EXHIBIT "B"

COMMODORE PROGRAM SPECIFICATIONS

July 9th 1989, July 10th 1989

GETTING ABOUT IN SPACE ACE:

The general structure of Space Ace will be divided into a number of scenes. Scenes will fall into one of the two catigories of either "Destination" points or "Connection" points. Scenes are arranged like a star with Destination scenes being the points and connection scenes being the lines. To travel from any destination scene to any other the player must travel the intervening connecting scene.

The player may be required to goto a specific destination scene a number of times. This depends upon the objectives and artifacts located in any particular destination scene. The difficulty of the game can easily be controlled by how certain critical items (needed to achieve the end goal) are spread throughout the scenes.

The Player will be able to select any given direction by using a "star chart" or some such diagram of the available destinations.

Its interesting to note that video games whose original premises are based upon movie themes often use this multiple mini-game approach. Tron is an example.

SPACE ACE INTRODUCTION AND INTERLUDES:

The following are the basic expected display pages that the game will cycle through in attract mode (portions of the game used to generate interest rather then develop gameplay):

    1) Title Screen Display Trick - An animated "Cover".
    2) The in-game instructions page (p = pause etc.)
    3) Credits Page (Producer: Fulvio Ciano etc.)
    4) Theme development pages ("A'la Ninja Gaiden")
    5) High Score Table Page (some special tricks here).

The plight of Kinny and her evil captor must be covered here. Skill level must be selectable.

SPACE ACE: SOME ABILITIES:

POWER UP!:

At certain points during gameplay the player has the option
or ability to power up. A wonderful game with this quality is
"Hostage" from France (Interplay Soft); When the player moves his
character in "Hostage" action music suddenly starts playing, as
if the character is about to do something super! (Which of course
he often is).

This effect is particularily stimulating because it seems to
preguess the players decision.

Incidentally the comic and cartoon world is famous for the
"power-up" effect.   Shazam! or SuperMan, or BatMan or
Transformers... The theme strokes the human ego; "when pushed you
become superhuman."

SPACE ACE: THREE SCENES:

Marbles:

General:

In Space Ace the Marbles scene is a headlong plunge through
an asteroid field of black highly reflective spheres of varying
angles of approach.

This scene will be a connecting scene (versus being a
destination scene).

Sensory:

Space Ace C64 will have the same forward view; with marbles
rushing past; growing in size to encompass a considerable field
of view on their approach. This will be done by just having byte
mapped marbles of various sizes and rendering them as needed.

It may be possible to make the view swing left and right
with a slewed perspective effect when the player turns left or
right.

Up or down movement will shift the horizon up or down as
well as slewing the balls in that direction.

Audio will be syncronized as to how close the player passes

to a ball.

Animated Effects:

These are some possible graphic sequences:
        Player Collides with black ball and explodes.
        Player gets blasted by an enemy.
        Player narrowly escapes disaster.

These will be pure anims and will occupy a small section of
screen only; they will be byte mapped.

Thematic:
---- ---

I feel the theme should be deeper. It might be interesting
that if by successfully passing through this field the player
would gain an increase in their power-up energy reserve. The
ability to gain power would perhaps convince players to take this
path rather than another.

There will most certainly have to be some form of enemy; and
some form of reward. Rewards are easy, the player simply
collides with each reward as it appears.

*   I think the object of this area aside from being a
connecting   area will be to find and destroy a particular
nasty.

*   Review tape and find an appropriate foe!

Other:

Private Notes on Coding Approach:
        9 distances of ball at size * 3 being bytes eaten for 45*3
or 135   bytes total of 256 bytes avail used by balls. So I can
have 1 enemy (type) or other object banked in at a time from
elsewhere if less than that, or doesn't get as big.

Biggest ball is 9 by 9 or 1/4 of scn (may actually be 12 by
6).

Chess Tunnel:

General + Sensory:

The chess tunnel is a connecting scene also!

The Chess Tunnel may be an effect which has never been done
before! There is a certain bonus in coding an original
interface. Reviewers and consumers give novel interfaces a plus;

if they are done correctly.

The player plummets down a checkerboarded tube with the
walls racing by on either side.   The player can move closer to
certain walls to avoid or blast particularily fiendish chess
enemies.

Occasionally portals scroll into view in the walls and you
can choose to dart through and escape the area.

The walls are finished in a chased pink florescing
electrical halo which scours up the tubular edge every so often.
It will get faster and faster as time progresses, eventually the
walls will collapse (speed up visually) and kill the player
should he dally.

Special Audio effects whenever pink halo pulses by.
Warning audio on enemy chessmen ect.

Scenery features:

Some special deaths ect, the special death should the player
wait too long. These will be pure animations.

Thematic:

How about having to collect supplies or parts of the infanto
ray so dear mr. bad guy can't distort them to his evil purposes?

Other:

This will be done by showing a series of graphic screens in
rapid succession with each having a more advanced picture of
chess tunnel.

All enemies will probably be sprites on this level.

The wall exits which player sees may be character maps or
sprites

I'm not certain if I have adequate screen memory to show the
pink halo. If I do show it, it will be part of the screen
backdrop anims.

The tunnel can be shifted around slightly by using hardware
tricks on the c64. I don't know if nintendo supports that
ability, however its non-critical to gameplay.

Hexter:

General:

Hexter is a destination scene.

In the real version you encounter Hexter in all kinds of
different places, and you basically try to escape from him.
Hexter is a demented laughing self-mutilating monster. These are
all elements that it would be nice to retain for Space Ace C64.

One element of the Arcade Hexter which I personally disliked
was the fact that the player seemed to be continually running
away from his dark side, never confronting it. It seems to
deprive the scene of some of its meaning; it would be a good
issue to address.

Thematic:

Hexter should destroy himself in many wonderful ways. I
particularily like how vicious that theme is in context to the
way real people also act sometimes.

The idea of a whole bunch of hexters popping up and creating
a blasting range seems to be appealing.

The huge laughing head is appealing in a visual manner,
perhaps the player must dive between his teeth...into another
scene...

A surreal quality where judgement of what is real is
somewhat difficult, perhaps the player must blast the real
hexter from among illusionary (more illusionary) hexters.

Something in conquering Aces' dark size must be good for the
player, perhaps it allows him to get somewhere; like the final
level.

Kinney should also be involved in this scene.

Sensory:

The player scrolls up over hexters body.

I suspect that this idea could be successfully communicated with a vertical scrolling screen; which I would like to use since no other scenes use it yet. Hexters should pop out en masse from behind various obstacles, growing as they exist, you must shoot them quickly or else they grow bigger and deadlier. You (the player) are trying to kill a special hexter which will defeat the illusion. You finally win by diving through the open laughing hexter head. You try to get hexters to shoot each other; or they shoot each other as a matter of cause in their positioning.

(Note: Here's where the arcade Space Ace really blows away home computers, the 3dimensionality of the Arcade is really exceptional)

This scene reminds me of sequences in "Allegro Ma Non Troppo". I have an idea for the kind of music that should be here, similar to Ravels Bolero; in its descending trumpets; and the same kind of chaotic clashes at the ends. Its a kind of insane crazy-do-anything theme. I suspect Nintendo won't be able to have music here.

Animated Sequences:

The laughing head is a definate must, it encapsulates the theme, it must be rolling around ahead of you (the player) while you desperately try to reach it, gnashing its mouth opened closed with insane eyes... The graphic artists will love this one.

Big holes should be blasted in his body where you pass.

Other:

Programming notes:

A vertical scroll with vertical beam interupted sprites makeup yourself and enemies, only special graphics will be for hexters head which will be around towards the end, once you've travelled over his entire body.

Private Notes:
    -I don't know if its a good idea to have lots of different little themes for each level, it would be nice if the themes were more unified, but of course that gets boring, the actions are still exactly the same anyway however...so as far as the text affects gameplay its purely psychological.

Text on paper will be important to Space Ace.

Of course there must be interludes at end of x levels of play; showing kinney + foe.

July 12 1989

Here is a self-contained dissertion of the Space Ace gameplay. It covers some concepts that were discussed verbally and some further extrapolations of various ideas presented earlier.

GENERAL:

The User perceives Space Ace as a collection of 9 small games unified by one theme. The Programmer perceives Space Ace as 3 pieces of code, a scrolling routine, and two custom 3d perspective routines.

GAMEPLAY:

As the User, or Game Player, you have 3 required game objectives:
          1) Retrieve all artifacts, weapons ect.
          2) Destroy all nasties, or at least major nasties.
          3) Rescue Kinney
You also have a final objective, which is to kill the Evil-Blue-Dude and prevent the Infanto-Ray from being used on Earth. Note that Space Ace has sub-themes, ie: you may rescue Kinney considerably before you win the game.

You have the ability to power-up at various points in the game and your mode of play turns from defensive (ie run) to offensive (ie attack).

GAMEPLAY AREA ARRANGEMENTS:

In Space Ace you (the player) have some control over which game-play area you are going to next. As the gameplayer you are presented with a Triangle of options: Each point is a "Destination" game-play area and each flat is a "Connecting" game-play area. You select your destination area, and to get there you play the Connecting area first.

In the Middle is a final level where you confront your enemy; this level is always last and you can't select it until you've met all the other game objectives.

THEME:

Space Ace develops the gameplay atmosphere by having short animated interludes with descriptive text at certain opportune points during the "Attract" and play mode. These interludes describe Kinneys plight and Aces' nefarious enemy.

Animated interludes could describe the theme by way of forcasting misfortunes that have not yet occured.

Whenever the player dies or escapes from a room there should be some horrible animated calamity (system power may limit this, but idea of destruction can be easily conveyed by some means).

OTHER ISSUES:

Comments to other Developers from Space Ace C64 Development Group:

To try maintain portability for Nintendo we are looking at a 512 K product, which because of the C64's particular similarity to Nintendo, we will push the C64 to its functional limits. You may find some of our approaches unsuitable for other machines and other technologies, since we are taking advantage of special hardware tricks peculiar to the C64, Nintendo systems.

Space Ace 64 will have skill levels, an attract mode, load-save high scores, all the expected features.

LIST OF SCENES:

A list of all the scenes our group has decided to use and how they work:

```
1)  *     Spinning Droids - Horizontal Left   (Code #1)
2)        Marbles         - Forward           (Code #2)
3)        Tube Tunnel     - Horizontal Right   (Code #1)
4)        Chess Tunnel    - 3d Perspective     (Code #3)
5)        Platform Thing  - 2001 fx            (Code #3)
6)  *     Hexter          - Vertical Scroll    (Code #1)
7)        Motor Cycles    - ?
8)  *     Maze            - Semi-Top view      (Code #1)
9)        Final Battle    - Switched Persp.    (Code #1?)
```

Two Scenes may need to be cut: The triangle idea supports 6 scenes and one additional final scene.

