

## CONVERSATION

So, we go down the meeting room, and we're supposed to be doing the next bit of Paris, but what happens?

Carvier's apartment happens, that's what.

And to do Carvier's apartment, we have to work out the CONVERSATION.

So here we go, bearing in mind that this is all linked to Tom's previous conversation document, but without the flowchart at the end. So all the following stuff is TOM'S IDEA.

All of the below is also referring to MURTI'S CARVIER CONVERSATION DOCUMENT. (771fsn)

### CONVO CAM:

The convo cam is a method of SIGNPOSTING IN GAME that you have moved into a conversation with the person you have been bothering.

As the player approaches a character they can interact with, *THEY WILL BE PROMPTED WITH THE APPROPRIATE BUTTON* (probably the action button.) Characters may not talk to you if they have run out of things to say, or they can't be tossed.

So, if the prompt is followed and you press the button, the *CAMERA WILL MOVE INTO A POSITION WHERE BOTH LARA AND CONVERSATION FELLA'S HEADS ARE VISIBLE.*

This will always initially happen with all conversations, similar in idea to black bars appearing at the top and bottom of the screen when a game moves to cutscene, so that the player is in no doubt that they have entered CONVERSATION MODE.

As the conversation proceeds, and if the person you are talking to starts to move, gesticulate, etc. then *NOW WE ARE IN CONVERSATION MODE* we can use little filmic tricks, intercut the heads, etc., to keep it from getting boring.

***IT SHOULD BE NOTED THAT LARA'S CONTROL SYSTEM WILL BE LOCKED OUT UPON ENTERING CONVERSATION MODE.***

### FUNC SYSTEM:

(note the small c - little touches like that create a package that *REEKS OF PROFESSIONALISM.*)

FUNc, stands for...

Wait for it...

**FRIENDLY/UNFRIENDLY/NEUTRAL/CONTEXT .**

These are the OPTIONS THAT ARE AVAILABLE in any of the conversations, activated by pressing the appropriate button.

FRIENDLY/UNFRIENDLY (or nice/nasty):

Right, lets say that the left paddle activates UNFRIENDLY and the right paddle activates FRIENDLY, whilst in CONVO MODE -

EXAMPLE- IN CUTSCENE Carvier has just been informed that von Croy is dead. She hobbles over and sits by the fire to compose herself. Lara moves over to her AND WE SWITCH FROM CUTSCENE TO CONVO MODE (camera swings around, and locks).

So, now in CONVO MODE, Carvier goes '**dead?**'

The player is now prompted at the bottom of the screen LEFT PADDLE is nice Lara, RIGHT PADDLE is nasty Lara.

In the Carvier conversation we have figured out that there are *FIVE* nice/nasty options. Whichever one the player uses most will alter the outcome.

In this case, if Lara is *NASTY* 3 or more times, then Carvier locks herself in the kitchen and calls the police, and Lara has to root around to find the notebook.

If she is *NICE* 3 or more times, then Carvier gives Lara the notebook at the end of the conversation

N.B. -

In Some conversations, perhaps with some of the hard nut characters, UNFRIENDLY may be the best way to get them to tell you anything.

CONTEXT:

This is the 'other bit' of the conversation system.

At certain points, Lara will be prompted to press the 'context' button. for argument, let's call it the 'x' button.

If the character Lara is gabbing to mentions some interesting word or phrase, then Lara will have the option to quickly press the 'x' button, to inquire about that word or phrase.

Example:

So, the conversation is running itself as follows:

**LARA**

**What did he want to know?**

**CARVIER**

**Information on the obscure paintings.**

SO, when Carvier mentions 'the obscure paintings', the prompter will appear for 'context'.

BEAR IN MIND THAT THIS IS TIME RELATED, IT FLASHES UP BRIEFLY ONLY GIVING YOU A MOMENT TO REACT.

This means that the conversations will flow as natural if the player isn't paying any attention. So:

IF PLAYER PRESSES CONTEST BUTTON:

Lara will now ask:

**What are they?**

CARVIER WILL REPLY:

**Five 15<sup>th</sup> century images. Thought to be linked to alchemy and the dark arts.**

By pressing context, the player has deviated off the central story flow momentarily, gaining a bit of extra

information, and then rejoining it at the **'were you able to help him?'** line, below.

IF THE PLAYER DOES NOT PRESS CONTEXT BUTTON:

Then Lara will ask:

**Were you able to help him?**

Which means that they have basically missed out on the obscure information by being too slow. Hard luck.

NEUTRAL:

Presumably this is what happens if you don't go for the friendly/unfriendly option, although I've got no notes on it, and realistically, I have no idea what it is. Ask tom.

CONVERSATION FLOW:

The conversation will always stick to a CENTRAL PATH Which contains ALL THE IMPORTANT SALIENT POINTS, things that the player definitely needs to know, for example, that Lara needs to know that Carvier has got von Croys notebook.

The conversation can deviate off this central path, but will always return to catch the next IMPORTANT POINT, like little side roads leading off and then re-joining a main road.

Or perhaps a better analogy is that the MAIN POINT is a DUCK, and the extra details are little ducklings following it. As the DUCK (main story) is floating down the river (story flow), One of the little ducklings (extra details) sees a pie (information) floating off in a side tributary (story loop) and swims off to get it. He nibbles at it ('eats' the information), and swims on, REJOINING THE MAIN RIVER (story flow), his MOTHER (main story) NONE THE WISER THAT HE HAS EVER BEEN MISSING.

Or maybe not.

ANYWAY, although this sounds like the most confusing thing ever known to man, we have done it with the Carvier script, AND IT WORKS.

MURTI will be putting together a document describing the CENTRAL PATH, with all the deviation points marked in.

We have got it in rough at the minute - if anyone wants to see it, ask tom. It looks very much like a script with notes written next to some of the words - perhaps exciting on a slow day.

Oh yeah, one last point DO WE NEED CONVERSATION IN THE TRAINING AREA? Maybe Lara's gone mute after the pyramid fell on her and (etc.)...