

INTRO CUTSCENE:

Screen transitions from the start menu, showing high rise skyscrapers with hover-cars flying in between them. The sky is lit up with neon lights. Camera pans down the buildings to show the streets at their base. Trash and graffiti cover the sidewalks and walls that surround the street. A single car enters the frame, and the camera follows it.

Cut to inside the car. JOYCE stares out towards the street. She glances down at her dashboard.

Cut to the dashboard. In the center of frame, there's a note written in red on paper. "Block 16, Unit 3. Mr. Manners Needs help finding junkers. Don't come without parts to show." To the left of the note, a switchblade is visible in the glove compartment.

A dial tone plays. The dashboard screen to the right of the note reads "Ma."

Ma

(excitedly, crinkled through static)

Joyce, baby! I didn't expect you to pick up. Your line's been busy all day.

Cut back to Joyce, looking grim. She turns her head to look at the people she passes on the sidewalk; they all look like they've seen better days.

Joyce

(hesitantly)

Hi, Ma. How you feeling?

Ma

(optimistically)

Better every day, honestly. I think my doctors a total quack. I feel better all the time but all he keeps telling me is the worst.

Cut to outside the car. Two men are being beaten in an alleyway by two people, a man and woman. Their badges and the side of their car read "Haven Security Department."

Cut to inside the car. Joyce looks at the assault for a moment, then turns back to the road.

Ma

(softly)

I heard about what happened at Chang's, baby. I'm so sorry.

Joyce

(dismissively)

Ma, don't worry about it.

Cut to outside the car. A man, pale and with no shirt on, sits in an alleyway, It's unclear if he's dead or asleep.

Joyce

(grimly)

I think I might have a new job lined up. Gotta go mom.

Ma

(quickly)

Wait, I just got you-

Ma's voice cuts out.

Cut to Joyce's face. She looks up at her rear view mirror.

Cut to the mirror. There's a picture of a farmhouse surrounded by trees stuck into the mirror. Joyce reaches up and presses her thumb to the picture.

Cut to Joyce's face. She grips the steering wheel tightly in both hands.

Cut to outside the car. The towering skyscrapers are gone, replaced by what appear to be old brownstones. The car drives down the road alone.

Exit intro cutscene.

Enter car gameplay.