

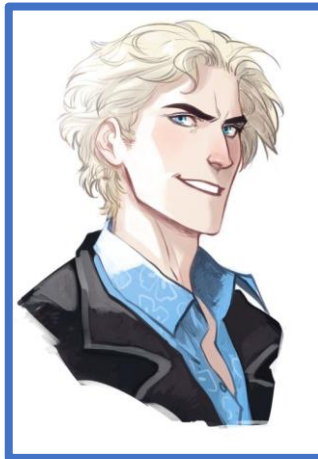
## WRITING SAMPLE: “60 SECOND SCENE”

Here you will read a short interaction between two of the characters from one of my game ideas; Howard Lovecraft & Katie Marsh, with Julian Marsh mentioned as part of their dialogue.

**Post-Writing Note:** The scene ran longer than I anticipated. At first, I had no idea how I was going to fill a minute for the situation I’d produced because I was underestimating how much dialogue fits into a minute (as it’s not something I’d thought too much about before), but then when I’d written it... it came out at over two minutes long and cutting parts of it felt like it’d take so much away from the scene.

A large amount of the 60 seconds feels wasted on the character’s actions during the scene, and even the way I have them talking. I tried to chop this down as much as I could and got the “dialogue” (*not the actions, I’ve factored that out of the 60 seconds*) to around that time, and hopefully it’s ok, but in hindsight I believe it’d work better by being a little more drawn out.

**Character Images (Left to Right): Howard (Good), Katie (Good), Julian (Bad)**



### Scene Outline Notes & Flow:

1. Julian is going to sacrifice a kidnapped tourist as part of one of The Esoteric Order of Dagon’s Rituals.
2. Katie has frantically contacted Howard, who arrives at the Marsh Manor with only a handful of minutes to do anything to save them.
3. **(60 Seconds Start Now)**
4. The pair sneak down into the Manor Basement, which hides the cultists lair in a secret network of tunnels.
5. Howard and Katie quietly argue about whether to call the police or go in themselves.
6. One wants to rush in, the other a more measured and tactical approach.
7. Someone does something rash!
8. **(60 Seconds Ends)**

### The Question that Drives the Scene:

In this situation, the questions that drive the scene are: **“Who’s going to do what?”**

It may seem to be a simple question; however, the situation is a complex one, especially because it involves the life of an innocent person, and also the lives of Howard & Katie.

Due to his police training, Howard has a very ordered approach to how something like a kidnapping would go down, and with Katie wanting to rush in and stop her brother Julian... it makes for an interesting dynamic between the two characters, I believe.

## The Scene:

### Hometown Massachusetts: Ritual Sacrifice

*Written by Christopher Woodcock*

#### **SCENE 15      INT. MARSH MANOR, BASEMENT      NIGHT**

HOWARD LOVECRAFT

KATIE MARSH

**Howard and Katie discover a Cult to the Deep One God, Dagon, underneath her family home.**

FADE IN:

HOWARD FOLLOWS KATIE AS THEY HURRY DOWN THE BASEMENT STAIRS OF THE MARSH MANOR, A FRANTIC LOOK ON KATIE'S FACE.

HOWARD:      What's going on, Katie? You said it was urgent.

KATIE:          It is! I mean, it might be! We have to hurry!

HOWARD STOPS KATIE AS THEY REACH THE BOTTOM OF THE STAIRS, PUTTING A HAND ON HER SHOULDER AND TURNING HER TO FACE HIM.

HOWARD:      "Might be"?

KATIE:          I saw something, ok? (BEAT) Something I don't think I was meant to see.

HOWARD:      (EXASPERATED) Jesus, Katie, I'm not Sherlock Holmes here. Tell me what's going on!

KATIE:          I think... (DEEP CALMING BREATH) I think Julian is somehow involved with the kidnappings here in Innsmouth.

HOWARD:      (VISIBLY CONFUSED) Your brother?

KATIE SHRUGS HOWARD'S HAND OFF HER SHOULDER, GETTING VISIBLY UPSET.

KATIE:          I saw him!

HOWARD:      You saw him "actually" kidnap someone?

KATIE:          Yes! No... I... (BEAT) I saw him drag something into the house. Something big, something heavy!

HOWARD:      (SCEPTICAL) And you think it was a person? A body? That's a serious accusation.

KATIE:          You don't understand. He knew I wasn't going to be home to see...

HOWARD:      (CUTTING HER OFF) And it couldn't have been anything else?

KATIE MOVES AWAY FROM HOWARD, HAVING HAD ENOUGH OF HIS QUESTIONING. SHE LOOKS AROUND, SEEING MUDDY FOOTPRINTS HEADING TOWARDS ONE OF THE CELLAR WALLS, SO SHE STARTS FRANTICLY PRESSING THEM, TO HOWARD'S CONFUSION.

HOWARD:      (CONFUSED AGAIN) What are you doing?

KATIE:          I saw him drag whatever it was down here. (TURNS HER HEAD TOWARDS HOWARD) He never came back up!

AFTER A FEW MORE MOMENTS OF PRESSING THE STONES, SHE PRESSES ONE THAT MOVES AND THE WALL MOVES TO REVEAL A SECRET PASSAGE. FAINT SOUNDS OF CHANTING CAN BE HEARD FLOATING UP THROUGH THE PASSAGE.

HOWARD: (AGHAST) That's...

KATIE MOVES TO ENTER THE PASSAGE BUT HOWARD GRABS HER WRIST, STOPPING HER, AND LOOKING DEADLY SERIOUS.

HOWARD: (REACHING FOR HIS RADIO) I have to call this in, this isn't normal!

KATIE: (STOPS HOWARD'S HAND) No, please! It's my brother... we can talk to him! Get him to stop!

HOWARD: Katie... It doesn't work like that, not in real life!

KATIE: I'm his sister, you're his friend, he'll listen to us!

WITHOUT GIVING HOWARD ANY MORE TIME TO THINK, KATIE QUICKLY STARTS OFF DOWN THE PASSAGE. HOWARD LOOKS AT HIS RADIO, THEN TO THE PASSAGE, BEFORE PUTTING AWAY THE RADIO.

HOWARD: (FRUSTRATED BREATH) Way to go, Sherlock...

HOWARD RUNS INTO THE PASSAGE, SWALLOWED UP BY THE DARKNESS.

ZOOM FADE OUT INTO THE DARK PASSAGE:

Time 1.18