I guess you could call it that...

*Zoe 1A*

**Player**

I'm looking for O'Niel

*Zoe 1A*

**Player**

What the hell was the gun for?

Zoe 1A

**Options End**

**Zoe**

Sorry, O'Niel is a little jumpy sometimes. That's him in the back.

Zoe points backwards into the room and O'Niel can be seen looking through a boarded up window.

**Zoe**

So, you finally got up, eh?

**Player**

Yea, I don't really know what's going on, but I what I do know is that I want my memory back.

**O'Niel**

(Laughing slightly)

Well, don't we all.

O'Niel turns back from the window and walks with his gun pointed in the air. He motions for Player and Zoe to come back into the room. Zoe moves back into the room and sits at a table.

**GAMEPLAY**

The player regains control and can walk around the hallway. The player is restricted from leaving the floor by a guard who is standing in the way.

**Trigger:** Once Player moves into the room and gets close to the table in which Zoe and O'Niel are sitting, the next scripted event plays.

**O'Niel**

So, Carrie said I could help you, did she?

**Player**

Yea, she did.

**O'Niel**

Well, to get straight to the point, until these Unforgiven assholes are dealt with, no one is going to be able to figure anything out.

**Zoe**

They are growing in numbers as the days pass on. People see the freedom and the protection that they give each other... It just attracts the masses.

**Player**

Well, there's got to be something that can be done!

**O'Niel**

There is. We can kill them all...

**Zoe**

Oh, O'Niel, I think he's serious.

**O'Niel**

Well, fine, If we can kill off a couple of their leaders, we should deter people from their cause, maybe even weaken them enough to make a full push against them.

**Player**

Well, how can I help?

**O'Niel**

Well, what exactly can you do?

## **GAMEPLAY**

The Player is taken through a tutorial on how to fight

**O'Niel**

Well, I'm impressed; from my first impression I thought you were nothing more than a bystander.

O'Niel leads Player back to room 411 and shows him a map of the city. There are three areas circled on the map.

**O'Niel**

Well, there are hideouts of some of the Unforgiven in these locations. We have noticed that they are vulnerable and that maybe, just maybe, someone could sneak in and take care of business.

**Zoe**

You can't expect him to go out alone!? He just woke up out of a coma!

**O'Niel**

Well, they only get stronger, and I can't spare anyone else right now. It's either he goes alone or no one goes at all.

**Zoe**

But...

**Player**

It's fine. I think I can take care of myself.

**Zoe**

But you can't know that!

**Player**

Well, I did pass your training easy enough. I'm going to do this.

**O'Niel**

There is an armory in the basement, and there are people throughout the building with information about the hideouts. If you have any questions, ask around.

**Zoe**

Be careful, please...

## Chapter 3: Hide and seek

### GAMEPLAY

Player is given the opportunity to talk to residents in the apartment complex, all of which are part of the resistance movement. These are all optional dialogs.

On the 3<sup>rd</sup> floor there is a middle aged man in ripped clothing sitting at a desk. He is smoking a pipe and his speech is slightly constrained because he doesn't move the pipe when he talks.

Number	Character	What Is Said	Leads to number..
1	Player	Do you know anything about the stadium?	2
2	Tanoory	I do, what's it too ya?	3
3	Player	I'm headed there to...deal with a situation. O'Niel said you might be able to help me.	4
4	Tanoory	Ahh, so you're the new guy, eh? Well, the stadium is west of here. If you take the alley behind the apartment complex it will lead you straight there.	5
5	Player	What about the stadium itself? Any useful information?	6
6	Tanoory	It's not a good place to be! (laughing)	7
7	Player	Well, thanks for the info.	8
8	Tanoory	Good Luck, and try not to die! (still laughing)	

On the 1<sup>st</sup> floor, just inside the main entrance, is a guard watching through a boarded window.

**Lindburg**

So, you're the new hired help.

**Player**

Yes, that would be me.

**Lindburg**

So, why are you here? Shouldn't you be out doing something useful?

**Player**

Well, I'm actually looking for some information on the fire hall.

**Lindburg**

What about it?

**Player**

Well, I figured I should know as much about it before running in, thought you might know something that would help me.

