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The following selections are from SPEC OPS: THE LINE. The first is from very early in the campaign, and the second is the very last section of the game.

The player (Walker) and his squad (Lugo and Adams) have just fallen into what they thought was a hole in the ground and discover they had been, in fact, on the roof of a buried skyscraper.

## CHAPTER 2 - THE NEST

### **02-100 - CUT SCENE - ATRIUM LANDING**

Walker falls through sand a glass, landing on sand pile beneath a glass roof. They're in an Atrium. Opulence beneath the desert. Huge contrast.

Squad gets to their feet, a bit sorely, coughing sand. They only have a moment before shouts can be heard above.

Even stunned and beat up, the squad does a forensic examination of the room, while talking. This is automatic and will be a repeated visual motif.

#### **WALKER**

Adams, Lugo-- sound off.

#### **ADAMS**

I'm good.

#### **LUGO**

I'll live. So much for our nest. No one's been in here for years.

#### **ADAMS**

This looks like some kind of hotel.

#### **LUGO**

Don't look like any hotel I ever stayed in.

#### **ADAMS**

They don't have Motel 6 in Dubai, son.

**WALKER**

Gentlemen, we need to find a way out of here.

**LUGO**

That was the fucking roof? How high up are we?

**WALKER**

I think we're about to find out.

They look up to hole in roof. A Looter looks down at them, pointing, yelling back to his comrades.

**LOOTER**

(other language)  
They're still alive!

**ADAMS**

Here they come.

**WALKER**

Alright, get ready.

**02-110 - GAME PLAY - ATRIUM COMBAT -**

The Squad fights off looters.

**02-130 - GAME PLAY - LOUNGE COMBAT -**

Large two story combat area with glass roof.

**AFTER COMBAT**

Only way forward is through a large locked door.

**A MARKER APPEARS ON THE DOOR**

**WALKER**

Adams, see what you can do about that.

Adams blasts open the door with his shotgun.

**02-140 - CUT SCENE - ENTER THE RADIOMAN**

This room has been sealed for years.

Squad moves in, checking it Spec Ops style.

**LUGO**

It's clean.

**WALKER**

We're good?

**ADAMS**

Yeah.

People (wealthy, well dressed) barricaded themselves in and starved, eventually committing mass suicide. It is a grim, grim sight.

**ADAMS (CONT'D)**

Suicides.

Lugo is near a body that is missing a few limbs.

**LUGO**

Not all of them. Musta  
been trapped by the storm  
and when the food ran  
out. . .

**WALKER**

Jesus -

**RADIOMAN (O.S.)**

Mary and Joseph!

**WALKER**

(to Radioman)  
Identify yourself.

**RADIOMAN (O.S.)**

I'm the dude, playing the  
dude, disguised as the  
dude.

INTERCUT WITH SHOTS OF THE RADIOMAN'S MOUTH  
SPEAKING INTO HIS MICROPHONE - ALA THE WARRIORS.

While the Radioman talks - the squad checks for  
cameras.

**RADIOMAN (O.S.)**

Nothing? Come on - that  
was funny.

They find no cameras.

Lugo shoulders his weapons and holds up his hands -  
middle fingers raised.

**LUGO**

Hmmm - Ok, asshole how many fingers I got up?

**RADIOMAN (O.S.)**

I don't wanna know what you got up, buddy.

**LUGO**

(to Walker)  
No cameras.

**WALKER**

We're looking for John Konrad.

**RADIOMAN (O.S.)**

Whoa! Now, that's a coincidence.  
(cold as ice)  
Because he's looking for you.

**WALKER**

What?

**RADIOMAN (O.S.)**

Gee, now I went a said a little too much. Loose lips and all.

**LUGO**

Captain... This guy's insane.

**RADIOMAN (O.S.)**

That's what the CIA guys thought. You know - Captain Daniels and his friends Riggs and Gould, but you - you're just *rude*.

**WALKER**

What do you know about Captain Daniels?

**RADIOMAN (O.S.)**

You know I was gonna take requests from you guys, but now... Well, now I just don't know *what* I'll play.

(off mic,  
looking at his  
music)  
Let's see...

**RADIOMAN (O.S.) (CONT'D)**

Let's see here... let's see... Oh, Zepplin 4? Wasted on you... Ah-- oh, now that'll work.

Squelch.

RADIOMAN MUSIC

**LUGO**

Heh, the looters have a DJ.

Walker eyes him - not amused.

Squelch - Radioman's back.

**RADIOMAN (O.S.)**

Oh, and fellas - if you get scared - if you get lonely - whenever you need me, I'll be there. Just call my name and I'll be there.

**ADAMS**

Great.

**WALKER**

Adams. Door.

Adams blasts the door open.

**WALKER (CONT'D)**

Let's move.

