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“JOLLIBEE: AS ABOVE, SO BELOW” – HETTY FIRST CONCEPT/DRAFT OF CHARACTER

MECHANICS, BACKSTORY, DESCRIPTION, ETC.

To tie up a lot of loose ends surrounding her character, “Jollibee: As Above, So Below” is meant to focus on the supernatural aspects of Hetty’s character, therefore a lot of the game’s plot devices will be in relation to her.

Physical Description of Character:

The Jollibee's company decided it was best if she was put to rest after the incident she caused in the first game. Her head was split open by the police, trying to rescue the (already dead) guard from inside of her costume. The corpse of the dead nightguard remains in her suit still, mangled within her endoskeleton. The majority of Hetty’s limbs have been removed from her body to prevent her from inflicting any more damage. She is missing both arms and one leg.

Description of Character Mechanics:

Before the Elevator Crashes (Nights 1-3)

Hetty sits in the corner of the room in the surveillance area (office) of the warehouse, missing both arms and one leg. Her head is still split open, revealing the corpse of a dead nightguard mangled within her endoskeleton. She occasionally looks at the player but does not move until Night 4. She can temporarily cause the lights to go out near the front window (meaning the player can’t see ***, ***, and ***), can cause your flashlight to malfunction, and can cause your monitor to move really slow.

Hetty has the ability to tamper with any and all electronic devices as she pleases, including animatronics.

After the Elevator Crashes (Nights 4-6)

After rebuilding herself each night after the player’s shift is over, Hetty is complete with an endoskeleton (left) arm and leg, and a saw blade attached to her right arm. The split in her head is never fixed. She walks through the underground freely, searching for the player. If she catches the player, she will push them against a wall and cut through them with her saw blade, resulting in Game Over. The way the player can hear if she is approaching is by listening for her humming. Lights will also sometimes flicker when she is in the area. The player must flash her with their phone light, causing her to run into the nearest room or back the way she came.

Final Night (Night 6)

“JOLLIBEE: AS ABOVE, SO BELOW” – OPENING CUTSCENE

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**SCENE IS IN THIRD PERSON MODE, CINEMATIC
(Opening cutscene)**

INT. JOLLIBEE'S, OUTSIDE HETTY'S ROOM

Wide on the area leading to Hetty's room, slowly zoom in (not all the way). Men and women are shouting, while Hetty can be heard laughing maniacally from the room. Her laughter gets increasingly louder until the scene cuts to black.

CUT TO OREGON BACKROADS

EXT./INT. TRUCK

A shipment truck is seen driving along the road.

CUT TO INSIDE TRUCK

Two men are sitting in the truck. Behind them is a medium-sized, square sized hole that allows them to see into the back of the truck. This portion of the scene will be shot from there.

DRIVER, to Passenger:
Are we moving the old three to LBM after this?

PASSENGER, to Driver:
No, they still need to be tested.

DRIVER, to Passenger:
Jesus Christ, it's been two weeks. (a beat) Whatever, it saves us a trip.

Suddenly the truck jolts and stops.

DRIVER (continued):
Dammit!

The driver gets out of the truck and opens the hood. Hetty giggles for a brief second. The passenger turns around, looking into the hole behind him.

ANGLE, OVER SHOULDER SHOT
FOCAL POINT: HETTY

Hetty sits motionlessly in the corner of the empty truck. Moonlight shines in through the window of the truck doors. The shadows in the truck hide the split in her head so she looks completely normal.

The passenger turns back around.

ANGLE: THROUGH HOLE AGAIN, FACING PASSENGER AND DRIVER

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The driver slams the hood of the truck and re-enters the truck.

DRIVER, to Passenger:
The motor turned off.

The truck pulls off again. Music is now playing through the radio. After ten seconds, the radio cuts out.

HETTY (through radio):
Where are we going?

The driver and passenger both look behind them.

CUT TO HETTY, WIDE SHOT

She is in the same position but is now looking up.

The truck goes over a bump and her eyes look down again.

CUT TO DRIVER AND PASSENGER
ANGLE: THROUGH HOLE

They look back to the road. The warehouse comes into view.

HETTY (through radio):
Did I do something wrong?

The passenger, scared, turns the radio volume to zero. After two seconds it automatically turns back up.

The truck pulls into the warehouse lot (the four garages). It pulls in front of the first garage.

DRIVER, to Passenger:
Hurry up and open the garage so we can get this thing out of here.

The passenger exits the truck and types unseen numbers into a keypad next to the garage. It starts to open.

