

**Action-Adventure Dialogue/Script Samples**

**By**

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## Cinematic Sample - "Tomb Raider"

INT. COTE D'IVOIRE OUTPOST - DAY

LARA CROFT (female, early 20s, British) stumbles through the door of a wood-walled hut. Her every step is pained as she CLUTCHES her left arm. Streaks of blood pour between her clenched fingers, down her arm, onto the wooden box she grips in her left hand.

MODISE BATABE (male, late-20s, Botswanan) walks into the scene holding a small crate. Noticing Lara, he sets the bundle down quickly and hurries toward his friend. Lara sits on a stack of crates--each reads "Medical Supplies" and ".223 Rifle Cartridges" in English and French.

Modise gingerly cups Lara's forearm in his hand. The woman WINCES. The man gently peels Lara's hand from the wound. The slice goes nearly to her bone.

MODISE

(inspecting the cut)

Is this from an old friend?

Or a new one?

LARA

(letting him)

Heh. New one, I'm afraid.

Never even got so much as  
a name.

Modise softly sets Lara's wounded arm down. She presses her right hand against the wound again.

MODISE

(concerned)

Whoever this friend is they  
had a big knife.

He reaches for some gauze and a bottle of isopropyl alcohol.

LARA

(making light)

Yeah. The bad guys tend to  
have a thing for showy

weapons.

Modise nods, a mix of concerned and amused. He rests the gauze on Lara's knees. He is about to open the bottle when Lara reaches for it.

LARA  
(pained)  
I've got this.

Modise pulls the bottle back.

MODISE  
(gentle)  
Lara. Please.

LARA  
(firm)  
No.  
(a bit warmer)  
But thank you. You have other,  
more important things to do  
than take care of me.

Modise relents, hands her the bottle.

MODISE  
(sly)  
Other things, perhaps. But I  
would not say they are more  
important.

The two share a smile before Modise stands and returns to his work. Lara's eyes follow him. She wants to say something--almost does--but thinks better of it.

MODISE (O.S.)  
(curious)  
But that box? You found  
the shroud?

LARA  
Not quite.

(beat, to self)  
Not yet.

Holding the bottle with her right hand, she twists off its cap with her teeth. She looks off-screen at Modise one more time before tipping the bottle over her wound. She HISSES as the liquid bites into her gaping cut. The cap tumbles from her lips.

## **Gameplay/Narrative Design Sample - “Tomb Raider”**

This scene is a down-action beat that follows a brutal hand-to-hand conflict with a man named Rutger De Vries. Lara managed to escape but not before Rutger dug his massive blade into her arm and she fell down a steep sandy slope. We’re giving the player a dramatic moment before Lara and Modise have to run for their lives when the outpost is attacked by De Vries and his soldiers.

All dialogue is delivered via in-game VO but we have some moments to incorporate low-intensity gameplay.

### **Lara Enters the Outpost**

When Lara enters the outpost, an on-screen notification prompts the player to hold R2/RT/RMB. This reflects Lara using her right hand to apply pressure to the wound. The player uses Left Stick to direct Lara to the impromptu seating. The prompt persists until Lara reaches the stack of crates. Interacting with the crates--and thus sitting down--moves the scene directly into Modise’s arrival and the following conversation.

Releasing the button while Lara is walking causes her right arm to drop to her side and for her to stop walking. If the release is prolonged, Lara starts to take damage and in-game damage indication appears. Lara cannot die during this sequence but all in-game indication can go so far as “brink of death.”

Damage accumulates one stack per second up to three stacks/three seconds. The stacks are defined as minor, major, critical. Pressing the button after releasing (for any amount of time) brings Lara’s right hand back to the wound but she does not walk again until all “damage” is undone. This shouldn’t be long; this is for dramatic effect not punishment. We can look at the following recovery times: minor (.5 seconds), major (1 second), critical damage (1.5 seconds) as an initial pass. Animation length will likely inform this timing as well.

The player can correct mid-animation, meaning they can press the button again before Lara’s arm gets to its rest position. In this case, the going-to-rest animation is interrupted and Lara brings her hand back to cover the wound. The damage is calculated to the lowest completed stack.

Damage stacks immediately after Lara's arm reaches its rest position, not upon the player letting go of the button. The animation should be smooth enough and blend well enough that this isn't jarring.

### **Lara Grabs Her Arm Again**

When Modise sets Lara's arm down after their first exchange, we repeat the previous prompt-and-hold system with the "failure condition" being Lara wincing and expressing pain instead of repeating the damage beat from before. We don't want to delay Modise's follow-up line about "friend with a big knife."