**02-150 - GAME PLAY - COMBAT**

The Squad leaves the streaming area and enters a curved hallway with a glass roof.

**LUGO**

Eyes to the sky, fellas.  
Here they come!

This combat area will extend down the hallway and outside into an enclosed courtyard.

COMBAT DIALOGUE:

**ADAMS**

Don't these guys know  
when to quit.

**WALKER**

Doesn't look like it.

The Squad exits the area by shooting through a glass window and walking down a sand dune into an elevator lobby.

**02-155 - GAME PLAY - ELEVATOR LOBBY**

**WALKER**

Lugo, sit rep.

**LUGO**

Right. We are 8 clicks  
outside of Dubai. The  
city is fucked and  
crawling with looters.  
We don't know where  
Konrad is. We got a nut  
job stalking us on the  
radio, and, he knows  
about the CIA squad.

**ADAMS**

Right now, it feels like  
we're just digging our  
way deeper into a  
hornet's nest.

**WALKER**

You said the same thing  
in Burma and that turned  
out alright, remember?

**ADAMS**

Just makin' an  
observation.

**WALKER**

Noted.

**LUGO**

So, down?

**WALKER**

Down.

Rappel down elevator shafts.

The Following is the final chapter of the game. Lugo and Adams are dead. Walker has made his way to the Burj Dubai (Konrad's HQ) and must make his way through the building to Konrad.

## CHAPTER 10B - THE TOWER

The combat in the Tower is divided into two sections: The Lobby and the Upper Arena.

### **10B-100 - GAME PLAY - COMBAT - LOBBY**

Konrad's elite fighting force is waiting for you inside the Lobby.

You will cut a bloody swath through them and the building itself, causing much destruction.

This is the Konrad Gotterdammerung and you are the Angel of Death. Grim and determined. Bloodied but unyielding.

After the combat - elevator -

### **10B-110 - GAME PLAY - OBSERVATION DECK -**

Walker comes across an observation deck where Konrad keeps track of what happens in Dubai. Massive flat screens and video rigged telescopes fill the room.

#### **KONRAD (O.S.)**

Congratulations, Captain.  
You've done what the  
storm couldn't and  
destroyed my command.

Scenes from the game fill the screens - all depict dead soldiers and destroyed burning areas.

### **10B-150 - GAME PLAY - COMBAT - UPPER ARENA**

During this combat, the mega storm hits and destroys the area completely, killing the remainder of Konrad's men. The player will trigger this event.

The storm is shaking the crap out of the building.

A lone elevator shaft leads to the penthouse. The doors open.

The player walks through the storm and enters.

**10B-200 - GAME PLAY - ELEVATOR RIDE**

Walker leans against the window, looking out at Dubai. Wherever he touches, he leaves a blood smear.

The elevator rises above the storm.

**KONRAD (O.S.)**

Now that you've made it this far, I want to ask you a question. What did you think when you arrived in Dubai? When you'd seen what I had done?

We watch the storm pass into the sea.

**KONRAD (O.S.)**

You must think I'm a monster - that I've gone insane.  
(beat)  
I admit my methods are unconventional, but they are necessary.

Dubai burns.

**WALKER**

Method? I don't see any method at all.

**KONRAD (O.S.)**

You're being honest. I appreciate that.

**10B-250 - GAME PLAY - KONRAD'S PENTHOUSE-**

The Walker who enters the Penthouse is fucked up. Filthy, bleeding, limping, wounded.

He looks around, warily, uncertain, nearly unconscious.

He walks through the apartment. Konrad speaks to him.

**KONRAD (O.S.)**

What I want to know,  
Captain - what I want you  
to tell me is what would  
you have done  
differently?

**WALKER**

Colonel, I'm not the one  
to answer that question.

**KONRAD (O.S.)**

But, I want you to answer  
my question. I want to  
know what you would have  
done when you were left  
alone and faced mass  
starvation and death.  
What would you have done?

**WALKER**

It doesn't matter what  
I'd have done. I wasn't  
here.

**KONRAD (O.S.)**

And, when your most  
trusted advisors, your  
friends, turned on you,  
led your troops in  
rebellion against you -  
what would you have done?  
(almost  
pleading)  
What would you have done  
differently?

**10B-255 - CUT SCENE**

Konrad stands, looking out at Dubai. He is quite a  
contrast to Walker. Clean, healthy, and certain.

A huge bay window looks out over Dubai - in the dawning  
light the player can see their progress through Dubai  
light by the destruction they have left in their wake.

**WALKER**

(weary; barely  
conscious)  
I can't answer your  
question, Colonel. I'm...  
sorry.

**KONRAD**

So am I, Captain.

**WALKER**

It's time to go home.

Konrad is caught off-guard.

As he speaks, he works himself up into a mad rage.

