



LOCALIZATION KIT

(WARNING: THE CONTENT OF THIS DOCUMENT AND THE REST OF FILES INCLUDED IN THE “DEAD SYNCHRONICITY 1 - LOCALIZATION KIT.ZIP” ARE CONFIDENTIAL.
SO PLEASE DO NOT MAKE THEM PUBLIC, NEITHER PARTIALLY NOR TOTALLY, UNDER ANY CIRCUMSTANCE)

THE GAME

Dead Synchronicity: Tomorrow comes Today is a point and click graphic adventure developed during 2014 by the Spanish independent company Fictiorama Studios. It tells the first part of the mature, dystopian story *Dead Synchronicity*. It features 2D aesthetics.

GRAPHIC ADVENTURE

As in all classic graphic adventures, the user will have to search for clues walking through among different locations, talking to NPCs, getting items and mixing them with the sceneries or other items in order to solve puzzles and advance in the story.

THE STORY

PITCH

A city in ruins. A universe fading away. A world that gets sick and vanishes. No past, no present, no future, just heading for the *Dead Synchronicity* point.

So... What will you do when time dissolves itself?

PLOT

A terrible pandemic is turning all of humanity into *the Dissolved* – the sick whose deliria provide them with supernatural cognitive powers... but also steer them towards a gruesome death.

The root of this illness seems to be *the Great Wave*, an inexplicable chain of natural disasters that destroyed all energy sources and communications and plunged the world into a chaos ruthlessly controlled by both the authorities and the army alike.

So the player will have to help Michael, a man with no past, recover his identity and decode the events that brought the world to the edge of collapse.

Because, if Michael doesn't hurry, he won't be able to avoid the impending moment of *Dead Synchronicity*... when Time itself dissolves.

What follows is a **summarized version of the walkthrough** you will find in the file **05 Dead Synchronicity – Walkthrough.xls** . Please refer to it in order to have all the information about the steps to finish the game.

1. LEAVE THE CAMP

A female voice in his head wakes Michael up, after having been in a coma for an unspecific amount of time. Michael suffers from amnesia, and has been sleeping in a trailer owned by Rod, Rod's wife, and Colin, their kid, who is sick. He is a *dissolved*: one of the affected by a pandemic that is killing millions, after giving the affected strange cognitive powers. Colin seems to know things about Michael's past, but Rod doesn't allow Michael talk to the kid, since he is ill. Rod asks Michael for help to get an antidote, as rumors say there is a cure in a hospital outside the Camp. In return, Rod will help Michael find his identity back.

XXXXXXX

TONE

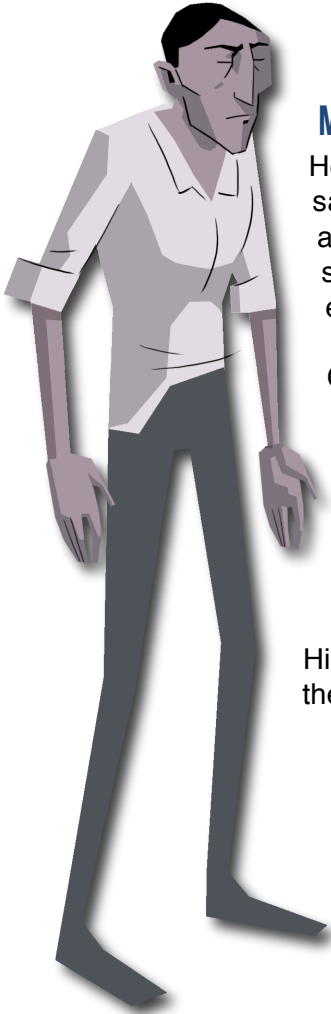
Usually, the game features a dark mood. The game depicts a devastated world, both physically and morally, and the player will face (and will contribute to create) hard to face situations: a young woman that is being abused, a park full of hanging bodies...

However, in the middle of this devastation, Michael, the main character, will sometimes feature some acid, black humor, full of irony and effrontery.

Regarding gross language, the goal is to keep it quite under control; though we think words like “bastard” or “bloody” fit the game, increasing the hardness would be counter-productive.

CHARACTERS

(Find more about every character in the file *06 Dead Synchronicity 1 - Voice over characters.pdf*)



MICHAEL

He is the main character, the one gamers will play. Since he suffers from amnesia, the player will know things about him the same time he knows them himself. He's been in a coma for an unspecific amount of time, so he doesn't remember anything about the ruthless reality he is living now. In fact, from the beginning of the game he goes on discovering the horrifying situation humankind is living. Although he mostly reacts with fearful astonishment, from time to time he will show some effrontery in his remarks; effrontery that will sometimes get him in trouble...

Guided by the mysterious female voice in his head, and the sudden trances he suffers from time to time (during which he sees strange visions he doesn't understand) he will be able to remember more and more about his past, as he unravels the secrets of this *New World*.

