

NARRATIVE DOCUMENT: THE EDEN BUILDING

SEC 1: BACKSTORY TO WORLD AND LEVEL

Contains backstory to the world (1.1) and the level (1.2)

1.1 THE WORLD

General Overview: An alternate version of the world set roughly around the 1920s - past the industrial revolution and before any major world wars.

The art movements of Art Nouveau and Art Deco are new and dominating.

The city of Havenport - a coastal city once of no particular renown apart from as a trade route stop - is at the forefront of a supposed new golden age as artists and scientists are suddenly risen to power and prevalence by Archgovernor RD Havilland, governing leader of the city.

The rise of this new government and upper class leads to art meeting science, meets military and politics. A rush of new architecture, art movements and technology flood the city.

This is seen - and sold - as the beginning of a new golden age for the city, but isn't as honest as it seems.

Geography: Havenport is located on the coast, with a generally warm climate. The city never experiences snow or sleet, with mild winters and hot summers. At sunset and sunrise, the light reflecting off the ocean water illuminates the buildings.

The Golden Age: The Golden Age refers to the past decade where a sudden flood of new art and technology entered the city due to a new elite class of artists and scientists. It's sold by Havilland and other city leaders as a new era that will benefit the city, and most believe him.

In reality, the Golden Age is like gold foil: pretty, fooling and only on the surface. It acts as both a distraction and preparation for Havilland's goal: a city wide 'machine' born of a mix of art and science. How things are positioned in perspective, the flow, composition and the technology of the city all are pieces of this complex machine. A machine that could only be designed and created by the top artists and scientists of the world.

Art & Architecture: Art Nouveau is the newest art movement the city has just entered, with a slight deviance in the form of Art Deco. More radical experimentation is also being done, but on a lesser scale. For example, one of the famous artists is experimenting with cubism, with his entire mansion built in that style (this would be the setting of a later level). However, the idea of art has changed because of its new connection to power; it's no longer about experimentation or making a statement but about control, power and luxury.

Politics: Havenport, whilst part of a larger country, has a unique amount of autonomy under a century old agreement made under wartime due to the city's role in trade routes. That autonomy has remained and while Havenport is officially under the rule of the country's government, the Archgovernor holds the true power to make all rulings and control the Havenport military force.

Havilland only recently become Archgovernor seven years ago after many years in politics. He's seen as a breath of fresh air, with ambitious and visionary goals of 'revitalising' the city. Under his leadership, artists and scientists were brought to power by him directly: he offered housing, funding and freedom to those he rose to power. With these resources, artists and scientists flooded the city with a mix of new art and technology, now directly working for their benefactor. They also created a new social class at the very upper crust of society: the Golden Class.

Religion: Religion isn't a prevalent force in Havenport, especially in the past seven years. Older religious ideas have been trumped by the power of science and innovation. Now, the labour of the Golden Age - particularly the technology - is so advanced it is seen as akin to magic.

1.2 THE LEVEL

The Eden Building is the home and personal conservatory of famous botanist Doctor Amelie Sinclair. The building was created by a famous architect for the botanist as a gift, mostly as an incentive from Havilland to get Sinclair to Havenport. Whilst practical elements were added by Sinclair's request (such as an in-house conservatory and private staircase) the building is still far too opulent for Sinclair's taste, who uses it purely for her work.

SEC 2: CHARACTER PROFILE AND BACKSTORY

Contains character profile (2.1), character backstory (2.2), and level antagonist profile (2.3)

2.1 CHARACTER PROFILE

A caught thief doesn't live long. And I just got caught by the most powerful man in the city.

Name: Gable

Overview: A thief by trade with the charm of a classic movie star.

Character cornerstones:

- He's a charmer
- Has a constructed persona rather than his own identity
- He's staunchly against causing injury and death

Belongs to: Gable has lived his entire life in Havenport, but wouldn't consider himself a citizen. He lives on a small docked boat he moves between the various boatyards in the city.

Skills: Gable is a thief by trade, and is proficient in relevant skills: stealth, sleight of hand and mobility. He is also charismatic (depending on who you ask).

Personality: He is in no way a dark and edgy hooded rogue: he's full of charm and humour (regardless of if it's received well) with a certain amount of showmanship.