HETTY (through radio):
Friend.

The garage door finishes opening. Jollibee is standing in the doorway at the back of the room. The truck lights illuminate him. He tauntingly stares at the truck drivers.

Cut to black.

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Go to title screen.

HETTY'S POSSESSION -- BACKSTORY, EARLY CONCEPT

This series of cutscenes will depict the events leading to the possession of Hetty (*Jollibee's*). To keep originality for the game, the "possessor" will have no previous relation to the Jollibee or Jolly company, despite Hetty being a key antagonist in the game. The final cutscene in this "series" will also showcase how Hetty should have been acting towards guests.

**FIRST DRAFT, NOVEMBER 29, 2019
APPROVED BY IVAN**

JOLLIBEE: As Above, So Below

Slow Burn Cutscene 1

(Cutscene after Minigame #1)

INT. DANIELLA'S HOUSE – NIGHT

We open facing a dark city, looking at it through a window. A woman is crying, she sounds close to the camera. We pull backward, slowly revealing the windowpane and the room around it.

As we pull backward, we see the crying woman, kneeling on the floor screaming and crying, being restrained by her friend, Alicia. She continually tries to lunge forward at something offscreen. This woman is Daniella. Her screams are mostly unintelligible, but occasionally you can hear her say "Dad" or "Why didn't I do something" through tears.

We continue to pull back, finally revealing an immobile hand next to a gun. This is Daniella's father, dead.

The pullback takes about thirty seconds total, starting from the window and ending with an establishing shot of the scene.

EXT. CEMETERY – DAY

Cut to an overhead shot of the funeral with Daniella's dad's casket as the center focal point as it lowers into the ground. Many people are gathered around to watch the burial. Daniella is still in screaming tears. Her friend Jonah holds her back as she bawls over the descending casket. As

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Daniella's crying continues (reverb added), the soundtrack takes over. The scene should take about 10-15 seconds total.

Cut to black. Hold for three seconds.

INT. THERAPIST'S OFFICE – DAY

We open back up on Daniella, looking at her from behind. She is sitting on a plush couch in a small therapist's office. Her therapist is across from her, sitting in a chair. The therapist's office should look like this.

DANIELLA

There's been a lot of death in my life.

Words appear at the bottom of the screen:

"April 9th, 2008.

Three months after the incident."

Daniella continues to speak. The text fades away after about five seconds.

As Daniella speaks, we slowly circle around her and push in on her face.

DANIELLA

My mom died in a car crash when I was five – and I was in the car with her. My younger cousin, who I was really close with, died from tetanus when I was thirteen. My boyfriend was killed by a police officer in my first year of college, which, y'know, totally messed with my head. I dropped to the lowest in my class for the rest of the semester... (she trails off and pauses for a second) I'm sorry, I- I know you're new, but did Dr. Uday not tell you anything before she retired?

Cut to a shot from the side of the room where both Daniella and the therapist are in the shot.

DANIELLA (slightly frantic)

I mean I don't mind retelling someone everything in my life that could have traumatized me, but I don't want to talk about it if I don't have to.

THERAPIST

No, I get it. Dr. Uday did leave me a packet with a summary of your past experiences and all of your previous visits with him. It's just customary that I hear everything one more time, in case you remembered something you may not have recognized earlier that may be helpful in the event that we need to make any sort of diagnosis.

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DANIELLA (flustered)

I don't think I remember anything differently. I also just really don't want to talk about this again. I haven't had the best day so far.

THERAPIST

Oh, well would you rather talk about that?

DANIELLA

It's not that important. (distant pause) I actually need to leave early today; I have to meet someone for a job interview at four.

THERAPIST

Oh! Well, why don't we wrap this up.

INT. ALICIA'S APARTMENT – SOON AFTER

We cut to Alicia's apartment, facing her door from the inside. Faintly, in the distance, sprinkling water can be heard (a shower) and a TV sitcom can be heard (this might foreshadow something, I'll script it at some point). Someone knocks from the outside.

Alicia comes into the shot and opens the door. Daniella walks in.

ALICIA

Hey, girl!

DANIELLA

Hey. Did you guys start already?

ALICIA

No, Jonah's taking a shower.

DANIELLA

How long's he been in there already?

ALICIA

A while...he should be out soon don't worry.

As they talk, we follow Daniella and Alicia as they walk into the living room and sit down on the couch in front of a bright TV. Alicia mutes the TV as they sit.

ALICIA

So how's therapy going?