From time to time, the player will be able to read (and hear) Michael's thoughts: remarks, observations and so forth (these are not marked on the XLS file, but are quite easy to spot).

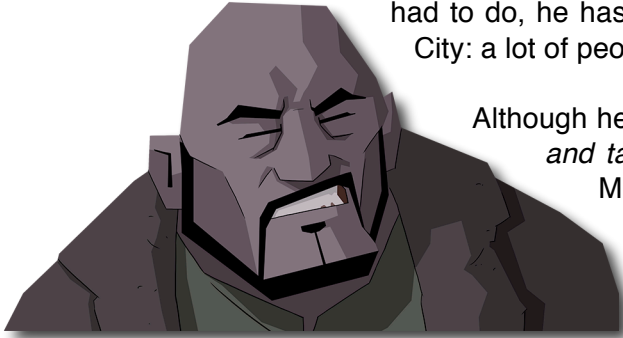
His spotless clothing will get dirty with mud and blood as he becomes a more and more active asset of the new, violent, reality.



THE HUNTER

After being ruthlessly trained as a child by his father to survive extreme situations... *the Great Wave* gave Hank, *the Hunter*, the perfect chance to put into practice his favorite motto: *one does what one has to do*. And, by doing what he had to do, he has become one of the most powerful and dangerous person in the Camp and the City: a lot of people work for him, and a lot of people protect him... because they fear him.

Although he apparently welcomes Michael and shows him some fellowship, he has the *give and take* under control: something in Michael reminds him of himself, and he thinks Michael might be a useful person for him... That's why he tries to keep him under control.



INTERFACE

POINTERS

To play, depending on where you place the pointer, it will adapt five possible different shapes:



No hotspot available. If it's a suitable place and you **left click**, Michael will move to that spot. Otherwise, nothing will happen.



You placed the pointer over a hotspot that can be examined: **right click** to examine it (left click will have no effect)



You placed the pointer over a hotspot that can be both examined and used / picked up: **left click** to use it (if it can be picked up, Michael will do it; otherwise Michael will try to use it); **right click** to examine it.



You placed the pointer over a character that Michael can both talk to and examine: **left click** to talk to them; **right click** to examine them.



You placed the pointer over an exit, that will take Michael to another location; left click to exit to that location; double click to quick exit.

The items Michael picks up are stored in the inventory. To open the inventory just left-click on the suitcase icon.



Pressing “**SPACE BAR**” you will see every hotspot in the location.

You can examine or pick up an item from the inventory the same way as explained before (**left click to pick up, right click to examine**). Once you pick up an object from the inventory, place it on other item in the inventory to combine the first item with the second one... or move the pointer out of the suitcase so that the inventory goes away, and you will be able to use the item with hotspots/characters in the location itself.

To drop an icon back in the inventory, just **right click**.

Your progress is saved automatically, so you don't have to worry about that. Just click “Continue Game” when you start the game and your latest game will be resumed.

Anyway, pressing **ESC** you will access the main menu, from where you can **LOAD / SAVE** the game in 6 different slots. Since the game is in Beta state, **we recommend you to save the game often**, in different slots.

CONVERSATIONS

When Michael is talking to someone, you will be offered several options for him to say. Just click on the option of your choice and Michael will say the chosen sentence.

LOCALIZATION INSTRUCTIONS

GENERAL

The localization kit includes 5 files:

- **01 Dead Synchronicity 1 – Localization kit.doc** : this file you are reading now
- **02 Dead Synchronicity 1 – Final texts.xls** : including the texts to be localized
- **03 Dead Synchronicity 1 – Items.doc** : including a description and an image of the items
- **04 Dead Synchronicity 1 – Locations and Hotspots** : including a description and an image of the locations and hotspots
- **05 Dead Synchronicity 1 – Walkthrough** : including a walkthrough of the whole game
- **06 Dead Synchronicity 1 – Voice over characters** : including lots of info about every character

Additionally, we have included the **BebasNeue.otf** file: double click to install the free *Bebas Neue* font, that will make the docs look nicer...

Everything that must be localized is in the file 02 Dead Synchronicity 1 – Final texts.xls .

Sentences that end with “...” usually follow in the next line, specially when the next cell line starts with “...” (so they are actually long sentences split in several lines).

The **main columns** are:

- **SPANISH TEXT**: it contains the real sentences of the game that need to be translated. **Only the text** in columns SPANISH TEXT or ENGLISH TEXT (depending on the source language), **that have an ID**, must be translated. In fact, these cells will be the only cells featuring black text.

It could be that there are texts in these column without and ID: in that case, those texts are just to give YOU more details about the incoming cells, and **should not be translated**. For aesthetic reasons we have tried that the original sentences didn't exceeded **175 characters** (including spaces) so we advise that the translated sentences keep to this rule.