In reality, the Gable persona is completely constructed and whilst charming, holds no real depth. This constructed personality replaces his own lack of self-identity, which he develops over the

course of the game. One of the few values he can confidently call his own is his staunch aversion to dealing injury or causing death.

Flaws: Gable has a greed for wealth, and lacks any sort of combat prowess. He also removes himself from any deeper connections whether that be from the city, people, or an identity. Due to his lack of self-identity and his adoption of the 'Gable' persona, he's known to make bad decisions due to basing them off a persona he doesn't truly understand himself. His charm is ever present, regardless of if it's an appropriate situation.

What's important to them: At first Gable valued accruing wealth, garnering reputation and self-preservation. As he unravels the Golden Age conspiracy, he begins valuing his allies, Havenport and the people within the city.

How they speak: Gable speaks with charm and showmanship. Appealing, articulate, full of tone and almost always conversational. He talks more than necessary, using too many words instead of being succinct and to the point; it's almost like he's focusing on trying to entertain you instead of communicate a point.

How they look: He has the look of a classic movie star. Dark hair and eyes, fairly neat hair and clean shaven. He's in no way bulky, more lithe and on the shorter side. His skin is too dark to look like a native of Havenport, but too light to look like a foreigner. He wears the general dress for that time period: slack pants, button up shirt, tie and waistcoat. He doesn't wear anything too eye catching, and keeps himself open for mobility. His boots slightly differ from the norm, as they were custom made for his line of work.

Narrative effects on gameplay: Gable is skilled, but not special. He's not some sort of chosen one and is very small in this opulent bright city, very underpowered compared to his enemies. Those driving the Golden Age have far more power and resources than him, and are able to operate in the light of day. His main challenge is that rather than him becoming more powerful, his enemies do. He has zero combat prowess and will not deal any damage; he'd rather run than get in a fight.

Parallels to the story: Gable's constructed persona is like the fake front of the Golden Age: it's all very pretty, but it's also paper thin. The main difference between the two is the fact that the truth behind the Golden Age is twisted and corrupted, whereas Gable's isn't (which is what makes him the 'good guy'). Gable could also be compared to Havenport itself, as both are in the midsts of an identity upheaval.

2.2 CHARACTER BACKSTORY

Gable was born to a Havenport-born mother and a foreign father. Though born and raised in the city he never found an identity within it and rather took to exploring the streets and rooftops, learning to navigate them with ease. As his life became more turbulent he turned to a life of crime where he utilised his knowledge of the city. One day he witnessed a job gone bad, and

saw a man named Gable - supposedly- die. Taking the 'dead' man's name as his own, he assumed the persona of a charming thief - the Gable he is known as today.

For years under this identity he's gained a reputation for someone you go to when you need something quietly stolen, as long as you can handle talking to him long enough to make the deal.

Now, with the Golden Age of Havenport in full swing, in a job gone wrong he witnesses the new leaders of the city planning something none of the citizens know about. When Gable is discovered and escapes with the aid of a stolen piece of time manipulating technology known as the *Hummingbird Device*, he becomes a target for the Golden Class of the city as he tries to unravel the Golden Age conspiracy.

2.3 LEVEL ANTAGONIST PROFILE

Name: Dr Sinclair, 'The Botanist'

Overview: A famous botanist recently employed by Havilland to assist in his plans. A forgetful genius and known workaholic, Dr Sinclair is a pure academic uninterested in the new luxuries and items the golden age brings her.

Belongs to: Sinclair recently came to Havenport on the behest of Havilland. She works and resides within the Eden Building, which was specifically built for her.

Skills: Sinclair is an expert of botany and related fields, and overall a highly intelligent woman with a strong academic focus.

Personality: She is singularly focused on her research and discovery. She has no strong political or moral inclinations, only working for Havilland when he offered her ample amount of funding and a freedom of research. She could just as easily work for the opposing side, and make a cure or poison depending on what interested her more. She lives in an 'ordered chaos'. She has an almost distaste for the opulence and grandeur of the golden age: she simply sees these luxuries as a distraction in her quest for knowledge. She believes she's always the smartest person in the room - generally, she's correct.

Flaws: Whilst not morally bad herself, her lack of strong inclination means she lets her skills be utilised by the morally corrupt if it benefits her. Additionally, whilst she is a genius she is extremely forgetful, having to write down all her notes, forgetting to accept invitations, leaving things in pockets and needs to write down her safe combination.