**Lindburg**

Well, for starters, it's surrounded by a giant fence, guards, and mines. The only real way in that doesn't involve you being blown into dog food or shot down before you even see the front door is through the sewers. We found a system that we believe connects to the fire hall. The entrance is next to the elementary school.

**Player**

Wow, that's more than I expected. Thanks!

**Lindburg**

If you can pull this off, we will all owe you our thanks, and more.

**End Dialog**

In the basement, there is a woman cleaning all sorts of different weapons. She isn't paying much attention as Player walks up to her.

**Player**

Hello...?

**Fiona**

IT ISN'T FIXED YET!

**Player**

Ummm... Excuse me...

**Fiona**

I SAID IT ISN'T

Fiona turns with a rifle butt in her hand.

**Fiona**

Oh... I'm sorry. I thought you were Lindburg, looking for his replacement rifle.

**Player**

Sorry to sneak up on you.

**Fiona**

No no no, don't you worry about it. You're the new guy aren't you? Looking for some insurance I'm guessing.

**Player**

Yes, that and maybe some information.

**Fiona**

Well, what can I help you with?

**Player**

Well, I'm looking to find out about the giant mansion hideout.

**Fiona**

Ahh, well, I used to run with that section of The Unforgiven, so I can see why you came to me.

**Player**

You...were one of them?

**Fiona**

Yea, but O'Niel talked some sense into me. Beat me pretty bad before any of it mattered, but now I help out with the artillery.

**Player**

Well, if they trust you, then I guess I should too. What can you tell me about the mansion.

**Fiona**

Well, there is a path through the back fence that only a few people know of. If you can make it to that path, then you should be able to scale the outside wall and make your way through the mansion from the roof.

**Player**

The roof... Ok then, seems like that's the best chance to make it in without being seen. Thanks for your help.

**Fiona**

And thank you for your help; if you need any weapons, you know where to come.

## **GAMEPLAY**

### **Side quests Available**

**Trigger:** After Player clears out all three locations and returns to O'Niel, the new scripted event plays.

## **Chapter 4: Prepare For Battle**

## **Scripted Event**

Player walks into the apartment to O’Niel and Zoe sitting at the same table. O’Niel stands and grins at Player.

**Zoe**

Your back!

**O’Niel**

So, you actually did it.

**Player**

The locations have been...dealt with.

**O’Niel**

The time is now. Since you took up arms against The Unforgiven, people have been supporting the resistance. We have a large enough force that we can break the Unforgiven apart and finally not have to fear the streets anymore.

**Player**

So we are going to kill them?

**O’Niel**

That’s all that we can really do to stop them.

**Player**

But...What about who these people were? What if they were good people and A-Day just took that from them. What if we can reverse it?

**O’Niel**

I’m sorry, but we can’t risk them getting reorganized. We have to strike as soon as possible! The attack will commence in two days.

**Player**

.....

**Zoe**

What else could we do?

**Player**

We could find the source, we could help everyone, we could return things to the way they were!

**O'Niel**

How do you plan on doing that?

**Player**

Well, I plan on pushing the boundary of where people have gone since A-Day.

**O'Niel**

People who do that never come back!

**Player**

But people who have done it also haven't taken out three hideouts single handedly

**O'Niel**

I'm sorry, I can't take the risk on one man's hopes. If you plan on going to try to find a reason to all of this, then you have two days. After that, we will have already put our plans in to motion.

**Player**

Fine, hopefully I am right. There were sketches in each of the hideouts of some sort of building in the hills. I plan on heading north, maybe the answers lay there.

**O'Niel**

Good luck

**Player**

Same to you

**GAMEPLAY**

**Trigger:** When Player gets to the stairs the next scripted event begins.

### **Scripted Event**

**Zoe**

WAIT

Zoe runs out of the room and into the hallway. As she approaches Player, she begins to talk, but then stops. She begins again, but stops and looks at the floor.

**Zoe**

Do you really have to leave? What if you don't like who you were before A-Day?

**Player**

I was someone, and I want that back. I need to know who I was.

**Zoe**

Just...come back to us.

**Player**

I don't plan on dying out there.

Zoe turns and walks back to her room.