* These are Destination Scenes; there will be 3 destination scenes.

```
Code #1:   Horizontal/Vertical/Top View Scrolling.
Code #2:   Used for Marbles only, 3d with slew.
Code #3:   Animated buffered background, fake 3d.
```

①

①

← POWER CEl

②
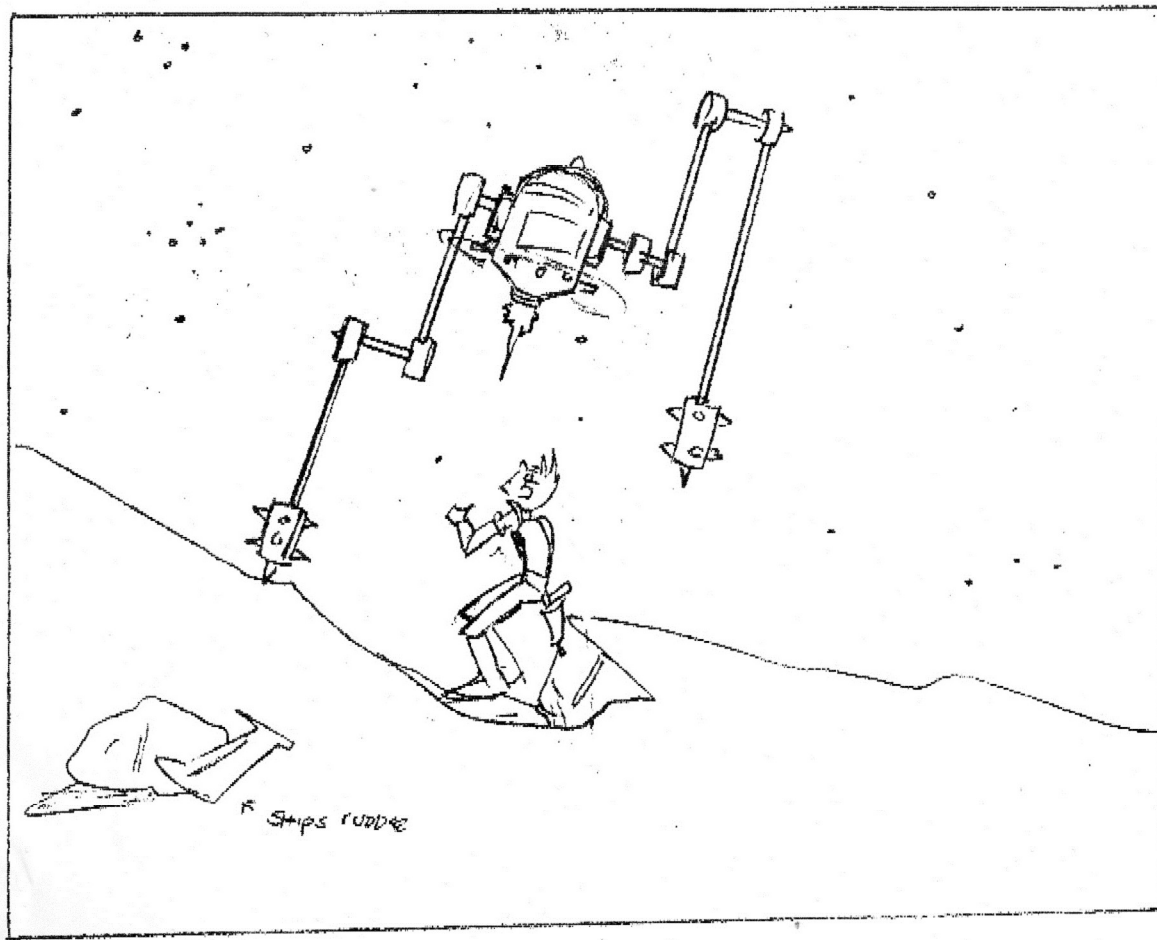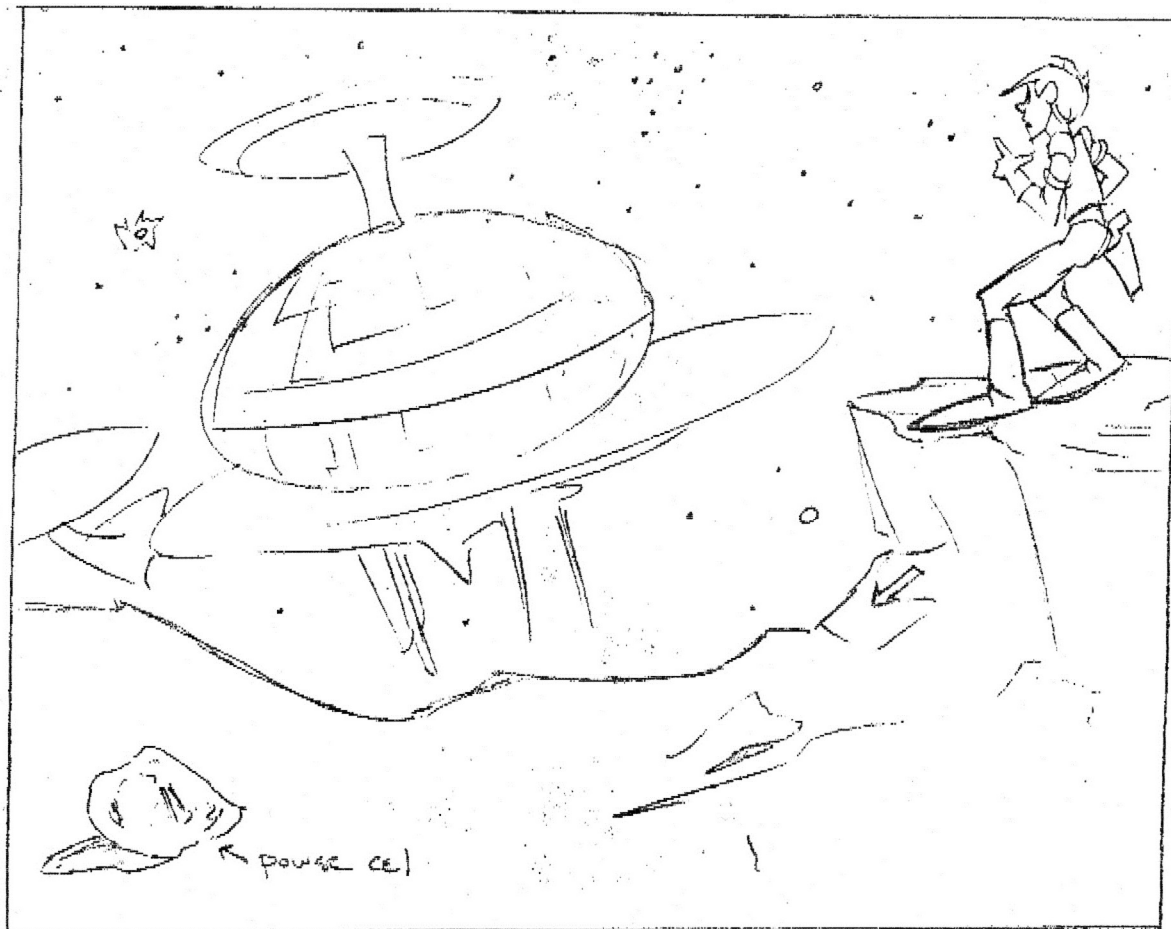
DEX MOVES
UNDER SPIKES
& GETS PAST
OF SHIP.

F SHIPS RUDDER
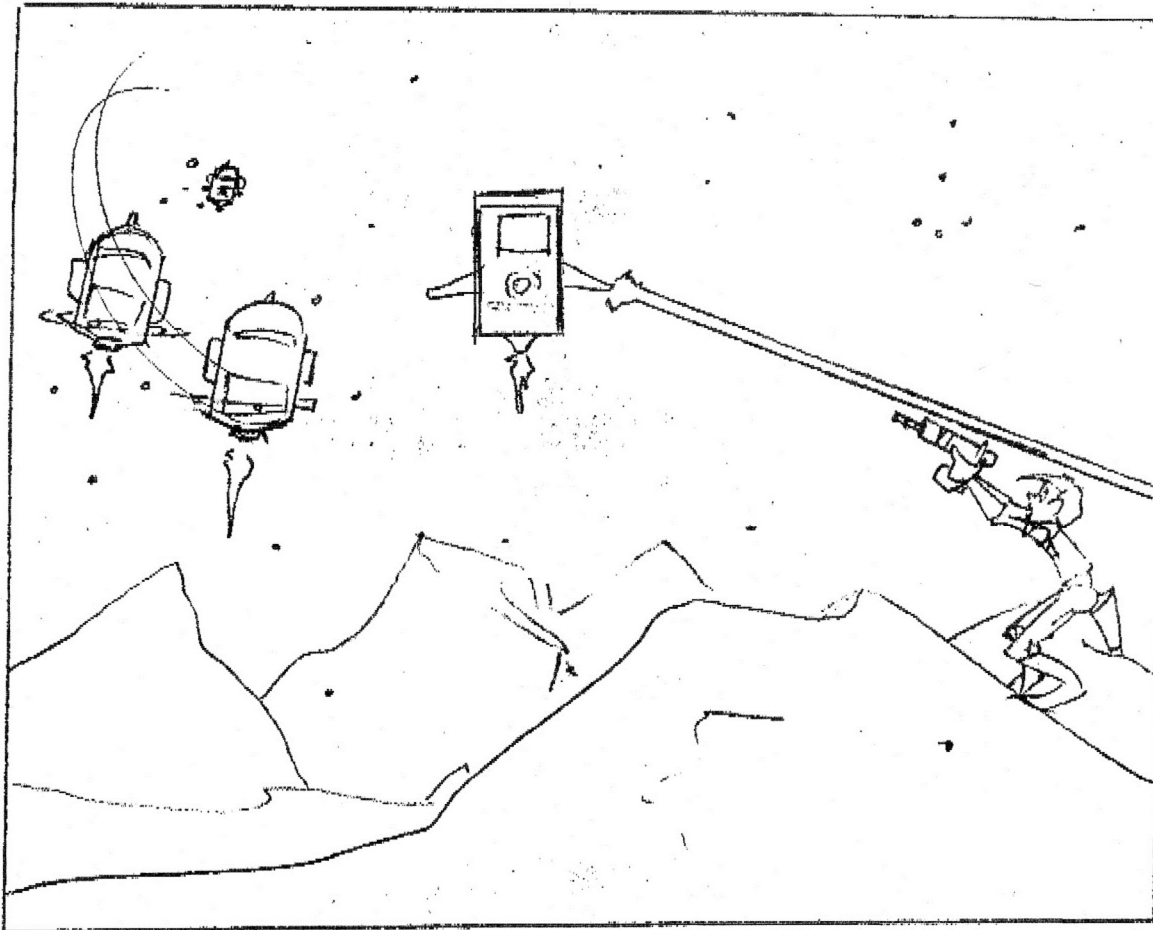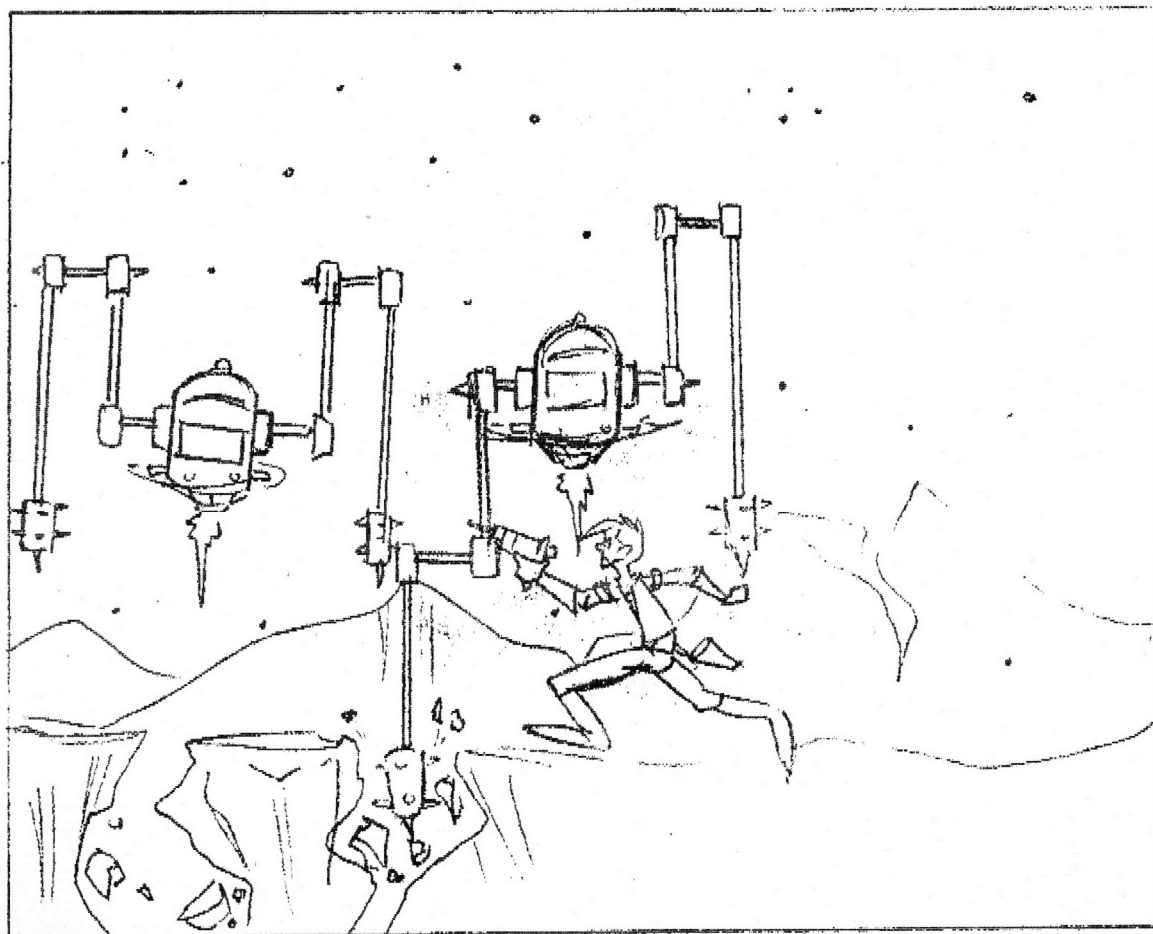
... only, TO BE
BLOCKED BY
SPINNING D
(WHICH HE D