What's important to them: Her ability to research and discover in relative peace is paramount.

How they speak: Sinclair speaks like a highly-educated woman through word choice and dictation. However, she doesn't speak with much social grace or consideration: she is blunt and straight to the point in conversation. She is also prone to mumbling under her breath while she works.

How they look: Sinclair is a woman in her late forties. She's practical in the way she's dressed and not physically vain. Her hair is tied up away from her face, if not falling out of its knot. She wears higher waisted pants with a half apron/tool belt, and a white blouse all of good material.

Notes: She's not supposed to be a sympathetic character, more so just a very neutral one; you *can* condemn her for her neutrality, however.

SEC 3A: LEVEL STORY TELLING PLAN

Below is the written description. The accompanying map is located in the '*Narrative Design: Visual Document*'.

GROUND FLOOR

The street: The street is wide and clean, lined with carefully trimmed planter boxes and ornate light posts. Passing civilians wear clean, expensive clothes like suits and dresses. There is an unusual amount of guards patrolling this area.

1. A billboard is advertising a new theatre performance featuring Bella de la Noir, a woman commonly referred to as '*the Muse of Havenport*'; she is often featured in art, architecture, theatrical productions, music and written work. She is mostly remarked on for her beauty (*Bella de la Noir would be an antagonist of a later level*). The building next to the billboard is being painted.
2. There are guards patrolling the street outside the *Eden Building*, specifically ordered by Havilland to safeguard Sinclair while he works. Their uniforms are clean and ordered.
3. There are paper advertisements for a new art exhibition carefully pasted onto an advertisement board and light posts.
4. Temporary guard walls have been erected outside the door to create a checkpoint: another layer of security.

Alley: Tucked away from street view it's like most alleys: dirty. Its dumpsters and other props are in an older style, as everyday invisible items like these have yet to be affected by the Golden Age.

6. Two servants are having a smoke break near the fire stairs. They can be heard having idle conversation.

1: "*I think I might have broken the new washing machine. It was making this rattling sound.*"

2: "*That would be the Madam's personal key. She's always forgetting it in her pocket. We can fish it out of the load later.*" [MASTER KEY LOCATION: HINT]

Ground floor interior: The entrance room is spotlessly clean and opulently decorated. It is in no way personalised, or looking particularly used. The servants room is the opposite: heavily used, thoroughly practical, filled with constant noise and a slight haze from the ovens and washing machine. New technology has yet to reach everyday items, sans the new washing machine.

5. [MASTER KEY LOCATION] A new washing machine is located at the back wall. Inside is still a load of washing. On the bench next to it sits its manual (as the servant believed she broke it).

2ND FLOOR

Landing: Like the entrance room below it, this room is a show of luxury and wealth and looks hardly used. The only personal touches are the plants that have been added, often in front of the decorative decals, art and reliefs.

7. A cleaning girl is talking to a footman, worried about the guards.

1: *"It's so strange to have so many guards here. I thought the Madam just studied flowers."*

2: (scoffs) *"Of course it's not. She's doing important work for Havilland. The guards are here in case someone tries to compromise Madam."*

1: *"Like an attack? Should I be worried?"*

2: *"Why would you be? What would somebody want from a serving girl?"*

8. A guard can be seen standing on the balcony, leaning on the railing. They're looking up at the billboard of Bella de la Noir across the street, quietly talking to themselves. They're figuring out how they would ask her out, in hypothetical situation where they cross paths.

"Ah, Miss de la Noir, I...no, no. Hmph. Well yes, I've seen my fair share of action on the field, my lady. Might I say, you look quite..damn it."

Bedroom: Like the others, this room looks hardly lived in despite being Sinclair's personal quarters. There are little plants lined up on the windowsill, with a note from Sinclair reading *'Do not touch!'*

9. On the desk is a couple of notes, a newspaper and event pamphlet nearly laid out by a servant, but Sinclair has yet to read any of them.

The notes are non-research related.

The newspaper has current headlines (related to previous levels)

Exhibition pamphlet (about an upcoming level event that Sinclair is invited to)

10. [SAFE KEY LOCATION] The safe key has its own specific tray on the desk in order to not get lost. It's large and has a design that compliments the front of the safe.