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DANIELLA

Okay honestly, I don't even think I need it anymore.

ALICIA

Good!

DANIELLA

Like I don't even know why I signed up for another session I feel so much better.

ALICIA

Like the nightmares have stopped and everything?

DANIELLA

Yep, nothing.

ALICIA

Just tell your therapist you think you're good, then.

DANIELLA

I'll probably finish out the month, I already paid for it.

A door (far) behind the couch opens, letting white light spill into the living room for a second before cutting off. Jonah walks out of the bathroom and into the living room, his hair is still wet.

JONAH

Hey, Yella.

Daniella looks over at him.

DANIELLA

Hey.

Jonah walks over to the couch and sits on the side, placing Alicia in the center.

JONAH

Are you still going to Dan's party after the graduation tomorrow?

DANIELLA

Yeah, right after.

JONAH (through breath, chuckling)

Fuck!

Jonah throws his head back. Daniella looks confused.

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ALICIA

He's trying so hard to get out of going. He said he won't go unless all of us are gonna be there.

DANIELLA

Wait, why don't you wanna go?

JONAH

I just hate parties, dude.

ALICIA

Jo this party is different we're actually *celebrating* something.

JONAH

Yeah, and then someone gets too drunk and falls off a balcony, or I go off somewhere and get laid, and I suck at it or something because I'm having a bad night.

DANIELLA

Riley said you suck at it when you're sober anyway.

Alicia laughs.

JONAH

Hey, fuck off.

Both Alicia and Daniella laugh.

JONAH

What are we watching?

DANIELLA

Uh...*The Omen*, I think, right?

ALICIA

Yeah, unless you came up with something else while you were in the shower for 40 minutes.

JONAH

Nah, *Omen's* good.

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Alicia hits the remote a few times, and the TV screen turns red for a second, lightly illuminating the characters. The opening theme begins.

As it plays, we slowly push in on Daniella's face. Once we're close, her happy, relieved expression begins to slowly turn into a face displaying frantic distress, as images flash across the screen multiple times (FNaF 1 hallucination style):

- Her mom's body lying in the street, crashed and bruised, bleeding out. A car crash is behind her, ambulance lights are flashing in the distance.
- Her boyfriend's body resting lifelessly against the steering wheel, a bullet hole is through his head.
- A visual of a girl burning in a fire, screaming and reaching toward the camera.
- A corpse under a sheet, it's arms and feet are sticking out (overhead shot)
- A newscast describing two high school students that drowned
- A visual of a man pointing a gun straight at the camera
- A visual of an old man lifelessly hanging from the ceiling (noose)
- A visual of her dad's dead body on the floor in Daniella's house, his brains and blood is scattered everywhere

Tears silently begin to run down Daniella's eyes. Alicia looks at her and notices.

ALICIA

Hey, are you okay?

DANIELLA

I'm gonna go, I'm sorry.

Daniella gets up and walks out of the room. We stay on the shot in the living room, watching Alicia and Jonah make confused and concerned looks at each other.

We hear the door open and close. Cut to black.

INT. DANIELLA'S HOUSE – LATER

Starting from the living room, we pan around the area, looking for Daniella. We finally find her in the kitchen, coming to a stop. She is shaking, with a gun in her mouth.

A tense soundtrack as we watch her frantically shake, contemplating suicide. Halfway through this, a landline starts to ring in the background.

We cut to black, and the soundtrack goes numb.

Seconds later, we hear the sound of a phone being picked up.

DANIELLA (weakly)

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Hello?

ALICIA (concerned)

Are you okay?

No response.

ALICIA (strict)

Daniella. Don't you dare do anything stupid.

No response.

ALICIA (strict)

Daniella, respond to me. Do not do this to yourself. You're one day away from your big day. (sigh) Fuck, I'm on my way over now.

Silence for a few seconds.

DANIELLA (through tears)

Okay.

ALICIA

I love you, Yella. I'm gonna be here soon.

End of cutscene.

JOLLIBEE: As Above, So Below

Slow Burn Cutscene 2

(Cutscene after Minigame #2)

INT. DANIELLA'S HOUSE – NIGHT

Daniella and Alicia are sitting at the kitchen table together, talking. Daniella has a glass of water and some cake in front of her.

ALICIA

Do you feel better?

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DANIELLA (a little less weak)

Yeah

ALICIA

Yella this is serious. You almost killed yourself.

DANIELLA

But I didn't.