We have two other beats suited for low-intensity interaction: Lara grabbing the bottle and Lara unscrewing the cap.

### **Lara Grabbing the Bottle**

After Lara delivers her line about Modise having more important things to do, we can pop the interact prompt. Fulfilling the prompt sees Lara grabbing the bottle quickly. Ignoring or failing the prompt gives the players a moment where Lara and Modise share a longer look. After 1.5 seconds, Lara grabs the bottle. In this case, the prompt is letting the player decide how much a moment to give these two.

### **Lara Unscrews the Cap**

This interact utilizes the standard "turn the lever" prompt and interact. There is no failure but the moment will not advance until the player succeeds.

## **Character Sketch - "Tomb Raider"**

### **Rutger De Vries**

**Age:** 43

**Ethnicity:** Dutch

**Accent:** Slight Dutch

**Build:** Average Height, Medium Weight, Muscular

**History and Motivation:** Avery Marks joined the Order of Trinity as a sniper. Avery's final target for the mysterious organization was Ana, a woman who betrayed Trinity after refusing to kill a man named Richard Croft. Avery successfully completed the kill of Ana but Trinity eliminated the man soon after. The last words Avery heard were "No loose ends."

But that's not the story Rutger De Vries was told.

The Order of Trinity learned of Rutger through his decorated past as a soldier in the Royal Netherlands Army and his outstanding performance in the Mazurak-Sawyer Private Military

Company. He's a brutally efficient soldier who has made few friends during his service. One of those friends was Avery Marks. And Trinity knew that.

Trinity reached out to Rutger because they needed someone fearless, someone who would stop at nothing to get the job done. The man was resistant to join the Order until his contact told him they knew who had killed Avery Marks. They said Avery had been murdered on assignment--by a woman named Lara Croft. If the man joined, they would pay him handsomely for bringing Lara to them. Rutger accepted immediately.

But while Trinity thinks they are getting a well-trained dog, they are instead getting a wild animal. Rutger doesn't care that they want Lara brought in alive. He plans to hunt down the woman and get revenge for his friend's death.

**Story and Arc:** Rutger tracks Lara Croft down while the woman is exploring the outskirts of the Ivory Coast. He confronts her and tells her that he knows she killed Avery Marks. Lara has no clue who Avery Marks is but Rutger's rage blinds him.

The two fight and Rutger drives his massive knife into her left arm. Lara scrambles to get away and slips down a steep slope. She tumbles downward, landing in jungle brush. She uses the dense foliage to escape. What Lara doesn't know is that, during their brawl, Rutger attached a tracker to her neck. Rutger uses the device's signal to find Lara and her companion at an outpost. His men attack but Lara manages to escape again. During the escape, Lara discovers the tracker on her neck. She sneaks into a camp and puts the device inside a truck, hoping to get Rutger off her trail. This works at first but the man soon realizes he's been fooled. Utilizing his natural tracking talents, he finds Lara again--and corners her inside an ancient temple. Lara insists she doesn't know who Avery Marks is. Rutger lets slip that Trinity told him what she did. Lara rebuts that Trinity kills everyone who works for them after they serve their purpose--it's part of their "clearing house"--and they will kill Rutger as soon as he outlives his usefulness. Rutger grabs Lara by the throat--and is about to squeeze the last breath from her lungs--when something about her insistence resonates with him.

Rutger has known enough cold-blooded killers in his day to see she isn't one of them. And while Rutger is a ruthless mercenary, he is not a mindless killer. Under a tentative truce, the two work together to find out just what the Order of Trinity is and who is responsible for Avery's death.

Lara discovers the man who pulled the trigger on Avery is a man named Evgeny Stanichko. After telling Rutger this, the woman helps De Vries track down the killer. They find him at a forward-operating base preparing for an assault on an ancient temple. A fight ensues with Lara and Rutger on one end and Evgeny and Trinity forces on another. The duo manages to clear the room, leaving Evgeny standing alone. Rutger tackles Evgeny and beats him within an inch of his life. Rutger then draws his knife and--hand on the man's throat--prepares to bring it down directly into Evgeny's skull. Lara stops him from delivering the killing blow--as Evgeny is their only link to more information about Trinity. Evgeny says nothing, instead he grabs the knife and

brings it down hard, killing himself. Lara is robbed of precious intel, and Rutger does not feel satisfied with this kill. The man warns Lara that she must not be so hesitant when dealing with her enemies, and leaves.