DEXTER-
MUST FACE
GRAPPLING DROID
HE MAY DO TH
BY JUMPIN
ON PLATFORMS
OF ENERGIZIN

Joystic
for ship

power rel

ACE MUST SHOOT
DOWN DROID &
PROCEED UP MO
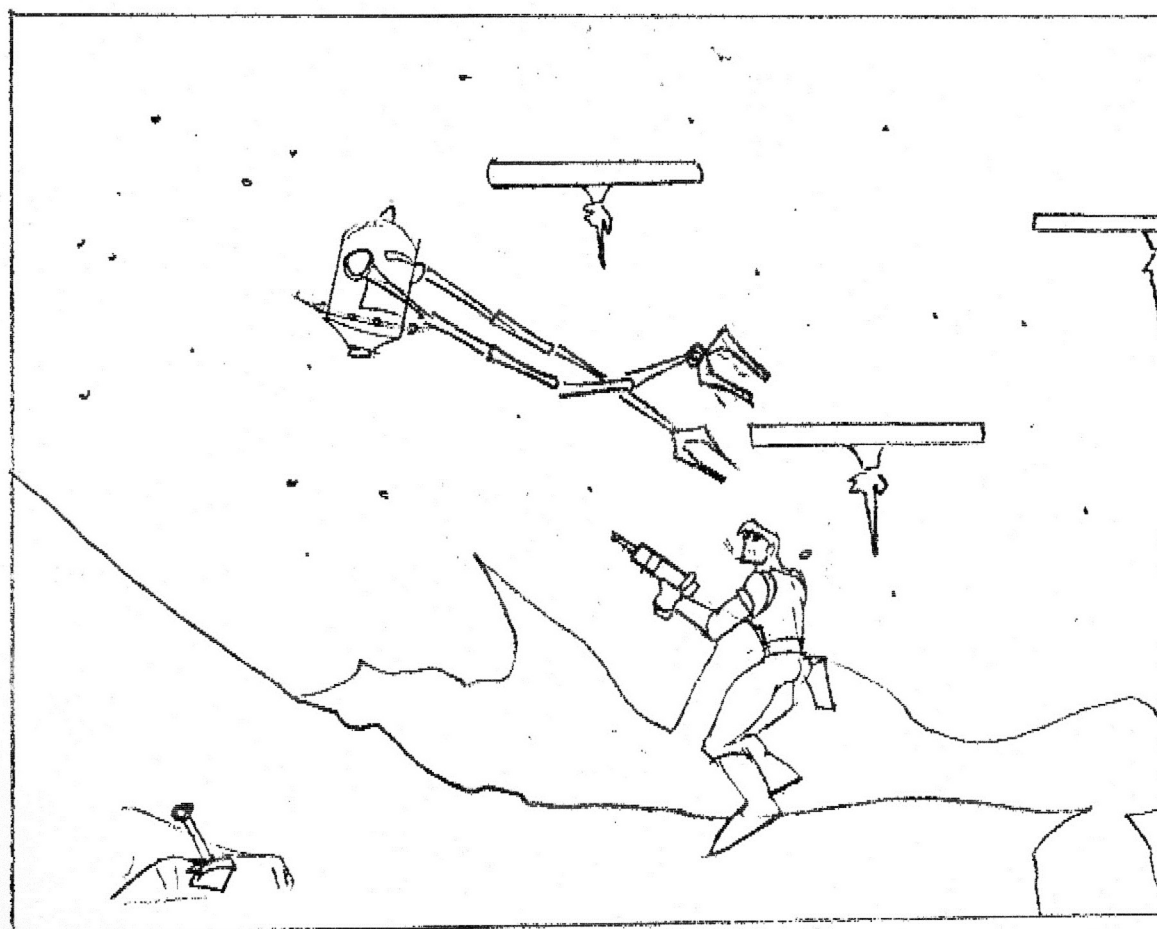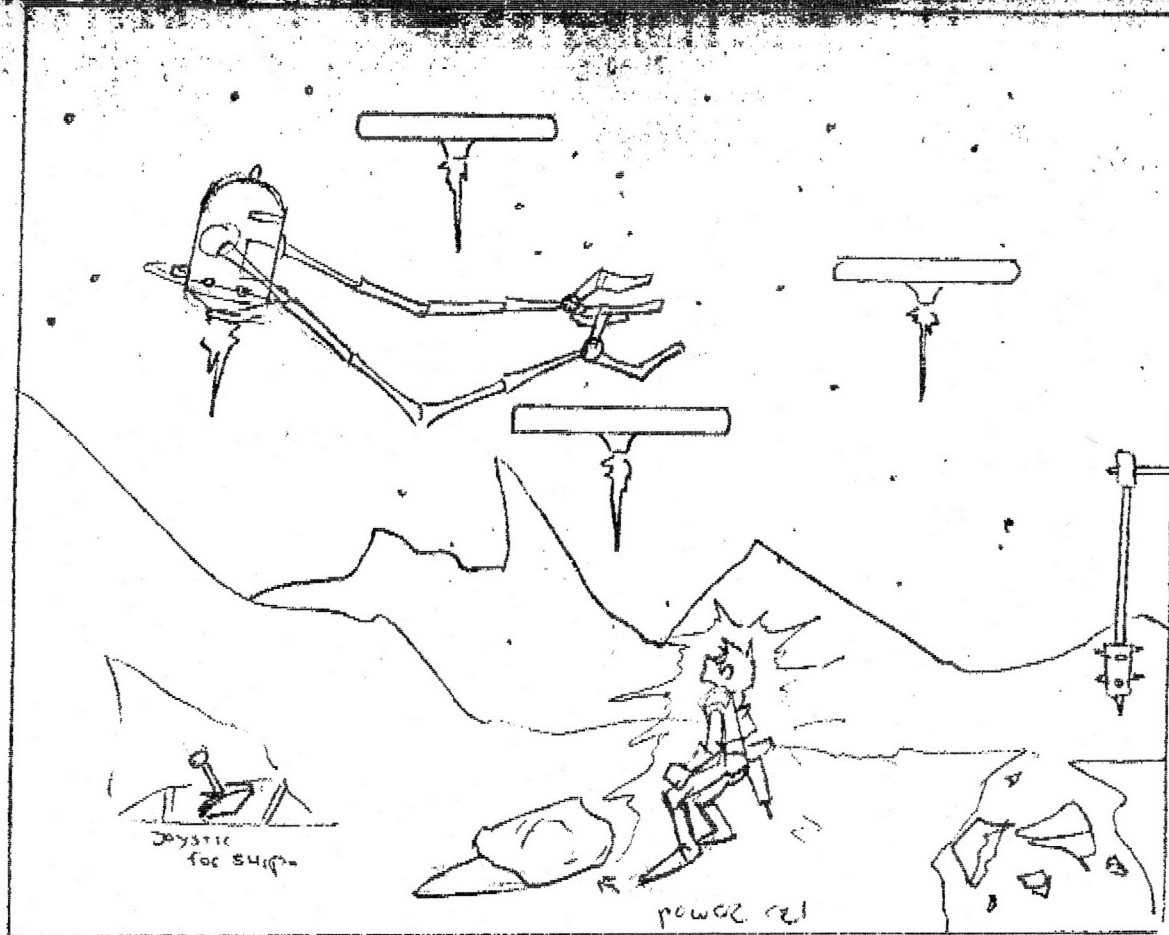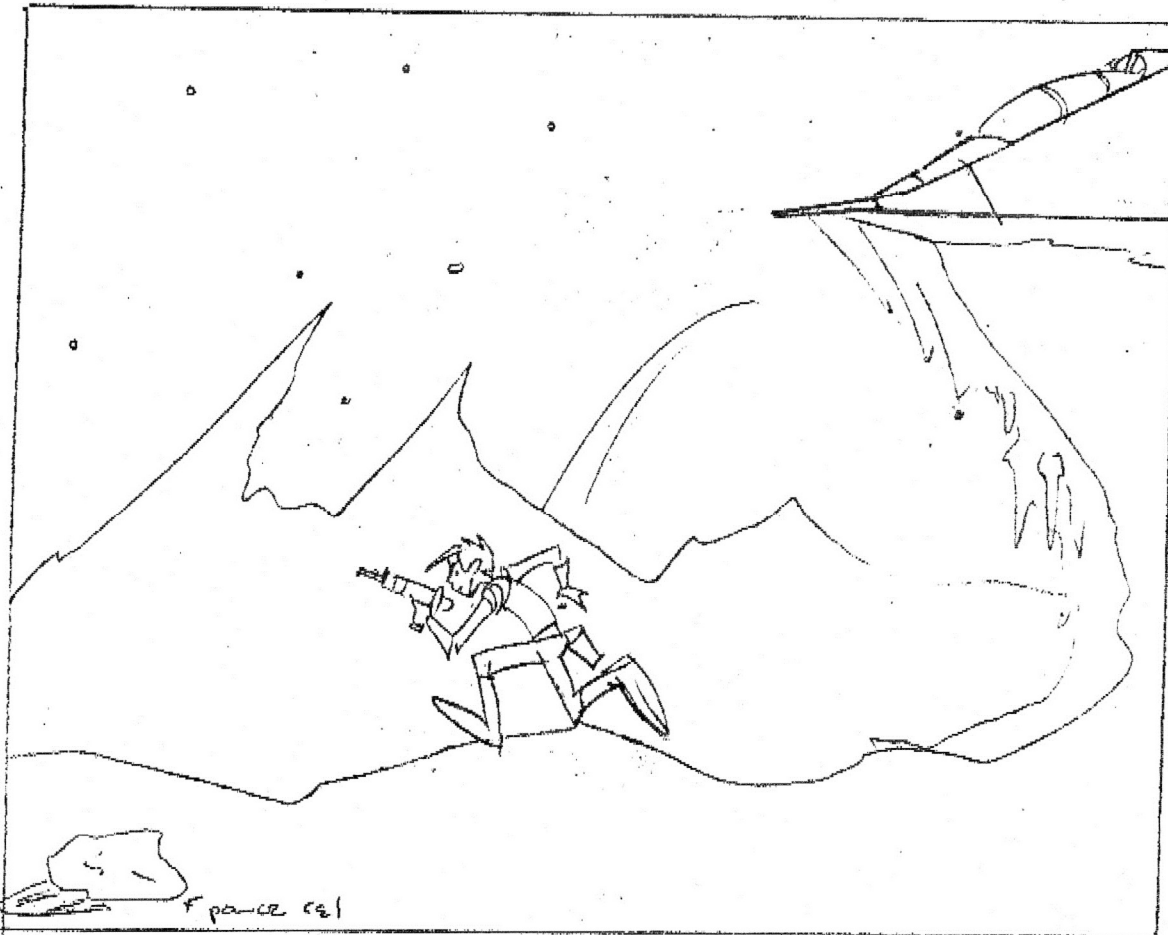
ARE SECRETS
TO DEXTER &
MUST RETRIEVE
POWER CELLS.
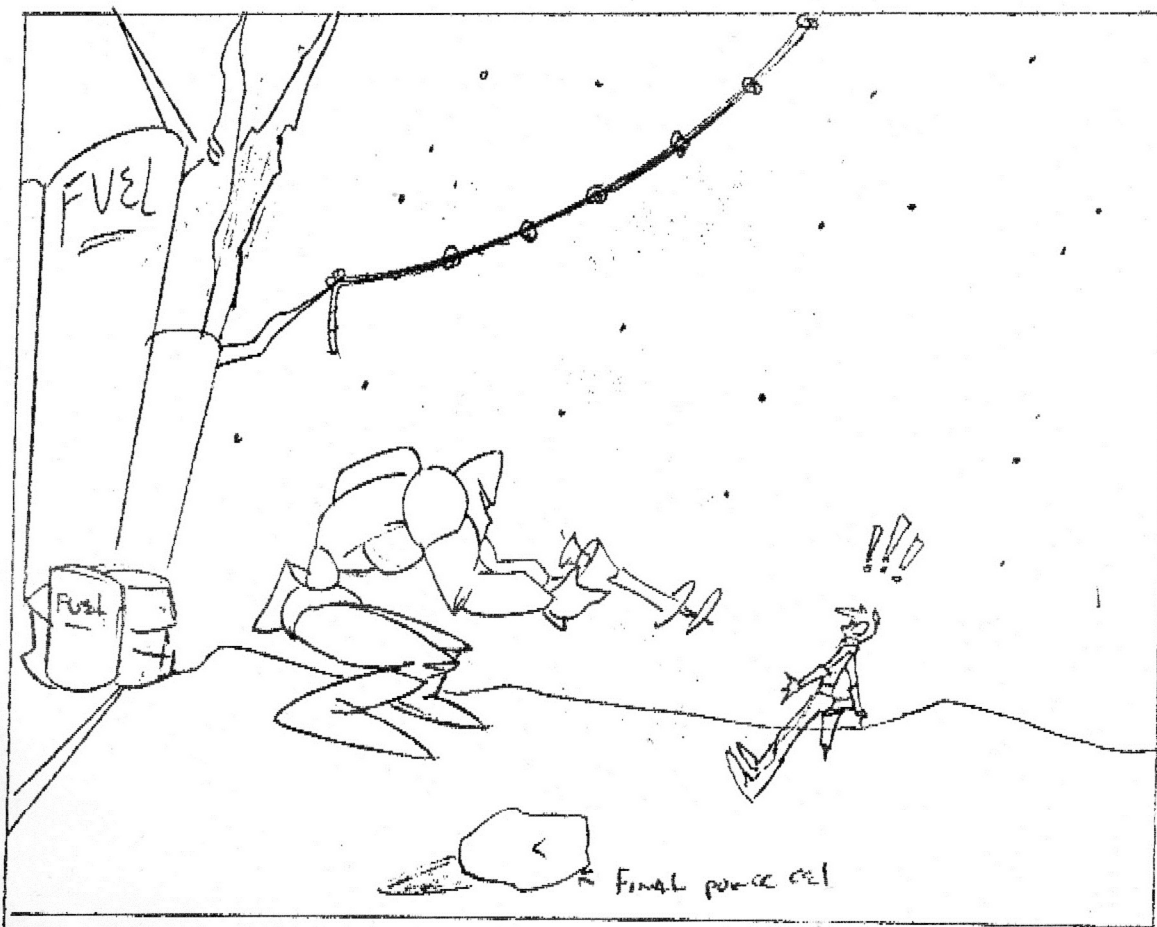
← power cel