11. One of Sinclair's notebooks is on her bedside table.

Conservatory floor: This marks the beginning of Sinclair's domain in the *Eden Building*. The room is filled with a variety of exotic plants, all meticulously cared for and documented by Sinclair and her assistants. This place is well used and loved: there's more clutter, more dirt on the ground and personal touches. A small personal library in the back is filled with volumes on botany and other sciences. Some areas - specifically the central desk - are an 'organised chaos' created by Sinclair. The safe combination clues are hidden throughout this area.

12a. A planter with a large crack down the center with overgrown roots. A plaque reads:

1st batch Grevillea victoriae. Logged 0__ ('_' representing the clue)

12b. A two-tiered planter filled with a number between 0-9 small plants.

12c. A large book that almost looks out of place on the shelf. The title reads:

The 3 Principles of Marine Botany: __ Edition ('__' representing the clue)

12d. Sinclair's lab area. Multiple notes and climbing plants cover the mural behind it. There is also a large burn mark above the desk that has permanently damaged the art. A number is scratched onto the surface of the bench.

3RD FLOOR

Office: This space is truly Sinclair's home, filled with personal touches like paperweights made out of flower in resin and a box of butterflies.

13. Her desk is big and magnificent, and absolutely covered in layers of notes, plant cuttings and open books. It looks like she was researching five different leads at once. Her desk has three ink wells, about three times as many pens and even more pencils. The floorboards beneath it have been worn away from constant use.

14. There's a note from the head of staff, about the washing machine [MASTER KEY LOCATION: HINT]

Madam,

The girls have been finding your key and eyeglasses in the washing again lately. I know you're very busy, but if you would please check your pockets before handing off your clothing. I fear we shall have another pocket watch incident (we have yet to find it, but I've ordered everyone to keep an eye out).

15. The wall is covered with her framed accomplishments: her various degrees and doctorate, newspaper headlines about her successes and her botanical drawings. The original art has been taken down to make space. Sinclair has simply put them on the ground, tucked behind tables.

16. [LEVEL OBJECTIVE LOCATION] A custom ornate safe created by the famous Elijah R Smarkov of *Smarkov Safe & Security Co.* The front panel is covered in art of flowers, with turning mechanisms when the safe is opened. Inside Sinclair keeps her monetary valuables as well as her work for Havilland: the written formula of her discovery.

ROOFTOP

Roof: The area isn't filthy, but not regularly cleaned either. Generally, this place is left to itself.

17. A couple of the guards have made this space an unofficial hideaway. There's a guard smoking, with a fair amount of cigarette butts put out on the edge of the wall. There's also cheap fiction on the table and a bottle of alcohol hidden away.

SEC 3B: NARRATIVE WALKTHROUGH

Player starts away from the *Eden Building*, further down the street.

Player sneaks towards the building (on street level or using the rooftops/sides of the building), avoiding well-dressed civilians and guards.

(*Player climbs the billboard) Using the ladders from a painting crew or from the rooftops, player climbs onto the billboard platform across the street from the *Eden Building* and scouts the area. The *Eden Building* is a heavily decorated and beautiful building: on the ground level and left is

the living quarters, while the right is dominated by a large glass conservatory. Various plants and an upper office can be seen through the windows.

Player moves to street level. From here, they can enter the building through either: the front door, the 2nd floor balcony, or through the rooftop.

(*Roof entry) Player enters the alley, using a dumpster and pipe to sneak against the wall. Like most alleys, it's dirty and the architecture and props haven't caught up to the design style of the Golden Age.

Further down the alley, two servants are having idle conversation on their break. The younger one says she thinks she has broken the washing machine, only for the other to tell her it's likely Sinclair's master key left in a pocket.

Player jumps onto the back fire stairs, walking up to the roof.

At the further end of the roof is a smoking guard taking a break in an unofficial guard's hideaway. There are numerous cigarette butts on the half-wall, a table with cheap books and a bottle of alcohol hidden away.

The player sneaks past the guard, using the ladder to access the edge of the conservatory roof.

Crouching through a small open access window, the player is now looking down at the floor of the conservatory. From here, the player can see the layout of planter boxes, and the office that resides over it including the safe in the back corner.

Player moves across the roof's inner walkway, climbing down into the office via bookshelves and a table. The office is an organised chaos: covered in notes, books and plant samples. A note on the desk mentions that Sinclair left her master key in the washing again. The back wall is covered in frames of Sinclair's achievements: newspapers, degrees and her doctorate. Tucked away in corners are the original framed art pieces she took down to make space.