**Look and Feel:** Rutger stands just under six-feet tall. His ropy muscle mass is scarred and veiny. He prioritizes freedom of movement so all his clothing fits snugly: black cotton t-shirts, gray pants, thick leather boots. No gloves but might wear a bracer of similar defensive element on his forearms. He has numerous tattoos up and down on his arm--and on his neck. They are of natural predators: lions, eagles, etc. He wears his blond hair high and tight.

He wears a twelve-inch knife at his side. The blade is long and serrated on one edge. The handle is wooden though wrapped in layers of black grip tape.

His primary training is in long-ranged combat but he prefers to use guns to weaken opponents enough so he can come in close with his blade for the kill.

His training in tracking means his movements are light and surprisingly soft. He snatches enemies like a cobra striking, using grabbing them around the shoulders with his knife to their throat.

## Cinematic Sample - "Original IP"

The following sets up the beginning of a mission.

EXT. ISLAND ESTATE OF SAHOYA DEVREAU - NIGHT

JOSE DE LA AVENTURA (male, mid-30s, Mexican) hides in some bushes outside the guard wall to Sahoya Devreau's lush island estate. Somewhere within, Sahoya is throwing a raucous party for the young, beautiful, and rich. As Jose makes his way along the wall outside the estate, house music THUMPS in the distance. As Jose looks for a way onto the property, he overhears TWO GUARDS talking as they pace the perimeter.

GUARD 1

(dirty old man)

Ho. Lee. Crap. Did you see what  
that girl was wearing?

GUARD 2

(laughing)

Not much-a nothing.

GUARD 1

(into it)

I've had some pretty sweet gigs  
but this one might be the topper.

One of their walkie-talkies BUZZES. We hear the drunken voice of SAHOYA DEVREAU (male, early-20s, American).

SAHOYA (O.S.)

(angered, annoyed)

One of you rent-a-cops is sleeping  
on the job. I had to have two  
people kicked out already. TWO!  
That is unexcusable, you hear me?  
I got one rule: NO. UGGOS.  
Can't you do anything right?

GUARD 2

(rolling his eyes)

Jesus, this guy.



SAHOYA (O.S.)

(and another thing)

Also, yo, the party room needs restocked. I'm sending one of my girls to the warehouse. Do me a favor and make sure she comes back safe, you hear me?

GUARD 1

(hell yeah)

Oh, I am SO on top of that.  
(into walkie-talkie)  
This is A-32. I'm heading to the warehouse.

GUARD 2

(playfully suspicious)

Volunteering, huh? Don't get any ideas about grabbing any of that stash.

GUARD 1

(playing innocent)

Hey, if I happen to slip and pocket something, it's just an accident, y'know?

BOTH GUARDS LAUGH.

## Cinematic Sample - "Original IP"

The following plays at the end of the previous mission as the escape sequence.

JOSE hops into one of Sahoya's sportscars and tears out of the property. He calls up his contact REBECCA HAVERSON (female, early-40s, American) as he drives through the yard toward the gate. A CONVOY of SAHOYA'S GUARDS follow in their trucks.

REBECCA  
(hopeful)  
Jose? You there?

JOSE  
(casual)  
Hey, Becs. Look, I'm headed  
back but have some people  
on my trail.

REBECCA  
(knowing the answer)  
People-with-guns-type people?

JOSE  
(matter of fact)  
I'm starting to think those  
are the only ones I know.

REBECCA  
(reviewing data)  
Ha. Well, I have your position  
so just listen to my directions  
and you'll be headed to safety  
in a jif.

JOSE  
(charmer)  
You're the best, Becs.

REBECCA  
(she's heard this before)  
Yeah, yeah.  
(back to business)

What did you find out?

**IF THE PLAYER** grabbed intel only on the arms deal:

JOSE

(professional)

Sahoya is moving his weapons  
through a ghost company called  
Algernon Goods. Hold on,  
I'll send you the info.

REBECCA

(sly)

Shouldn't you know better  
than to text and drive?

JOSE

(being shot at)

Not really a good time  
for lecturing, Becs!

REBECCA

(professional)

Alright. Data received.

(nonchalant)

Oh, and watch out for that  
cliff up ahead.

**IF THE PLAYER** grabbed intel on the arms deal and the drugs supplier:

JOSE

(professional)

Seems our favorite party boy  
is moving more than guns. Got  
details on a company called  
Algernon Goods. That's where the  
weapons are going. But he's also  
dipping his toe into drug  
trafficking.

REBECCA

(curious)

Ooh. Any other details on that?

JOSE

(professional)

Not yet. But I'll keep an eye out.

REBECCA

(professional)

Sounds good.

(nonchalant)

Oh, and watch out for that  
cliff up ahead.