TO GET FUEL
DEX MUST RETRI
LAST POWERCEL
& DEFEAT ROBOT

FUEL

FUEL

← FINAL POWER CEL
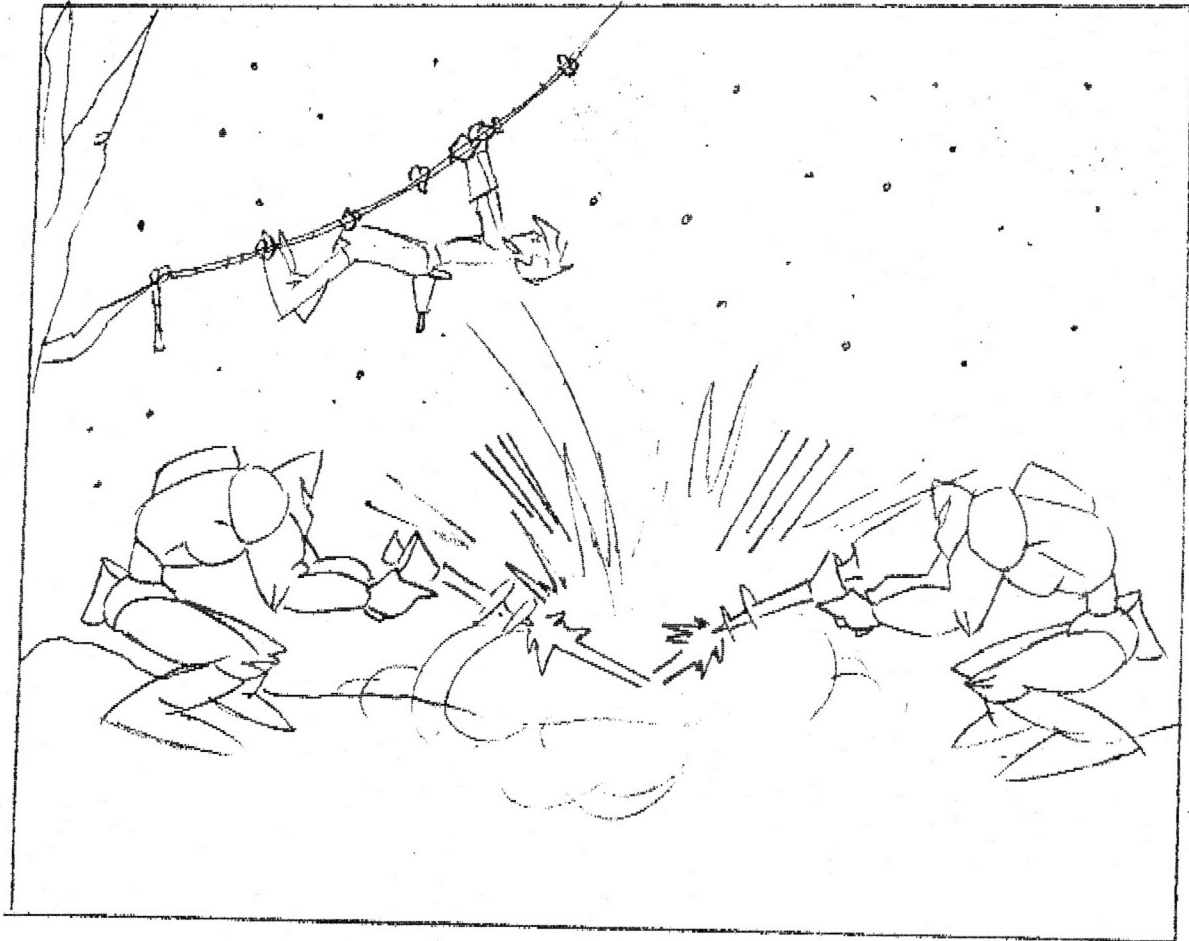
DEXTER JU—
UP AS ROB—
FIRE DESTROY—
EACH OTHER,

DEXTER CA—
(RETURN—O—
SHIP, BUT —
MUST GO THE—
ALL PREVIOUS
THREATS &
OBSTICALS .
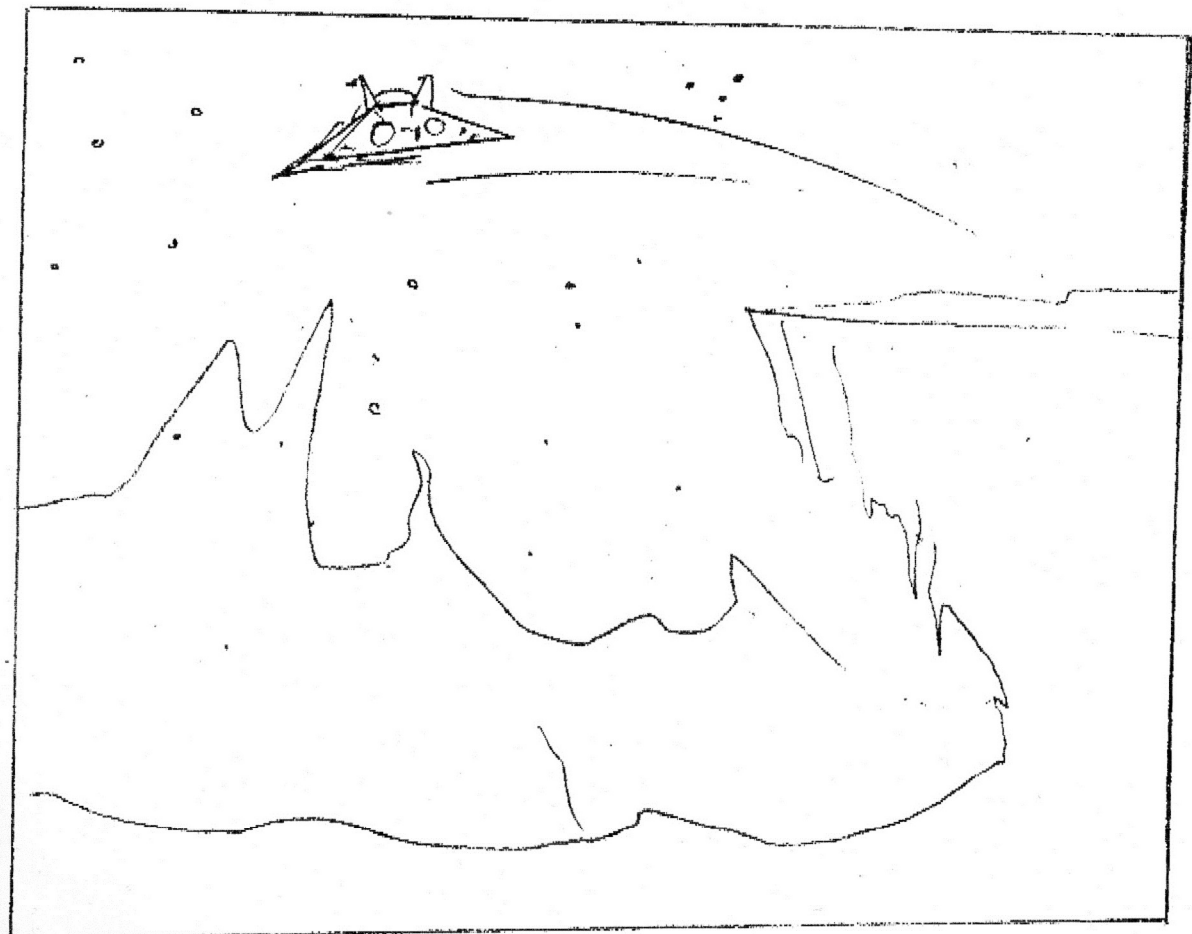
END SCENE

⑦
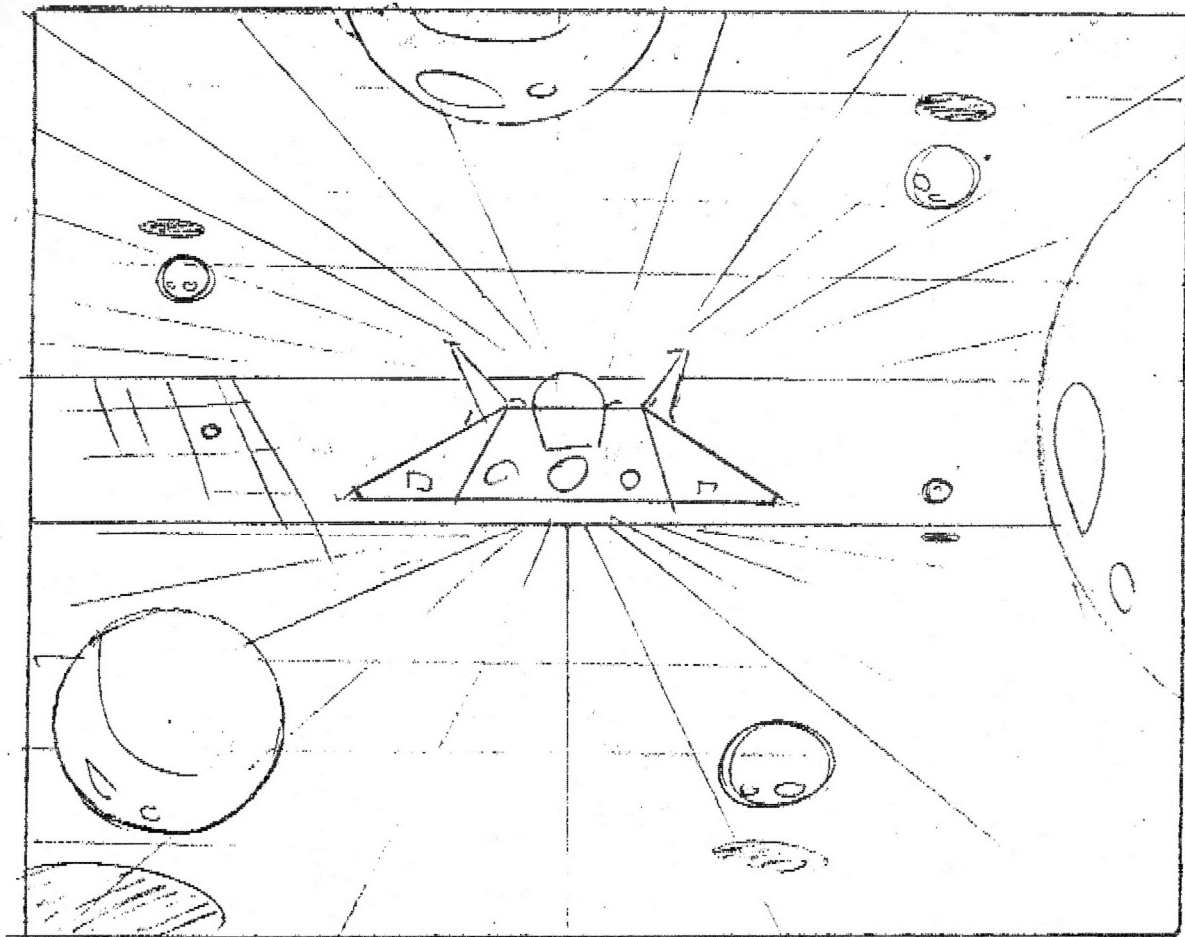
DEXTERS
SHIP ENTERS
MARBLE FIELD
SEEN CAN BE
REPEATED TO
ALLOW EXTEND
SCROLLING
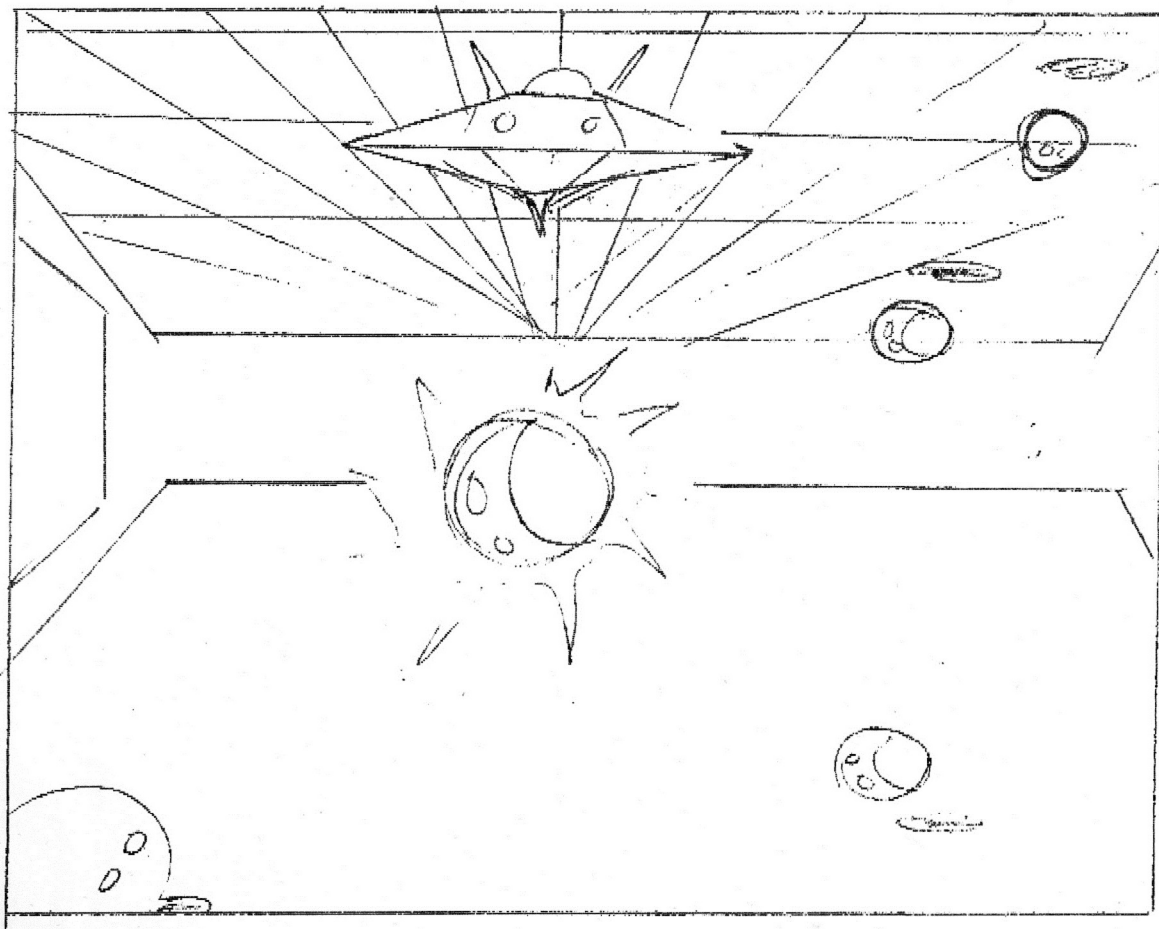
SHIP DESTROYS
VARIOUS FLASHI
MARBLES.