### **GAMEPLAY**

**Trigger:** When the player reaches the city limits, the next cut scene plays.

## **Chapter 5: A New Threat Emerges**

### **CUTSCENE:**

The camera pans out and shows Player walking towards the hills. Suddenly, loud engine noises and yelling can be heard. Player looks around for cover, but finds none. Out from behind some of the buildings emerge some Unforgiven in modified cars. They drive towards Player and begin firing at him. The camera returns to first person. Player sees boulders just a little ways away and begins running towards them. As he gets closer, explosions are heard and the engine noises, screaming, and gunfire cease. Player turns and looks back to where the Unforgiven were. There is now nothing but charred remains of vehicles to be seen. Suddenly, running footsteps can be heard and then a thud. Player's vision goes black as he falls to the ground. His eyes open for a quick instant and soldiers in all black swat clothing are seen. The screen goes black but sound is still heard.

**Soldier 1**

We got him sir.

**Soldier 2**

Dumbass almost got shot by those little bastards.

Radio sounds are heard, but the orders that the soldiers are getting are not heard.

**Soldier 1**

Yes sir...

I understand sir...

Right away sir...

**Soldier 2**

Well, let's get him back.

Everything goes silent and the screen is completely black. The screen then slowly lights up and a blurry view of a hallway is seen. The sounds are unrecognizable and things slowly come into focus. Player is being dragged down a hallway by two soldiers. Player is thrown into a cell and the door is closed. As the soldiers leave, the cut scene changes back into gameplay.

**GAMEPLAY**

**Trigger:** After Player has moved around the cell for a minute, the next scripted event happens.

### **Scripted Event**

#### **Mysterious Voice**

So, you decided that escaping the city would be a good idea.  
Well, that was wrong.

#### **Player**

Who are you? What is going on here?

#### **Mysterious Voice**

Well, I am the commanding officer here. Where you are is unimportant because you won't ever be leaving.

#### **Player**

Why have you taken me?

#### **Mysterious Voice**

You tried to leave the testing grounds. We couldn't have a lab rat getting loose now could we?

#### **Player**

You aren't making any sense! Let me out!

All goes quiet as Player stands banging on the door. The screen goes black and the words, "The next day," are shown on the screen. As the screen lights up again, Player wakes and looks down at his hands. As he sits up in the bed he remembers waking up in Carrie's house. It seems as if he is back in that room, but the camera shakes, as if Player is shaking his head, and the cell that he was thrown in to is seen again. The door opens as Player looks over at it. A soldier steps in.

#### **Soldier**

Get down on the floor!

#### **Player**

Why?

**Soldier**

Because if you don't, I'm going to hit you like I did yesterday.

Player starts to get down on the floor as the soldier moves behind him. Player trips the soldier, jumps on top of him, and kills him quickly. Player takes the weapons and leaves the cell.

**GAMEPLAY**

**Trigger:** When player makes it to the control room, the scripted event plays.

## Chapter 6: Revelations

**Scripted Event**

Player opens the door and moves in to find a bright white room filled with computers and scientists. One scientist tells the others to get back to work and steps forward to meet with Player.

**Konrad**

What seems to be the meaning of this? Do you even have authorization to be here?

Player pulls a gun and points it straight at Konrad.

**Player**

What is going on here?

**Konrad**

The General will not be happy that one of his men is acting in such a way.

**Player**

What makes you believe that I am one of his men?

**Konrad**

Wait a minute....You! You have been on our screens! You are truly a valued test subject!

**Player**

Test subject? What are you talking about?

**Konrad**

I am not authorized to go in to details with someone like you.

Konrad motions for an assistant to come over to him.

**Konrad**

Take him back to the city, but make sure you wipe his memory again. We may be able to get a second test out of him.

The assistant moves towards Player, who promptly shoots him, and then shoots Konrad in the leg.

**Player**

You are going to tell me what's going on right now!

An assistant pushes an emergency button, but all of the soldiers have been killed or taken care of. When none of them show up, Konrad begins to panic.

**Konrad**

Fine! Fine! Please just don't kill me!

**Player**

What is going on here!

**Konrad**

We are under orders by the government to perform a routine test of a new technology.

**Player**

What new technology?