· **ENGLISH TEXT**: it contains the real sentences of the game that need to be translated. **Only the text** in columns SPANISH TEXT or ENGLISH TEXT, depending on the source language, **that have an ID**, must be translated. In fact, these cells will be the only cells featuring black text.

It could be that there are texts in these column without and ID: in that case, those texts are just to give YOU more details about the incoming cells, and **should not be translated**. For aesthetic reasons we have tried that the original sentences didn't exceeded **175 characters** (including spaces) so we advise that the translated sentences keep to this rule.

· **CHARACTER**: the character who says the sentence. Bear in mind that Michael, the main character, sometimes makes silent remarks to himself, even in the middle of a conversation with another character. These sentences are not marked in a special way, but we think are easy to spot

· **ID**: if you mess with this one the world will collapse without further delay! This number identifies each sentence, and will made possible to implement the sentences in the right place, so it's really important that **both the content of this column and the order of the lines is not altered**. Whatever doubt or comment about a line that you might want to make to Fictiorama might be related to this number!

· **NUMBER**: a number that identifies each line (no relevance for the code or the translation, just to use it in case of emergency).

· **LOCATION**: the location in which the sentence is said, if it is relevant or possible to state.

· **ITEM**: name of the main item involved in an interaction (would be "X" as in "using X and Y together")

· **USED WITH**: if relevant, it may contain:

- the **name** of another item/hotspot/character: then the **TEXT** cell will feature the sentence Michael will say when he tries to use the item in the cell **ITEM** with this one.
- **@LABEL**: then the **TEXT** cell will feature the **actual NAME** of the item which is to be translated. So, that will be the name of that item for the whole game, and further uses of the item **must use the same name**.
- **@EYE**: then the **TEXT** cell will feature what Michael says when he examines the ITEM.
- **@HAND**: then the **TEXT** cell will feature what Michael says when he tries to pick up or use the ITEM alone.
- **@DEFAULT_object**: it relates to using the ITEM with every other item (other than the ones that feature specific interaction sentences).
- **@DEFAULT_actor**: **it relates to using the ITEM with every other character (other than the ones that feature specific interaction sentences). Usually, sentences that are the result of using items with @DEFAULT_actor avoid using "genre" or "number" remarks: you will notice there are no "him" or "her", or "them"... On the contrary, we use sentences like "Why would I give this to anyone?", or "I'm not going to give it to this person". In order for those sentences to make perfect sense when the game is played, to keep this approach is crucial; so please contact us in case you have doubts.**

- **@DEFAULT_object**: it relates to using the ITEM with every other hotspot (other than the ones that feature specific interaction sentences).
 - **@RECEIPT**: it relates to using the ITEM with every other item Michael might hold in his inventory (other than the ones that feature specific interaction sentences).
- **REMARKS**: whatever remark we consider useful for you to know.
- **GERMAN (OR WHATEVER LANGUAGE) REMARKS**: whatever remark you consider useful for us to know. If your XLS file does not contain a column for your localization remarks and you need to make some, feel free to add it **at the end of the sheet**, as a new column at the right of every other existing column.
- **VOICE OVER REMARKS**: remarks we might add for voice over process.

CONTACT

If you have any question, don't hesitate to contact **us**. If the doubt is related to a specific line, please **indicate its ID!**

GENERAL REMARKS

1. There are some terms that we would like to use in English **in every version of the game**:

- "The New Truth" (the name of the newspaper Michael used to work for). It's important to do so, since there's a puzzle related to its name"
- "Suicide Park" / "Southside Park" (twisted dark joke the inhabitants of the City and the Camp usually make)

2. There are some expressions that are repeated over and over, so special care should be put to use always the same expressions:

- "Underground Highways"
- "Mr. Sleepy Head"
- "blankhead"
- "dissolved"

- “the dissolved”
- "the Great Wave"
- “New World”
- “Tomorrow Comes Today”
- “Rats”, “pigs”, “moles”... and Camp lingo in general.

3. The Hunter calls Michael “*dude*” all the time.

4. The pimps call Rose “*little rat*” and expressions alike (since the inhabitants of the Camp are called “*rats*” by the soldiers, moles, and so forth)

5. Finally, the game features a song which is some kind of an homage to a song called **XXXXX**. The adaptation of those lyrics to the game is as follows:

And the first dark stars come out to hang from the sky
We could sit and count them, together you and I
When the sun departs from Suicide Park.

The adaptation is a metaphor about the people hanging in the Park: suicide victims = “*dark stars*”. So every mention to “dark star” in the game must be related to the song.

Of course, please feel free to give your feedback and ask questions! We know localizations are not mere translations but real adaptations, so we trust your expertise in these matters... and the whole localization process!

If you have any question, remember you can write **us**!

WE CAN'T WAIT TO PLAY THE GAME FEATURING OTHER LANGUAGES!!!

THANKS SO MUCH!!!