⑨
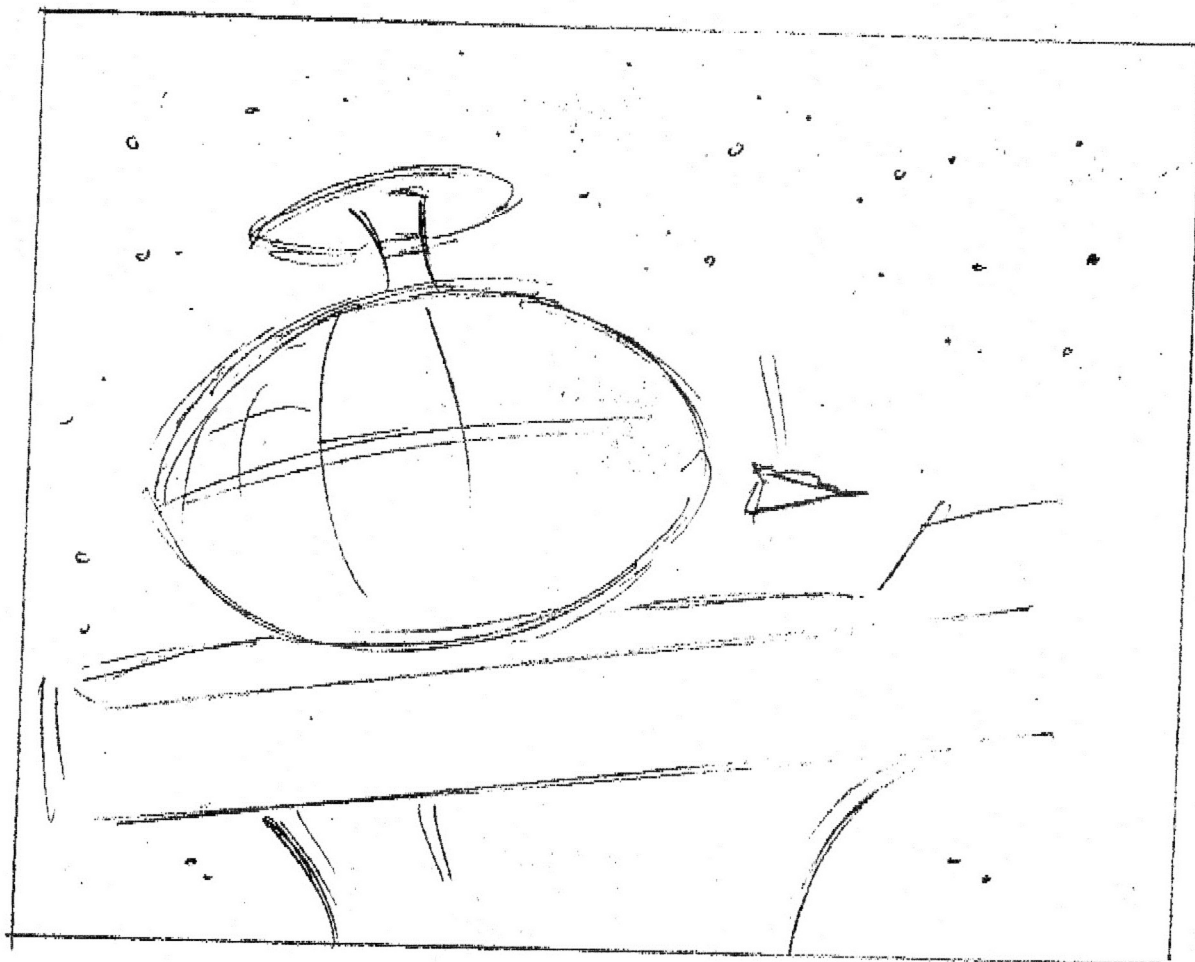
SHIP ⊦
IN SPACE
STATION
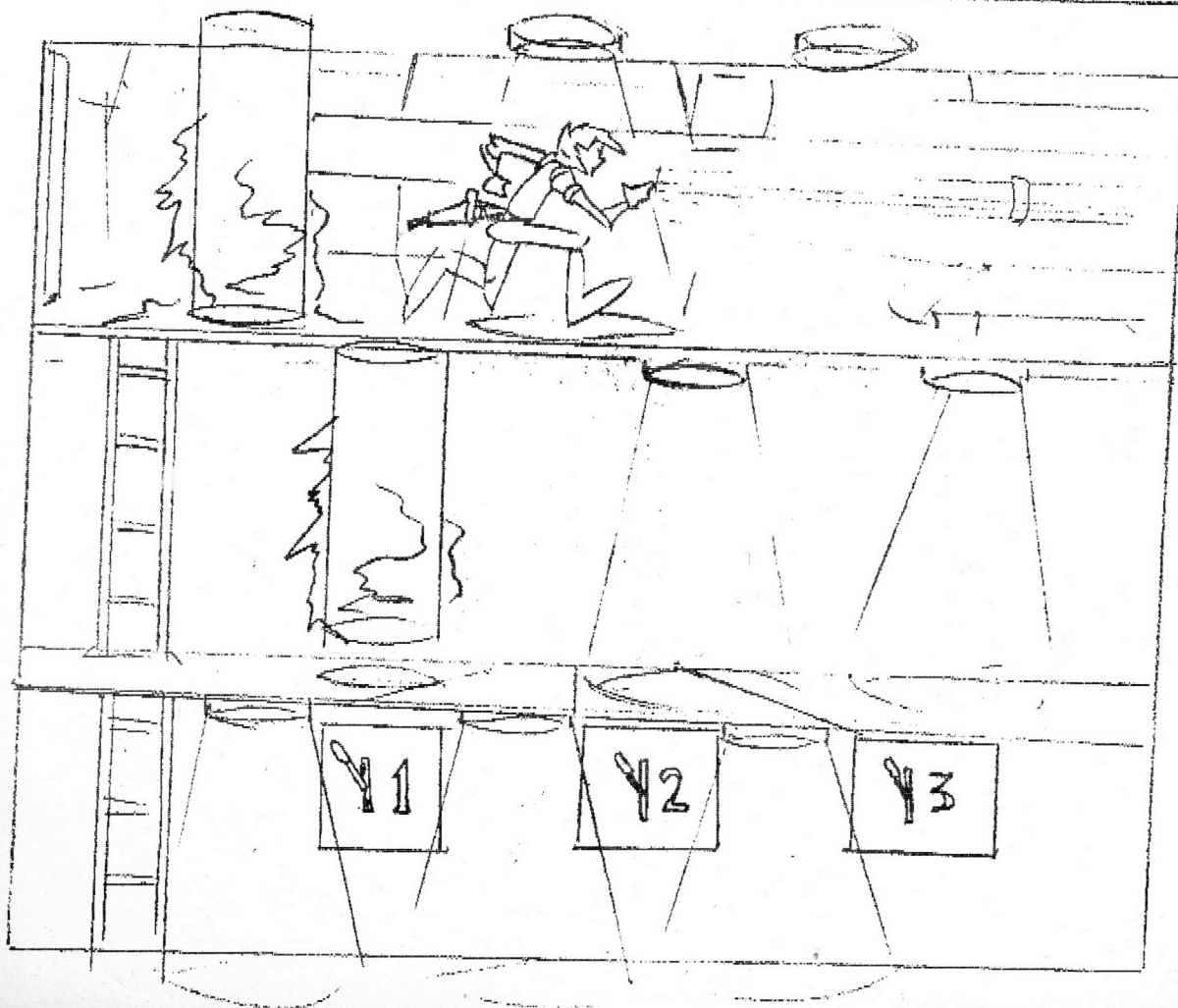
3 LEVELS
OF TUBES.
LAST OF WHICH
WILL CONSIST
OF LEVERS
WHICH MUST ⊦
SET IN PROPER
COMBINATION
TO OPEN DOOR
NEXT LEVEL