Player inspects the safe. The safe is an art piece in itself with a detailed relief of flowers and various turning mechanisms on its door. It requires both a four-digit combination and a key to open.

Player can choose whether to look for the key or combination first.

(*Combination first) From the office, the player looks over the layout of the conservatory. They can see a central table, and some planters that stand out from the rest.

Player moves down the spiral staircase and sneaks through the conservatory to the central table. Among the notes is a short list, comprised only of three plant names and a book title. There are muddy footprints from the central table to a nearby planter.

Player follows the muddy footprints to the planter. On the plaque of the plant has a short description with one of the numbers underlined (this is the first combination clue).

The puzzle leads the player to a second planter (where the amount of plants indicates the combination clue).

The puzzle then leads to the reading area, where an out of place book can be found on the shelf (the edition number of the book is the combination clue).

The puzzle leads to Sinclair's lab bench, where a a number has been scratched into the surface. (this number is the combination clue).

(*Finding keys after combination) Leaving the conservatory, the player moves through the 2nd floor landing, overhearing a conversation between two servants, one who is worried about the amount of guards.

Player moves downstairs into the entrance. Both the landing and the entrance are heavily decorated and ooze luxury and wealth.

Player sneaks past the guards and servants to the servants room. The room is busy and cramped, with no signs of wealth or decoration.

Sneaking past the servants inside, player inspects the washing machine at the back wall. It looks new, and the manual is sitting on the bench next to it. Inside the machine the master key can be found.

Player leaves the servant's room and moves back up the stairs. On the balcony stands a guard, quietly talking to themselves as they look to the billboard of Bella de la Noir across the street, trying to talk to her in some hypothetical meeting.

Using the master key, player enters the previously locked bedroom. The bedroom is fancy and decorated, but looks hardly used. On the desk is a couple of notes, a newspaper and event pamphlet nearly laid out by a servant, but Sinclair has yet to read any of them. The safe key has its own specific tray on the desk in order to not get lost. It's large and has a design that compliments the front of the safe.

Player takes the safe key.

Player now has access to the private staircase that connects Sinclair's bedroom to the office.

Player returns to the office.

Player goes to the safe, slotting in the key and entering the combination.

The safe clicks, moving mechanisms turning before the handle quickly moves and the door swings open. Inside is a range of valuables and the level objective: the written formula of Sinclair's discovery.

As player inspects the formula, voices are heard coming from the conservatory floor. Frank Kelly - the golden voice of Havenport and presenter of Havenport Radio - announces himself and begins talking to a disgruntled Sinclair. Kelly is nothing like his radio persona; in reality, he's arrogant and brash. They discuss an exhibition that is occurring later that week and Kelly explains it's much more than a simple social event: it's the next milestone in the Golden Age conspiracy.

Player can see Kelly's car on the street, as well as far more guards patrolling both inside and outside; the player now won't be able to leave through the street without trouble.

As Sinclair and Kelly part ways, player leaves through the roof access they entered through, finding a new exit through the area to end the mission.

*Determinant action: this shows one possible path.

SEC 4: GAMEPLAY ITEM/SKILL

Overview: A device that lets Gable stop time for a short period, known as the '*Hummingbird Device*'.

In-game functionality: Stops time for a short period (upwards of around 4 seconds), but it draws from the player's health and stamina. Everything in the world is frozen, except for the player who is still free to move and interact with the environment. When the player enters stopped time, it begins to drain from their health. The rate at which health diminishes can be slowed through upgrades. The player can stay in stopped time as long as they have the health to support it; once their health runs out, they are thrown back into real-time at critical health.

If Gable enters critical health in real-time due to being attacked etc, the ability will automatically activate for a very short time whilst also slowing down the player's movement. This gives the player a final chance to escape, but will give a handicapped stamina effect until it is removed via item use.

This ability can be used in a variety of gameplay scenarios: evading and escaping enemies, circumventing traps/alarms, etc. Generally, it allows the player to create an opportunity for themselves.

Narrative: A device part of Havilland's master plan machine. It's one of the more important components, so the Golden Class are unable start up the machine at that time.

Gable gets the *Hummingbird Device* in the opening level when he stumbles onto the conspiracy, and first uses it to save his own life when he nearly gets crushed by a falling building. From that point forwards, Gable uses the *Hummingbird Device* to assist him in his various escapades against the Golden Class. The device however is physically taxing to use as it wasn't designed for personal use.