**Konrad**

It is only known as Project: Erase. We use these computers to suppress, and if necessary, destroy the memories of a certain population.

**Player**

Why? What is the point? Aren't we all part of the same country?

**Konrad**

Every weapon needs testing. We needed a testing ground and your city was chosen.

**Player**

Can you reverse these effects?

**Konrad**

It can be done, but we would lose all of our progress from the last six months!

Player gets closer, points the gun at Konrad's other leg and looks directly into his eyes.

**Player**

You are going to reverse the effects, and you are going to do it now! While you are at it, you are going to tell me where the data is stored.

**Konrad**

Well, some of the data is stored here, in the base, the rest is...

**Player**

The rest is where?

**Konrad**

The rest is further up the hill, in the other station.

**Player**

There's another station?

**Konrad**

.....

Player pushes the gun into Konrad's leg.

**Konrad**

Yes! The map is over on that wall.

**Player**

Ok then, now is the time when you reverse your experiment. Now is the time that you let me remember.

Without a word, Konrad stands, hobbles to a computer with the help of an assistant, and begins typing away.

### **CUTSCENE**

The camera focuses on a monitor as files begin to open and processes begin to run. A status bar on the reversal of the experiment is seen and the camera flashes to another screen. This second screen is a live feed of the city. The resistance movement is seen on the screen marching towards a large crowd of Unforgiven. The two groups begin firing at each other and the camera flashes back to the status bar. It is near completion and is projected over on to the live screen. At 100%, everyone on the screen stops shooting. Random images begin flashing on the screen. A swingset, a diploma, an apartment, a room, a mirror with your face in it, and then the opening cut scene plays again. While it is playing this time, it shows much more of what happened. As you leave your apartment and walk down the street, you are hit by a car and suffer head trauma. An ambulance picks you up and a paramedic begins asking questions. None of them are answered in voice, but all are answered in images. Your name is really Jake and you are an elementary school teacher. You are seen taking care of children and teaching them. Flashes of dead bodies begin invading your thoughts and eventually you shake it off to once again be standing in the white room. In a fit of anger and confusion, Player throws a grenade that was picked up off of a soldier and it explodes, destroying everything and everyone, other than Player. Player leaves the room as it is exploding.

## **GAMEPLAY**

**Trigger:** As Player leaves the military bunker a scripted event plays

### **Scripted Event**

The camera pans from the bunker that Player is walking out of, up a hill, and focuses on a certain point at the top.

## **Chapter 7: Vengeance**

## **GAMEPLAY**

**Trigger:** When Player gets to the other station, a short cut scene plays.

### **CUTSCENE**

The camera pans around the station, which is relatively small, and then back in to Player.

## **GAMEPLAY**

**Trigger:** Player, after destroying the rest of the data, makes it to the control room door.

### **CUTSCENE**

Player moves up to the door and opens it slowly. Inside the room is a large control panel that stretches the entire wall. Bright screens, buttons, and switches are all flashing different things and a dark figure is seen standing between the player and the screens. The player walks forward into the room and the cut scene ends.

### **Scripted Event**

**General**

So, you made it all the way here.

**Dialog Options:**

**Player**

Why are you doing this?

*General 1A*

**Player**

Who are you, really?

*General 1B*

**Player**

You have to stop this, and stop it now!

*General 1C*

**End Options**

**General 1A**

I do what I must in order to secure the safety of this country.

Who are you to question the government's decisions?

**Player**

Who I am was taken by you and your experiment. Who I am now is someone that you made, someone created in confusion, and someone that is willing to fight to return things to normal.

**General**

Well, It seems that there are some kinks to work out before we put our plans into full effect...

**Player**

I will never let that happen.

**General**

Why? Don't you want to be protected?

**Player**

You aren't talking about protection, you are talking about control.

**Return to options, minus the ones already used.**

**General 1B**

I am whoever the government tells me I am.

**Player**

That is not true, everyone is someone, don't you have a family?  
Don't you have someone that, if they found out about what you  
have done, would be disappointed or horrified?

**General**

I have no connection to people. My men follow my orders and I  
follow my superior's orders.

**Player**

You are willing to do anything that your superior says?

