











Notes On Writing Samples

Matt Allmer, Narrative Design

Basic reading instructions for the interactive script...

READ MAIN DIALOG	<p>LINGARD </p> <p>I'll give you something to take the edge off. In case it comes back.</p> <p>DIR: She nods her thanks. Doctor examines the stitching.</p> <p>LINGARD </p> <p>Truly superlative work.</p> <p>LINGARD </p> <p>[PICKUP1] I thought I'd have to operate, but all she needed was IV fluids and some antibiotics.</p> <p>DIR: He glances up.</p> <p>LINGARD </p> <p>How did you find someone with skills like these?</p> <p>LINGARD </p> <p>I need medics who work miracles in the field.</p>
CLICK TO CHOOSE	<p>Choices Available: : 38 (Jump to End)</p> <ul style="list-style-type: none">• 38.0 : Pay more attention.• 38.1 : We brought her.• 38.2 : She's locked up.• 38.3 : ... <p>Exchange (CC-1338) : Idle</p> <p>LINGARD </p> <p>Wound like this kills nine out of ten.</p> <p>LINGARD </p> <p>Whoever did this really knows their stuff.</p> <p>Choice 38.0 : Pay more attention.</p> <p>Exchange (CC-1342) :</p>
READ CHOSEN BRANCHED DIALOG	<p>JAVIER </p> <p>[PICKUP2] That miracle worker is named Eleanor.</p> <p>JAVIER </p> <p>[PICKUP2] She tried to tell you people that Kate needed help. Instead of listening to her, you threw her in quarantine.</p> <p>LINGARD </p> <p>She's here?</p> <p>DIR: Javi nods.</p>
CLICK TO CONTINUE	<p>Jump to End of Choices 38</p>

The Walking Dead Season 3: The New Frontier, Episode 3: Above the Law

I have led Narrative Design for multiple Walking Dead episodes, including ep. 303 *Above The Law*, which challenges family bonds against tribal justice and corrupt authority.

Hospital Scene (env_richmondMedical.dlog) - Interactive Script

The greatest challenge in this scene was for the tension between Javi and David to burn slowly. David was long presumed dead, so Javi and Kate developed a romantic relationship. This is also the first episode we see David, who goes on to serve a major role in the season. We knew David would have a military background. So, we decided on David portraying a single-minded, almost myopic focus on the task at hand. In the first scene you read, it is ensuring Kate is on the mend. In the next scene, his task is convincing his fellow leaders to accept Javi and his people into their clan.

Clan Leaders scene (env_richmondChurchInterior.dlog) - Interactive Script

The greatest challenge in this scene was to preserve player agency because the main story calls for Javi and most of his group to be rejected no matter the choices made. (It is later revealed that Joan made sure Javi would be rejected, due to a corruption twist later in the story.) The solution then, was for the big choice to be whether or not the player wants to blow the lid on the murder of David's daughter at the hands of one of their own.

“Pressure Cooker” Sequence - Best Viewed [In Action](#)

One of the greatest challenges in any Telltale game were the “free walk” exploration scenes because the narrative slows down significantly and the player must examine environmental elements with an objective that may not be entirely clear. To relieve this change of slower pace, I came up with Telltale's first “pressure cooker free walk”, where an imminent danger inches closer after each action taken by the player. [THIS SCENE](#) is the first instance of this concept.

Game of Thrones: A Telltale Series, Episode 6: [The Ice Dragon](#)

I was involved in each episode of Telltale's Game of Thrones story, including ep. 106 *The Ice Dragon*, which seals the fate of four playable characters, two of which are conditionally alive based on a major choice made in ep. 105.

Sara's Flowers scene

The greatest narrative challenge during my time at Telltale was this scene, where Lady Margaery takes the player (Mira) for their word despite consistently falling out of favor throughout the season. There was a significant risk of this scene feeling completely out of place

because it breaks a well-established paradigm. Additionally, the writer tasked with this scene was their first time writing for interactive content. As we reviewed Mira's events in previous episodes, we came across two events of significance that were both presented in casual passing: Sara stealing Queen Cersi's wine, and Mira and Sara sneaking into a party with high-profile dignitaries. So, the approach we took was to emphasize Sara's crime and, supplemented with other past choices, offer an opportunity to choose the fate of one or the other. This allowed a reckoning to form organically and give Margaery's trust in Mira some much-needed believability. That, and good old-fashioned iteration and narrative tact. See both major choices in action:

- [Choosing to take the fall](#)
- [Choosing to blame Sara](#)

Zero Tech Short Film Screenplay

In addition to the examples of narrative design, I've included an original work. *Zero Tech* a recent screenplay, written on my own time, that demonstrates a number of storytelling techniques:

- Fast-paced opening scene to maximize engagement
- Leveraging mystery to hold interest and slow down story reveals
- Non-linear storytelling without losing clarity
- Action integrated into the story telling, rather than action for action's sake.
- Cultural commentary: Technological prohibition for an audience in a high-tech age.
- Thoughtful surprise: The main character must die to conclude the story properly.
- Delight: "I dunno. I think you died." "Rii...light."

Key responsibilities for past narrative design roles:

- Player agency
- Story development partnership with lead writer
- Lead/mentor narrative designers
- Lead/mentor other writers
- Quality of choices
- Managing scope
- Ideate, iterate, and collaborate with the cinematic director, cinematic artists, technical artists, designers and engineers, VFX, and Sound FX artists
- Fine details such as finalizing on-screen text and player feedback messaging