Y1   Y2   Y3

6
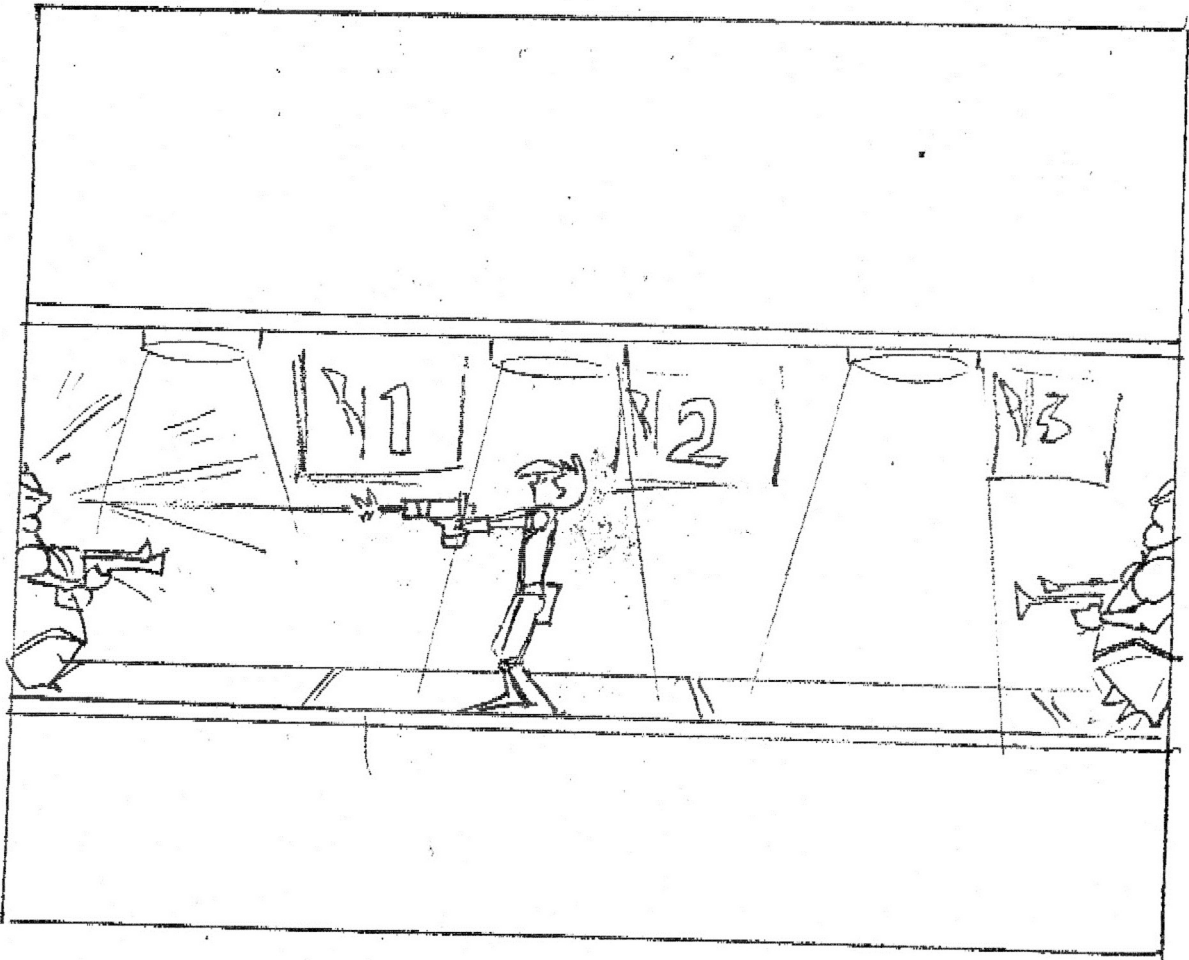
DEXTER
SHOOTS
GAUCDS &
TRYS COMB
TO OPENDO
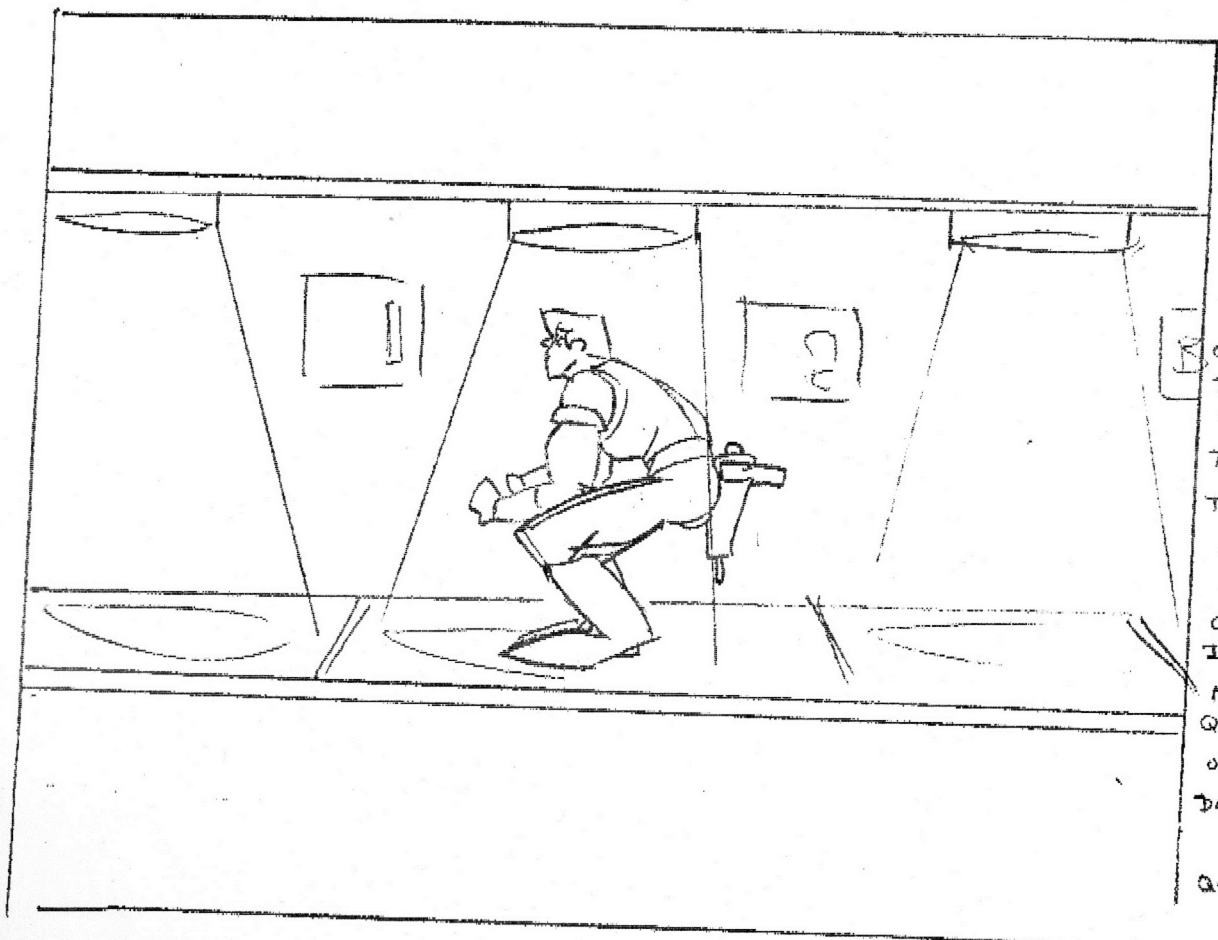
DEXTER WA
ENERGIZE FO
A SMALL AMOU
OF TIME &
CAN BE IMM
TO THE TUBE'S
EFFECT.
THUS ALLOWING
TO WORK ON