**General**

I am ready and willing to complete any and all orders given.

**Player**

Then you truly are a monster.

**Return to options, minus the ones already used.**

**General 1C**

I will do no such thing.

**Player**

But people are dying! You can't let this go on any further!

**General**

The people you speak of are simply casualties of war. We are  
willing to sacrifice these few for the many that will benefit.

**Player**

What war?!? There is no war going on!

**General**

There is always threat of war. It is our duty to make sure that  
if an attack does come, that we are ready.

**Player**

So that gives you the right to experiment on your own people?  
What if no attack ever comes?

**General**

One will come; it is only a matter of time. With the completion  
of this experiment, we will be ready.

**Return to options, minus the ones already used.**

**Once all options are used, go to player option group 2.**

Player Option:

1. Kill the General for the acts he has committed.
2. Reveal that the experiment has been terminated, that the data has been destroyed, and leave the general.

Depending on which option is chosen, a different starting cut scene is shown. If Player chooses option 1, then cut scene A is played. If Player chooses option 2, then a short scripted event followed by cut scene B is played.

**Option 1:**

**CUTSCENE A**

Player raises a pistol, cocks it, and pulls the trigger, shooting the General directly in the forehead. Everything goes silent as the shot rings out, and the screen goes completely black.

**Continues to Final Cutscene**

**Option 2:**

**Scripted Event**

**Player**

All of the data is gone. Your experiment was a complete loss.

**General**

The data... The entire mission has failed... What have you done...

The General pulls out his sidearm and cocks it. He raises it in to the air and places it to his own head.

**General**

God Bless America!

**CUTSCENE B**

A shot rings out and the General's body collapses to the floor. Player turns around and leaves the station.

**Continue to Final Cutscene**

**FINAL CUTSCENE**

Player is seen walking away from the station as the sun begins to rise in the distance. The light from the sun begins to illuminate the city and the camera begins to pan backwards. Player is outlined against the sun and as the camera keeps panning back the Player fades and the sun is all that is seen. "The Unforgiven" is shown in black lettering against the sun's light, and then all fades to black.

**The End**

## Primary Character Listing:

- Jake(Player)

The main character is named by the player at the beginning of the game, and only finds out that his true name is Jake after he regains his memory. The character is customized by the player and is a reluctant hero. He finds himself questioning what he is doing and is just trying to get his memory back.

- Carrie

Carrie is the one that takes care of Jake during his coma. She develops an emotional relationship with Jake while he is in his coma and is reluctant to let him leave to go fight against the Unforgiven. She was a nurse in her old life and that is how she came to find Jake in his hospital bed. The residual memories that she did happen to keep were both maternal feelings for someone that needed caring, and also some of those that she had as a nurse.

- O'Niel

O'Niel is the leader of the resistance movement but has had little success against the Unforgiven up until the point that Jake wakes up. He maintains his command in the apartment complex near the middle of the city and is almost always accompanied by Zoe, a girl he saved from the Unforgiven. O'Niel used to be an airplane pilot before A-Day. He enjoys being a commander and has little desire to regain his past memories.

- Zoe

Zoe is a teenage girl who joined the resistance after her companions were killed by the Unforgiven. Zoe does not go out to fight the Unforgiven, but she is O'Niel's assistant. Zoe visited Jake many times during his coma and began to forge feelings for Jake. She hopes that Jake will not push

forward to regain everyone's memories and instead just stay with the resistance.

- Konrad

Konrad is a military scientist who runs Project: Erase. He is monitored closely by the General and is constantly trying to move up in the ranks. He is in the first station when it explodes and it is unknown whether or not he is dead.

- General

The General is a very secretive person who is thought to be in charge of the entire Project: Erase experiment. The General is an invisible force that is not seen until the very end of the game and who is willing to do anything that is ordered by his superiors. The General's true name and background is unknown to anyone outside of the highest ranking government officials.

## Golden Path

### **Narrative Points:**

1. Talking to Carrie after waking up from a coma
2. Talking to O'Niel in order to join the resistance movement
3. Talking to O'Niel and deciding to leave the city
4. Talking to Konrad in order to regain your memory and find the location of the second station.
5. Talking to The General in order to stop him.