**KONRAD**

Don't tell me that after  
all you've *been through*,  
everything you've *done*,  
that you still plan on  
"rescuing" me?

(beat)

There *is* no rescue for  
men like us. We do what  
is *necessary* and then we  
*die*.

(beat; calming  
himself with  
difficulty)

If we are fortunate.

**WALKER**

Then, what do you want?

Konrad walks forward and places a gun in Walker's hands.

**KONRAD**

Peace.

**GAME PLAY**

Player has two choice: shoot Konrad or

A context command appears: Put the gun down and refuse to kill Konrad.

**VARIATION 1 - KILL KONRAD**

**10B-300 - GAME PLAY - COMBAT - KILL KONRAD**

The Player can kill Konrad.

**CUT SCENE - KONRAD'S DEAD**

Walker walks to Konrad and looks down at him.

**DISSOLVE TO:**

**EPILOGUES (SEE NEXT DOCUMENT)**

VARIATION 2 - DO NOT KILL KONRAD

**10B-350 - GAME PLAY - DO NOT KILL KONRAD**

**WALKER**

It's time to go home,  
Colonel.

**KONRAD**

Home? We can't go home.  
(beat)  
Captain. Pick up the  
God-damned gun.

**WALKER**

No.

**WALKER (CONT'D)**

(alt line)  
There're too many dead  
already.

**KONRAD**

I expected more from you.

Konrad picks up the gun, puts the gun under his chin  
and pulls the trigger.

**10B-400 - CUT SCENE - KONRAD'S DEAD**

Walker walks to Konrad and looks down at him.

END CHAPTER 10B

EPILOGUE - AFTER

**BLACK**

Title Card:

**AFTER**

**FADE IN:**

**11-120 - CUT SCENE - FINDING WALKER**

We see Dubai. The mega-storm wreaked havoc.

We hear the sound of humvees.

**SOLDIER 1 (V.O.)**

Langley picks up one  
stray signal and we have  
to caravan the whole  
battalion into Dubai?  
This place looks like  
hell warmed-over.

**SOLDIER 2 (V.O.)**

It was distress signal.  
Delta Squad. Heavy  
fighting.

**SOLDIER 1 (V.O.)**

We been through the whole  
fucking town and found  
nothing. They're all  
dead.

What was left of Konrad's army died at the bridge.  
They sit buried, looking for all the world like the  
remains of Konrad's evacuation attempt.

Walker sits alone on the steps of the Tower, AA12  
leaning against his shoulder. It is a burned out  
wreck. There is no one left.

Two humvees drive over the wreckage and up to the steps  
of the Tower. The US Flag is prominent on them.

They see Walker...and his gun. The soldiers react,  
leaping from the car and raising their weapons.

**SOLDIER 2**

We got contact. He's  
armed!

**SOLDIER 1**

Drop your weapon and get  
on the ground!

Walker stands, AA12 in hand.

**SOLDIER 2**

Wait! Hold your fire!  
(beat)  
Captain Walker?

**SOLDIER 1**

Put the gun down,  
Captain. It's okay. We're  
the good guys.

END CUT SCENE

**11-130 - GAME PLAY - COMBAT**

The player has complete control and can either drop his weapon or open fire on the soldiers.

IF THE PLAYER OPENS FIRE AND DIES

**11-140 - CUT SCENE - WALKER DIES**

The game is over. The soldiers walk towards him as more and more military vehicles arrive.

**BLACK SCREEN**

IF THE PLAYER OPENS FIRE AND LIVES

**11-150 - CUT SCENE - WALKER LIVES**

A soldier lies dying near one of the humvees. Blood in his throat gargles his last breath, and then he is still.

We hear the static of the humvee radio. And the gravel sound of slow, steady footsteps coming closer.

**OFFICER (O.S.)**

(urgent)  
Forward Squadron. Do you  
read? Do you read?

Walker's feet stop at the humvee, where the soldier's body lies.

**OFFICER (O.S.)**

What is going on?

Walker reaches in and grabs the radio handset.

**WALKER**

(into radio)  
Gentlemen, welcome to  
Dubai.

**BLACK SCREEN**

Over black we hear Walker cock the AA12.

END CREDITS

IF THE PLAYER DOES NOT OPEN FIRE

**11-160 - CUT SCENE - GOODBYE DUBAI**

Silent montage of Walker walking to the vehicles. The Soldiers help him into the vehicle. It drives off, away from the Tower.

Inside the humvee, Walker stares out the window as they drive down Sheik Zayid Road.

**SOLDIER 2**

Just sit back and try to  
relax, Captain.  
Everything's okay now.  
You're goin' home.

Looking out the window, we start to see life in the city...

Refugees have emerged from the ruins. Silently, they stand and watch.

**WALKER (V.O.)**

Home...

**BLACK SCREEN**

END CREDITS

THE END