COMBONATION

(GAUCDS MU
IF THEY AR
NOT DESTO
QUICKLY ENOU
OF THE PLAY
DOESENT FIEL
OUT COMPO
QUICKLY ENOU

18
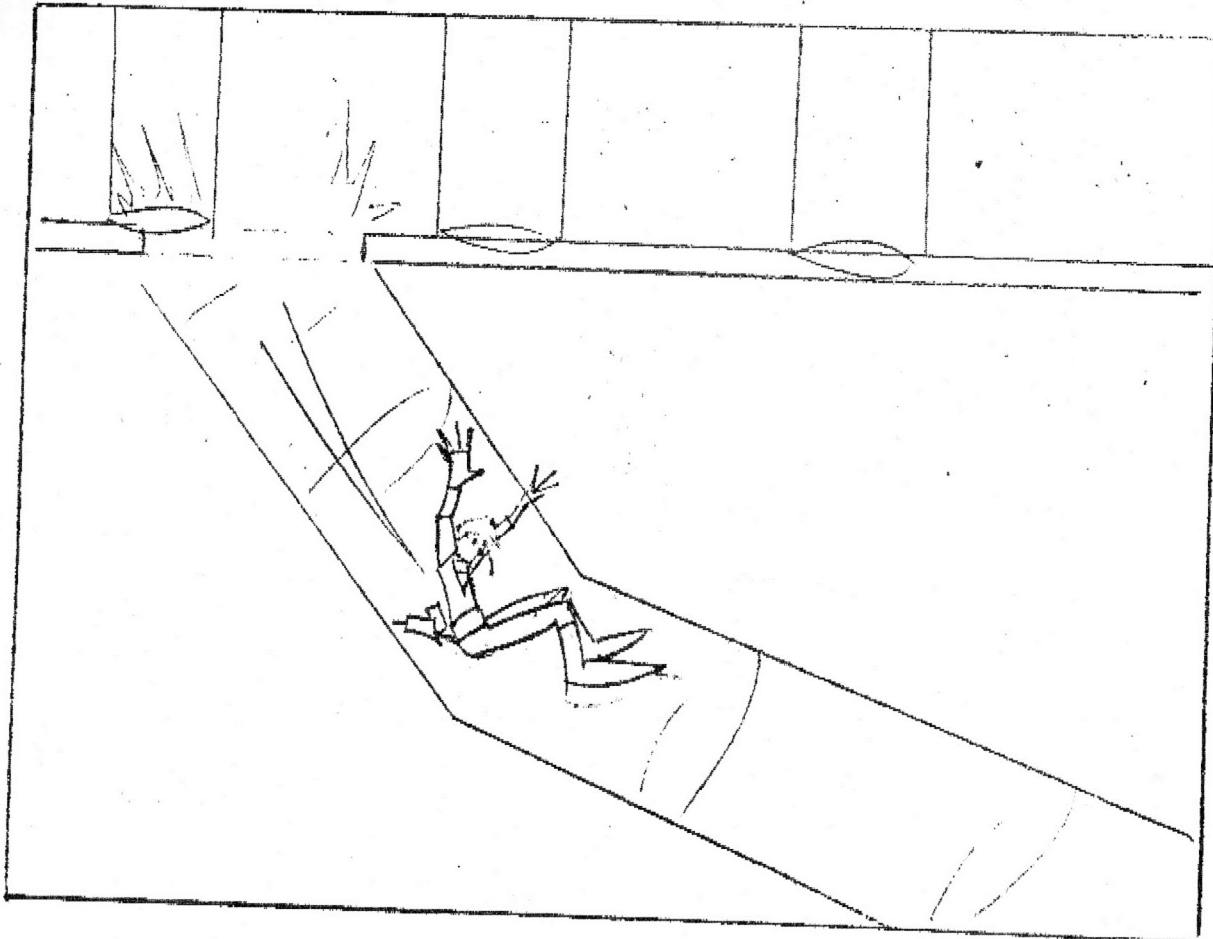
CORRECT CO
-ATION LEAD
TO LOWER 6
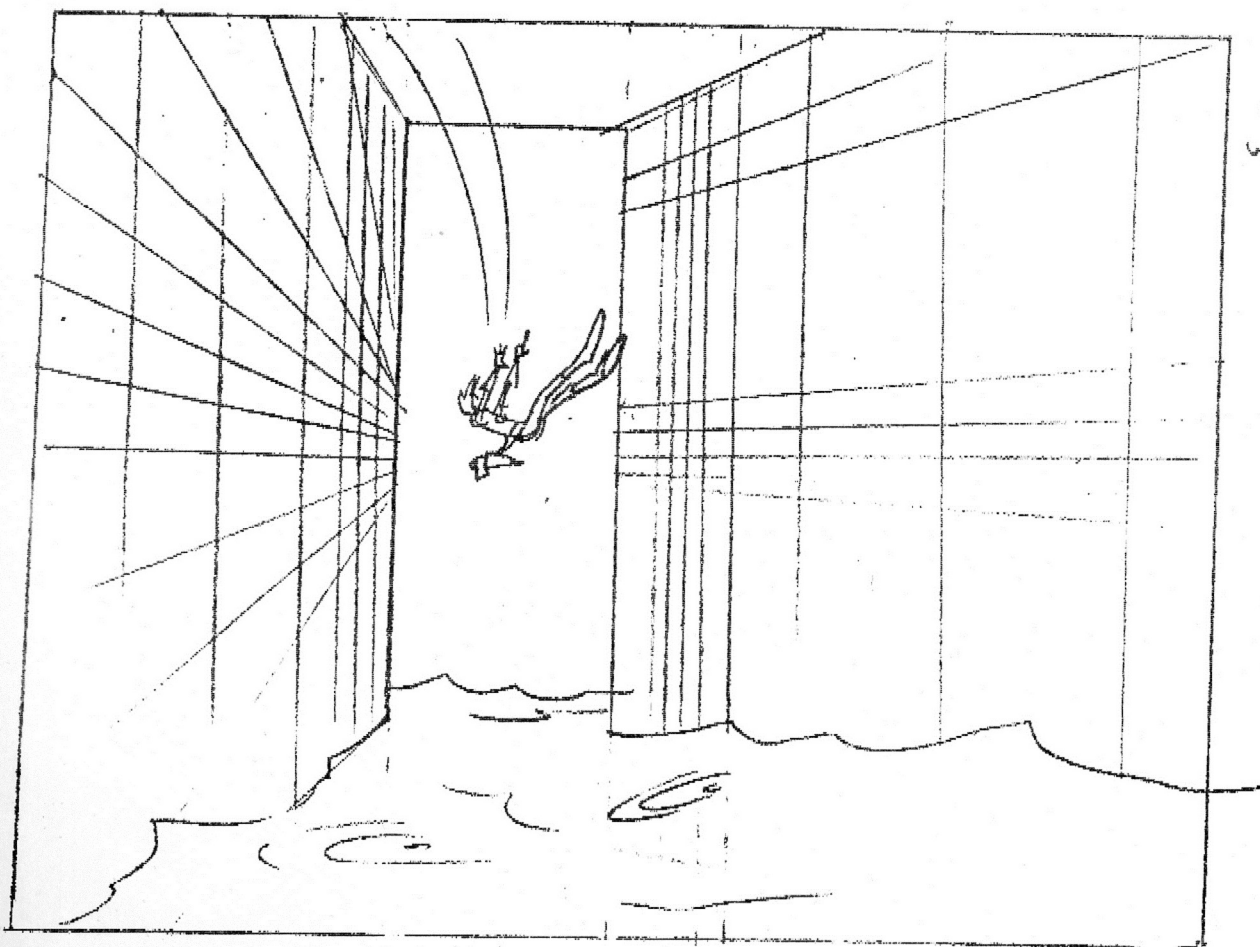
DEXTER
SPLASHES INT
WATER.