His possession and use of the device establishes Gable as a player within the conspiracy and an enemy of the Golden Class. The device itself is also a hint to the mystery of what the Golden Age conspiracy aims to achieve: it includes a complex machine and time manipulation in some way.

SEC 5: SYSTEMATIC DIALOGUE

Systemic dialogue is located in the '*Systemic Dialogue*' attachment.

SEC 6: INTRO CUTSCENE/IN GAME SCENE

When Gable opens the safe and collects the objective item, a conversation starts between Dr Sinclair and another antagonist - Frank Kelly - who has just arrived via his car which is now parked on the street. Kelly is a radio host the player has heard throughout the game; he presents himself on air as a politically neutral, charming man who is well-loved by his listeners. The ensuing conversation shows all of this to be untrue: he's arrogant, rude, and closely tied to the conspiracy. He also informs Sinclair about an upcoming exhibition, and how in reality it's a cover for the Golden Class to further their plans (this exhibition would be the next major level in the game).

When leaving the level there are now more guards in the environment.

INT. EDEN BUILDING - CONSERVATORY - DAY

[PLAYER ENTERS THE KEY AND COMBINATION INTO THE SAFE. SAFE OPENS AND PLAYER TAKES ITEMS. PLAYER PICKS UP OBJECTIVE ITEM.]
GABLE inspects the item.

GABLE

Now just to get this to
someone who can actually
understand it.

GABLE hears VOICES below from the conservatory floor.

SERVANT (O.S.)

(worried)

I'm sorry Ma'am, but he
was insistent to come
upstairs--

FAMILIAR VOICE (O.S.)

Ah, Mz. Sinclair! What a
pleasure to see you. I see
you've desecrated the
Harlow mural since my last
visit.

[PLAYER MOVES FROM SAFE TO RAILING OVERLOOKING CONSERVATORY FLOOR]

Below, SINCLAIR is working at the center table. The FAMILIAR VOICE is FRANK KELLY, the well-loved host of a radio program that plays throughout the city. KELLY stands near the entrance, arms still slightly raised from his sweeping entrance as his PERSONAL GUARDS stand near him. Outside, KELLY'S car is parked across the road and a larger number of GUARDS are patrolling the street.

KELLY (CONT'D)

I must say, botany is
quite a *dainty* science,

isn't it? Looking at
flowers all day-

KELLY casually touches the plants around him.

SINCLAIR
(without looking up)
That's poisonous.

KELLY whips his hand away, wiping it on his dress shirt with a look of disdain. SINCLAIR looks up from her work.

SINCLAIR (CONT'D)
Are you here for any reason?

KELLY
(more business-like)
Havilland wants an update.
And I, as a *humble* member
of the Havenport
government, have come to
get it.

SINCLAIR
It will be done when it's done.

KELLY wanders around the conservatory floor, looking at his surroundings. He is careful not to touch any plants.

KELLY
Yes, well, the timeline
has become a lot
less...lenient. (PAUSE)
You are coming to the
exhibition this Friday,
yes?

SINCLAIR
What?

KELLY
The exhibition.

SINCLAIR

(interrupting)
Yes, that. I don't have
time for frivolous--

KELLY

It's not "*frivolous*". It's
work. Not some shindig for
the masses.

SINCLAIR

Am I needed?

KELLY

Everyone is. All hands on
deck, as they say. Our
benefactor has quite the
spectacle planned. I'm
sure it will be a blast,
even with you there.

SINCLAIR returns to her work.

SINCLAIR

If that's all, you can leave.

KELLY

I have some time before my
show. I think I'll enjoy
the company of your
serving girls downstairs,
for a while. I'm not sure
you know, but there's a
lovely house outside this
glass heat trap.

KELLY turns and begins to leave.

KELLY (CONT'D)

Do write yourself a
reminder for the
exhibition. I know how

forgetful that old head of
yours is.

SINCLAIR doesn't look up from her work.

SINCLAIR
Kelly?

KELLY stops walking and turns around to SINCLAIR.

SINCLAIR (CONT'D)
Send Havilland next time.

KELLY leaves the conservatory without replying.
[KELLY REMAINS DOWNSTAIRS FOR THE REMAINDER OF THE MISSION.]