

Vectorman NOTES

The grappler level – this is where you really learn the beauty of the grappler. You acquire it as the level you're on is self-destructing. You must use the grappler to escape a slew of combustible platforms. We must use cinematic camera angle to make the destruction obvious from a 45 degree angle cut-away as the platforms behind you are riddled with falling debris, the music kicks in (this is a part of the interactive music kicking in at **KEY MOMENTS** – a **STRONG** beat is brought to forefront as a large explosion **ROCKS** the level). This is the key motivator as Vectorman realizes that his key goal of destroying one of Volt's reactors has been successfully destroyed within a hub within Gamma City . . . this is the **END** of his previous goal but it segues into another mission of **ESCAPING** to his next objective of reaching his next objective. We move to a **TOTAL ESCAPE** goal of making his way to next area. This is a **NON-COMBAT** objective to show the breadth of gameplay modes. We move to . . .

A **TOTAL** movement-based objective, grappling from his previous objective into a new objective of escape . . .

As he makes his way out of the area of city-based platforms into a **FULL-BLOWN** move-move-move objective . . .

At the end of a long string of grappling from **INTERIOR** platform (bridge-to-bridge) scenarios into something more impressive . . .

He reaches the end of the interior (building-within-building) area to a portal to the outside area and a huge scripted explosion rocks him into an **EXTERIOR** system of moving platforms moving on rails, each of which contains a grappler point, key platforms moving at such an angle as to make them the **OPTIMAL** grapple point.

Aura speaks to him as the animation slows to frame-by-frame and whites-out as she speaks to him: "You've got to press forward. Use your grappler and keep moving. This isn't going to be easy."

Once you grapple to the first point, you've got quite a ways to make it to the actual platform. The camera pulls to the side and we observe a close-up of the joints holding that particular platform to the rails as it starts to disintegrate. A **COUNTDOWN** appears on-screen. 10-9-8-7-6-5-4 . . . as you scan the environment and the many moving platforms for the next grapple point. Only one set of moving platforms provides the right angle for the next grapple point and once you attach to it, the camera moves behind you before **ZOOMING** forward to show **TWO** automated missile turrets launching projectiles in your direction. At this point, Vectorman must avoid the missiles moving left and right as he is propelled forward through a dizzying array of tight corridors between large buildings. Eventually, an errant missile takes out the platform he's attached to, and he falls beside a large **OPEN-AIR** structure housing grapple points on each floor. This gives the player an opportunity to **FREE-FALL** (eventually to their death) but with many opportunities to grapple into this structure (possibility of Aura slowing time and

instructing Vectorman to latch onto this structure and work his way up to the rooftop). Once you grapple to this structure, each level leads to a large elevator shaft filled with WARPING light. As Vectorman steps into it, he is WHISKED sky-ward, up through the many levels he may have fallen past, all the way to a rooftop that is skirted by walls or force fields too large to grapple past.

A large enemy (BOSS) drops onto this rooftop and Vectorman must use the grapples to launch into its armored front panels to dis-engage them and ultimately render the BOSS vulnerable. After a certain amount of damage, this BOSS teeters near the edge of the rooftop and lowers or raises its head to reveal a new grapple point. Once Vectorman successfully attaches to this point and uses a melee attack upon it, the BOSS crashes past the obstructions from the momentum of V's attack and crashes through the obstruction out into the moving platforms that Vectorman has since navigated. One of these platforms SMASHES into the BOSS, blowing it into bits as a huge explosion ROCKS the world and emits a morph component that CONVENIENTLY lands back on the rooftop.

Vectorman automatically receives this enhancement as the camera cuts to the structural base of this IMMENSE building. The building begins to LEAN forcibly as time slows and Aura instructs Vectorman to morph immediately. This morph is a small wide-winged jet that places Vectorman at the edge of the building. The player leaps off this edge as the leaning building rises up beneath him and he goes SKIDDING down the face of the building.

The sides of the building are grooved and connected to large tube-like structures impeding Vectorman's progress. SPARKS fly as Vectorman's craft SKIDS down the stone structure and the player attempts to avoid the obstacles in front of them, PICKING UP SPEED with each second. The game slows to frame-by-frame as Aura instructs Vectorman that his thrusters have remained dormant for too long: "Your thrusters are malfunctioning. Looks like they've been dormant for too long. You'll need to reach 300MPH before they have any hope of going online."

And with that, Vectorman rushes down the tilting building as the grooves pull him like the wake from a boat and explosions ROCK a limited selection of the tubes and obstructions that lie in front of him. Some obstacles act as ramps, giving the player a limited sensation of flight (see Wipeout, etc.). By tilting forward and backward, Vectorman can increase and decrease his speed. A speedometer appears on-screen showing his current speed while a simple bar graph keeps track of how much building is left to navigate. The goal is to reach 300MPH before reaching the end of the building. Failure results in Vectorman smashing into the ground and exploding into bits. SUCCESS involves a dramatic cut-scene as Vectorman's thrusters activate and he flies into the distance towards the next checkpoint.