

Vectorman NOTES

THE GRAPPLER LEVEL

This is where you really learn the beauty of the grappler. You acquire the grappler as the building you're in begins to self-destruct. You must use the grappler to escape a slew of combustible platforms. We should think about implementing cinematic camera angles to make the destruction obvious from a 45 degree angle cut-away as the platforms behind you are riddled with falling debris. As the explosions echo through the chambers of the building, the music kicks in. This is a demonstration of interactive music kicking in at **KEY MOMENTS** – a **STRONG** beat is brought to forefront as large explosions continue to **ROCK** the level). This is the key motivator as Vectorman realizes that his main goal of destroying one of Volt's reactors has been successfully completed within the current hub within Gamma City . . . this is the **END** of his previous goal and a fast and very apparent segue into a new mission of **ESCAPING**, ultimately on course to reach his next objective. We move to a **TOTAL ESCAPE** goal of Vectorman making his way to an area on the outskirts of the city past the industrial shipping zone. 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 . . .

At the end of an explosive string of near-death grappling from **INTERIOR** platform-to-platform (bridge-to-bridge), the scenario opens up into something a bit more impressive . . .

Vectorman reaches the end of the interior (building-within-building) area and is within reach of a portal to the outside world. At this moment, a huge scripted explosion detonates behind Vectorman and rockets him out into an **EXTERIOR** system of suspended moving platforms, zooming between towering buildings and suspending thousands of yards above the surface. Each of these platforms contains a grappler point, with key platforms moving at such angles as to make them the next **OPTIMAL** grapple point and the logical choice in regards to how Vectorman should proceed.

OBJECTIVE COMMUNICATION: Aura speaks to him as the animation slows to frame-by-frame and whites-out as she speaks: "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'll be suspended quite a ways from the actual platform, the sheer inertia involved does not allow the grappler to pull you forward. Instead, you are pulled behind it much like a water-skier behind a boat but with more violence and at such an intense speed as to create a thrilling tension. 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 by moving left and right (and even up and down) 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 the balcony of each floor. This gives the player an opportunity to FREE-FALL (eventually to their death) but also 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, you'll find that each floor contains a hallway leading 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 (shaking the building violently) 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 crashes into an adjacent building and locks itself at a 45 degree angle. The side of the building flows out in front of Vectorman like a ski slope made of stone and glass. He is sent SKIDDING down it at an immediate 50MPH..

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. Intermittent quaking intensifies the action as the building continues to settle, reminding players that they are rocketing down the side of an incredibly-huge incredibly-unstable toppling building. The game slows to frame-by-frame as Aura instructs Vectorman that his thrusters have remained dormant for too long: "Your thrusters aren't functioning. They've been offline for too long . . . You'll need to reach 300MPH before we have any hope of getting them back 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. Catching huge air and bearing down on the building is the key to gaining 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.