ALICIA (right after)

Because I called you. (pause, sigh) I think you should just stay in therapy. You're gonna end up hurting yourself.

DANIELLA

The only reason I almost killed myself is because my new therapist made me bring everything back up. I haven't thought about any of that in forever but of course the moment I have to bring it up it all comes flooding back.

We begin to circle around them, panning slowly.

ALICIA

Okay well you need to talk with someone just for now. Work on getting yourself to a point that talking about the...incidents doesn't hurt you.

DANIELLA

I honestly think I could manage myself better.

ALICIA

If you don't get it out you might end up hurting yourself again, or someone else.

DANIELLA

I'm not gonna hurt someone. The only reason I would hurt anyone is if they screwed me over. Like...fuck, I don't know. Like if someone like abandoned me or some shit. Just left me out and fucked me over. Didn't give a shit about what happened to me.

As this line happens, we continue to circle around them, passing Daniella, causing her backside to cover the entire shot for a second. The shot then transitions to:

INT. THERAPISTS OFFICE – EARLY MORNING

Daniella and the therapist are in the exact same places they were in the previous cutscene.

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THERAPIST

And what would you do if you were to theoretically hurt someone because they abandoned you?

DANIELLA

I don't know. I'd probably be mad at the world. I'd probably just take it out on everyone...I wouldn't trust anyone, wouldn't want to be around anyone. If I was, I would just hate whoever I was around. I'd want to hurt them.

THERAPIST

Have you ever been abandoned?

DANIELLA

No, I just think about it a lot.

A timer on the table next to the therapist's chair rings.

THERAPIST

Well, that's time. Is that a good place to stop or do you want to talk a bit more?

DANIELLA

I think I'm okay. I have graduation in a few hours, and I want to relax before all that anyway.

Daniella stands up and grabs her coat, which is on the couch.

THERAPIST

Okay, call me if you need *anything*, I don't have a lot of appointments this week because of the graduation.

INT. DANIELLA'S HOUSE – DAY

Cut to Daniella's living room. Daniella is walking around, pacing back and forth while she's on the phone (not frantic, just casual). Her graduation gown is lying on her couch. She is speaking with her grandmother on the phone:

GRANDMOTHER

And how are you feeling now?

DANIELLA

Good, actually – I feel...relieved. I think I just had a bad night.

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GRANDMOTHER

Alright, baby, well that's good. I'm gonna see you at your graduation tonight.

DANIELLA

I can't wait to see you, grandma!

GRANDMOTHER

I can't believe you're gonna graduate. Alright, I'll see you tonight, Daniella. I love you.

DANIELLA

I love you too.

The phone clicks off. Daniella stops pacing and sits down on the couch, letting out a relieved sigh. She turns on the TV, and a sitcom comes on. We watch her as she watches it.

EXT. GRADUATION HALL - EVENING

Daniella is walking around outside with Jonah, going to the graduation hall. They are both dressed in their graduation gowns and hats.

JONAH

Okay do we seriously have to go to Dan's party?

DANIELLA

Yeah, I need a male escort.

JONAH

You know Dan, he's trustworthy. You've known him just as long as me.

DANIELLA

I trust you better than him, though. You just have to be there for a few hours it's not that big of a deal.

JONAH (under his breath)

Fuck.

Daniella stops him and turns to face him.

DANIELLA

Please Jo, I really need to celebrate something.

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JONAH

Damn, fine. I'm cool with it. I better get laid though.

DANIELLA

Did you and Riley break up?

JONAH

Nah we're just taking a break because we're in college and don't know what the fuck we're doing. (pause) So, it's an open relationship right now.

DANIELLA

You two are way too off and on.

JONAH

We'll figure it out at some point.

INT. GRADUATION HALL – LATER

Daniella is sitting alone next to other students dressed in their graduation caps and gowns. An offscreen man is speaking:

MAN

And now, students of 2008, please turn your tassels from the right side of your cap to the left side.

Daniella and the other students do so. Applause is heard from all around. We pull in on Daniella as the applause happens, and she smiles brightly.

End of cutscene.

JOLLIBEE: As Above, So Below

Slow Burn Cutscene 3

(Cutscene after Minigame #3)

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EXT. OHIO RURAL ROAD – NIGHT

A car speeds by, carrying Daniella, Alicia, and Jonah, on their way to the graduation party. Music is blasting, the windows are down.

The three friends are driving down a rural road. A forest is on the right side of the road and an open field is on the other. A factory can be seen in the far distance. Streetlights shine white line on the primarily empty road.

Cut to the front of the car, watching the three friends through the windshield. Alicia is driving, Daniella is in the passenger seat, and Jonah's in the back, sitting in the middle seat. We push in, going through the windshield and into the car. All three characters are still in the shot.

INT. CAR – CONTINUOUS

ALICIA (hyped up)

I don't get what you're worried about, we're gonna have a good night!

JONAH

No, we're not I hate grad parties.

ALICIA

How would you know?

DANIELLA

No literally you've never been to a grad party before. Here... when we get there just enjoy it, relax, just go with it.

JONAH

Fine, whatever, we'll see. I might just call Josh to come pick me up. Hey Yella (Daniella looks behind her) open the sunroof.

Daniella hits a button on the car's ceiling and the sunroof opens. When it finishes opening, Jonah stands up and sticks his torso through the top. We follow him upward.

JONAH

Oh, the breeze is so nice. Yella you gotta try this, stick your head out of your window.

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We cut to Daniella, watching her through the windshield. We follow her as she sticks her body out of the passenger side window. She takes in the breeze for a few moments, then looks over to Jonah (we don't follow her gaze).

DANIELLA

Yeah, it's pretty nice.

She pulls herself back into the car and makes eyes with Alicia. We cut to a side shot from inside the car.

ALICIA (low voice)

He's gonna be a whole mess at this party.

DANIELLA

Oh, girl I know.

JONAH

What?

ALICIA

Nothing! (small pause) You know what I just realized?

Daniella looks at Alicia, raising her eyebrows.

JONAH

What?

ALICIA (relieved)

Guys we're done with everything. We're fucking finished!

Daniella and Jonah whoop, mixing in some hell yeahs and whatnot. Alicia keeps talking.

ALICA

We can just live how we want after tonight. No bullshit.

Alicia turns up the music and speeds the car up.

Cut to a visual of the speedometer rising from 45 MPH to 70.

SMASH CUT TO:

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EXT. OHIO RURAL ROAD – SAME TIME

Mostly silent shot of a concrete garage shed ([click for reference](#)), a long shed with multiple garage doors, split into individual compartments. Each garage door has a maintenance door (looks like a FNaF 1 security door) next to it, with the words “Property of Jollibee Foods Corporation” on it. One of the doors is slightly ajar, and there are large, recessed lights over the doors and garages, every light is angled downward diagonally.

The edge of the building is dangerously close to the road. A dog can be heard barking.

The three friend’s whooping, along with the car’s engine, can be heard in the distance, slowly getting closer. We hold on the garage shed for about six seconds.

INT. CAR – SAME TIME

We are viewing the car from the side. The car is speeding down the road. The music is even louder and everyone in the car is cheering for themselves.

JONAH (shouting)

Dani, get back out here!

Daniella sticks her body out of the window again, cheering and whooping. We circle around the car, facing it from the front as she does this. We slowly pull back from the moving car, showing more of the area around the car as it speeds down the road. We watch for 10-15 seconds.

We cut back to the front of the car, same widened view as before.

ALICIA (caught off guard, shouting)

Oh shit!

A dog runs into the road. Alicia swerves the wheel to the right (left from the way we’re facing).

We cut to a shot from behind the car on the right side, a silhouette of Daniella’s body sticking out of the window.

We quickly cut to a shot from Daniella’s POV, rushing toward the corner of the garage shed at a fast pace. We cut back to behind Daniella three seconds after:

We watch from behind as her head hits the side of the garage shed. We hear her neck snap as Daniella is decapitated, we see the decapitation slightly happen before...

We cut to a far wide shot, watching from the forest on the other side of the road. The car screeches to a halt. Jonah is no longer standing through the sunroof, Alicia is at the wheel,

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terrified and in shock. We hear the sound of Daniella's head hitting the ground on the side of the road.

The dog's corpse also lays in the road, ran over.

Cut to black.

End of cutscene.

JOLLIBEE: As Above, So Below

Slow Burn Cutscene 4

(Cutscene after Minigame #4)

Black. Slightly distant heavy breathing fades in, mixed in with Alicia's crying.

JONAH (terrified)

Just...take her body out of the car.

We hear a car door slam, then footsteps with a dragging sound.

JONAH

Leave her there.

We hear a car driving off.

EXT. OHIO RURAL ROAD – NIGHT

We open on Daniella's decapitated head. We stay on it for a second, before slowly pulling back, revealing the rest of the area. A white light illuminates her head from above.

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Daniella's head is on the side of a rural road. It is covered in ants and flies are circling it. As we continue to pull back, we see her headless body laid up against the garage of a concrete garage shed, a long shed with multiple garage doors, split into individual compartments. Each garage door has a maintenance door (looks like a FNaF 1 security door) next to it, with the words "Property of Jollibee Foods Corporation" on it. One of the doors is slightly ajar, and there are large, recessed lights over the doors and garages, every light is angled downward diagonally.

The light shining on Daniella's head is a small, recessed light, angled downward diagonally.

There is no other lighting aside from streetlights shining white light on the rural road and the garage lights.

We have completely pulled back at this point, a wide shot focusing on the garage shed. On the left side of the garage shed is the road and forest, on the right side is an open field. After the pull is finished, we hold on this visual for about five more seconds.

Soon after, we hear:

HETTY (pleasantly)
Hello? (pause) I thought I heard someone.

We see Hetty's hand reach under the already ajar door and push it upward. A completely fixed Hetty happily walks out of the garage shed. She looks around for a second, before seeing Daniella's headless corpse laying against the garage.

Hetty doesn't notice anything wrong. She has an extremely joyful and playful tone.

HETTY (happily)
Hi friend! I'm Hetty! What's your name?

Hetty picks up Daniella's corpse and hugs it for a few seconds. Hetty then sits down on the ground with the corpse in her lap, looking down at it.

HETTY
You're not talking very much, but it's okay to be shy!

There is an awkward pause, pregnant silence.

HETTY
Do you want me to sing a song? It always helps me with my shyness!

No response.

HETTY
That's okay. Do you want to play a game?

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No response.

HETTY

That's okay too! We can just sit together, friend.

Hetty sits happily with Daniella's corpse in her lap. She holds the body in a loving position, quietly humming a happy tune to herself. We slowly push in, watching this scene for about twenty seconds.

We finish pushing in, and now all we can see is the garage shed, no road. There is still enough space for it to be considered a wide shot, however.

Hetty seizes up, her eyes rolling back. She twitches and jerks, slamming the back of her head against the garage. The surrounding lights flicker, and Hetty continually accidentally grips the corpse, throwing it forward and back with her. After about 15-20 seconds, Hetty stops. Her eyes return to normal, and the lights stop flickering. Hetty stands up, dropping Daniella's corpse on the ground. As this happens, we pull back a bit, putting Daniella's severed head in the shot.

Hetty looks at the corpse blankly, then disregards it. She walks back into the garage shed. We rest on this visual for about five seconds.

Daniella has now wrathfully possessed Hetty.

Cut to black. The viewer will hear one of these lines (50% chance of hearing either)

DANIELLA

We can live on together, Hetty.

Or

HETTY (menacingly)

Not alone anymore.

End of cutscene.

WRITER'S NOTES:

Things that may need changing:

- Dry points (graduation scene specifically)
 - No changes, but updating it to be less "skip-worthy" would be better.
- Gore?

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- Hetty's arm-weapon may need to be updated
- Slowburn Cutscenes
 - Should they be more related to Jollibee's instead?
- Hetty corpse:



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JOLLIBEE: As Above, So Below

Scene Concept

(Night 2)

GAME IS IN FIRST PERSON MODE

EXT. BEACH HOUSE, PORCH (NIGHTTIME, 11:35 PM)

The player and Nicholas are sitting on the right side of the porch in two chairs. In the background, an old radio show can be heard playing.

NICHOLAS, to Player:

Ready for more?

PLAYER, to Nicholas:

Yep. Did you notice anything weird today?

NICHOLAS, to Player:

Nothing any different from yesterday. They seem a bit more active today, though.

PLAYER, to Nicholas (text only):

That's all?

Suddenly a loud metal thud sounds to the right of the player. In the background, the radio show "glitches", with a man repeating the phrase: "She found her arm" repeatedly.

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NICHOLAS, to Player:

What was that?

[An objective pops on screen (top-center), reading: **"Investigate the noise."**.]

[AUTOMATIC] Nicholas and the protagonist stand up and slowly walk to the edge of the porch. On the right side, Hetty is lying on the ground, motionless, slightly covered in mud. She now has her left arm back.

NICHOLAS, to Player:

How did she get out here? (whispered) God, she stinks.

There is a pause for a few seconds.

NICHOLAS, to Player:

Uh...take her back to the warehouse. ***** I'm gonna call her manufacturers and ask them about this.

The player must ***** to take Hetty back to the warehouse.

End of Scene.

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