⑪

DEXTER m
climbs ropes
Before spike
walls close

BEWARE YOUR
DARKSIDE!
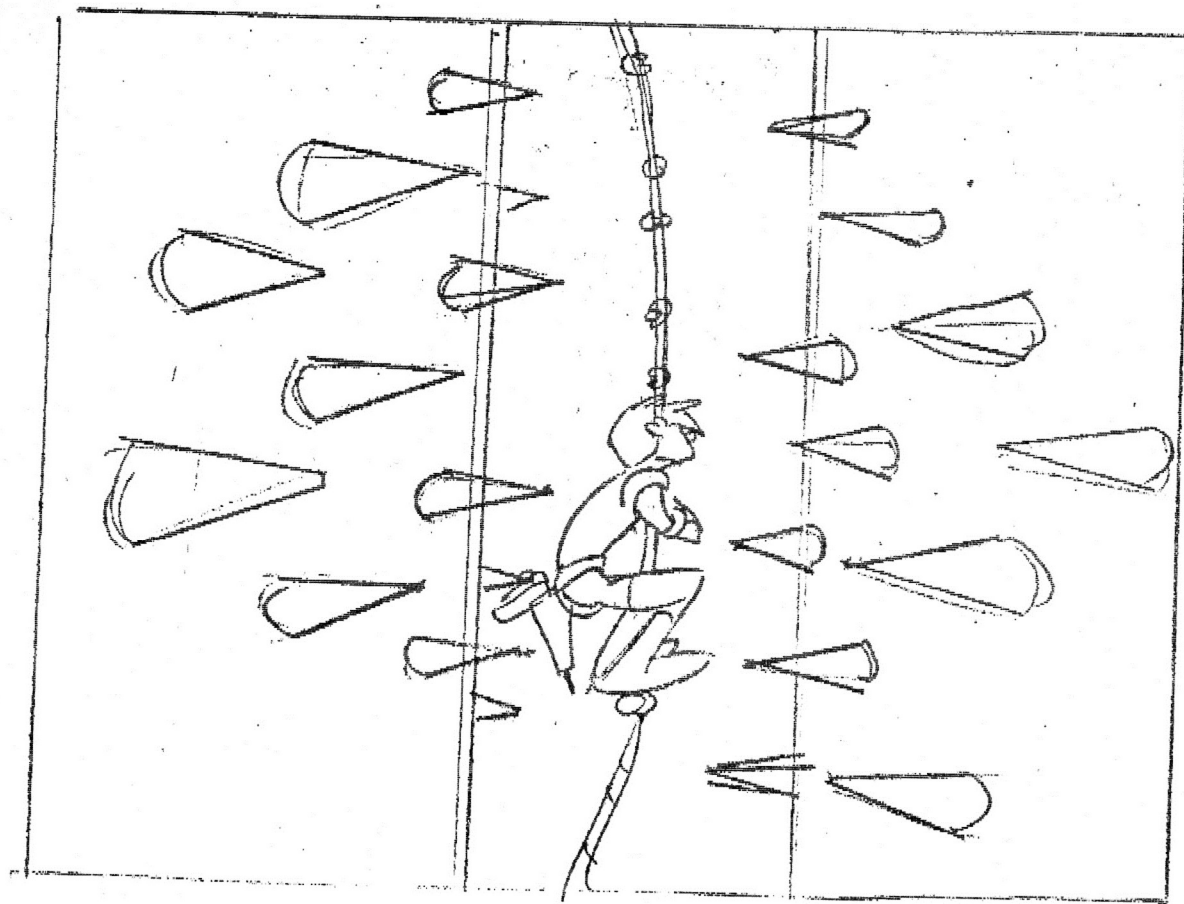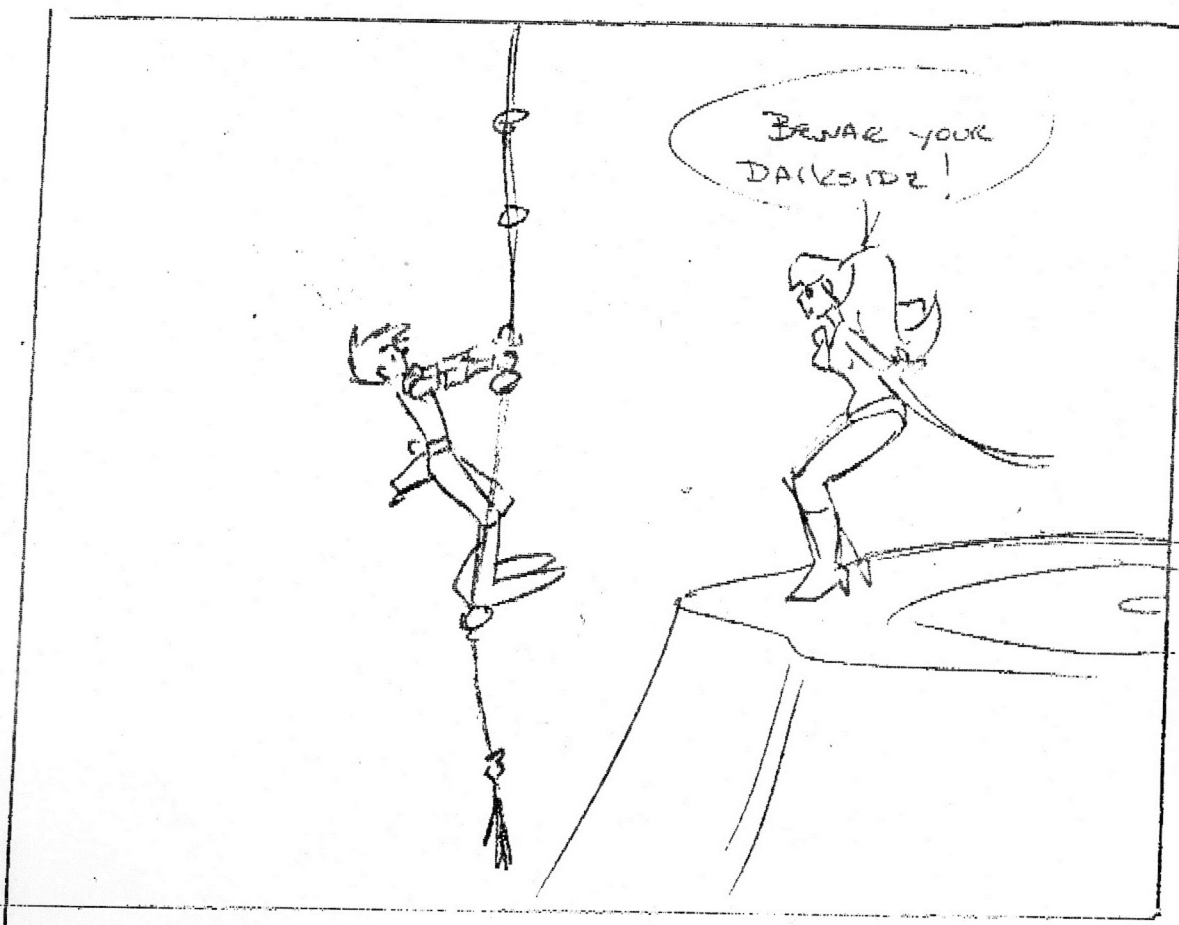
DEXTER com
back to [?]
w/ Kimmy

(12)
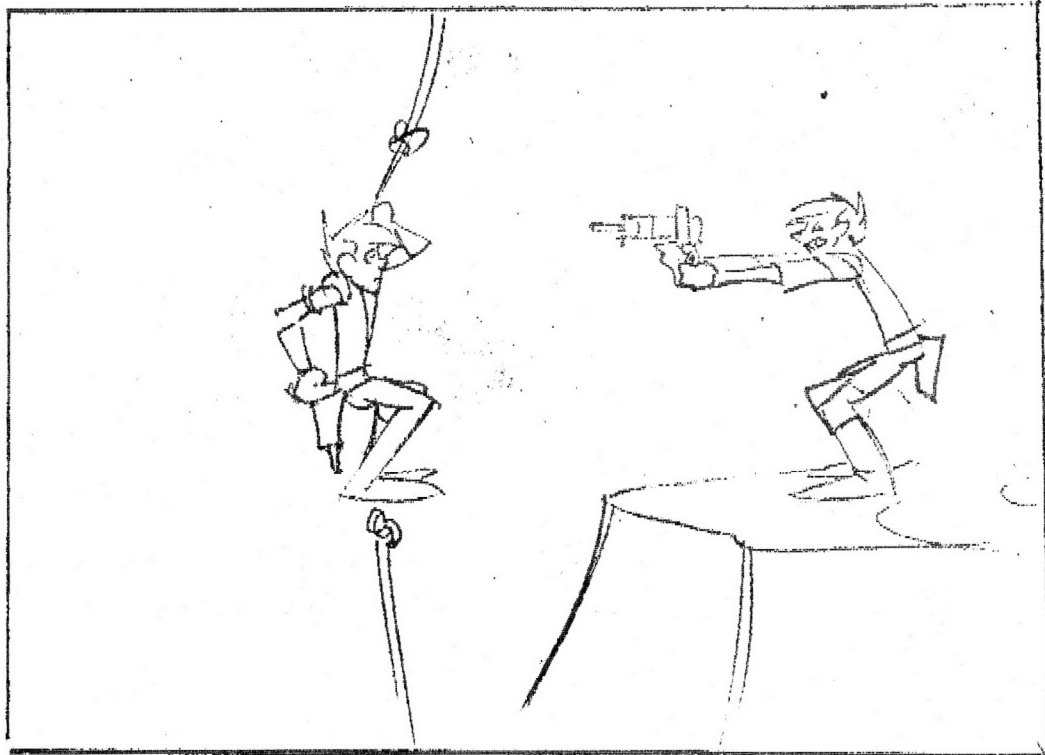
..OF SO H
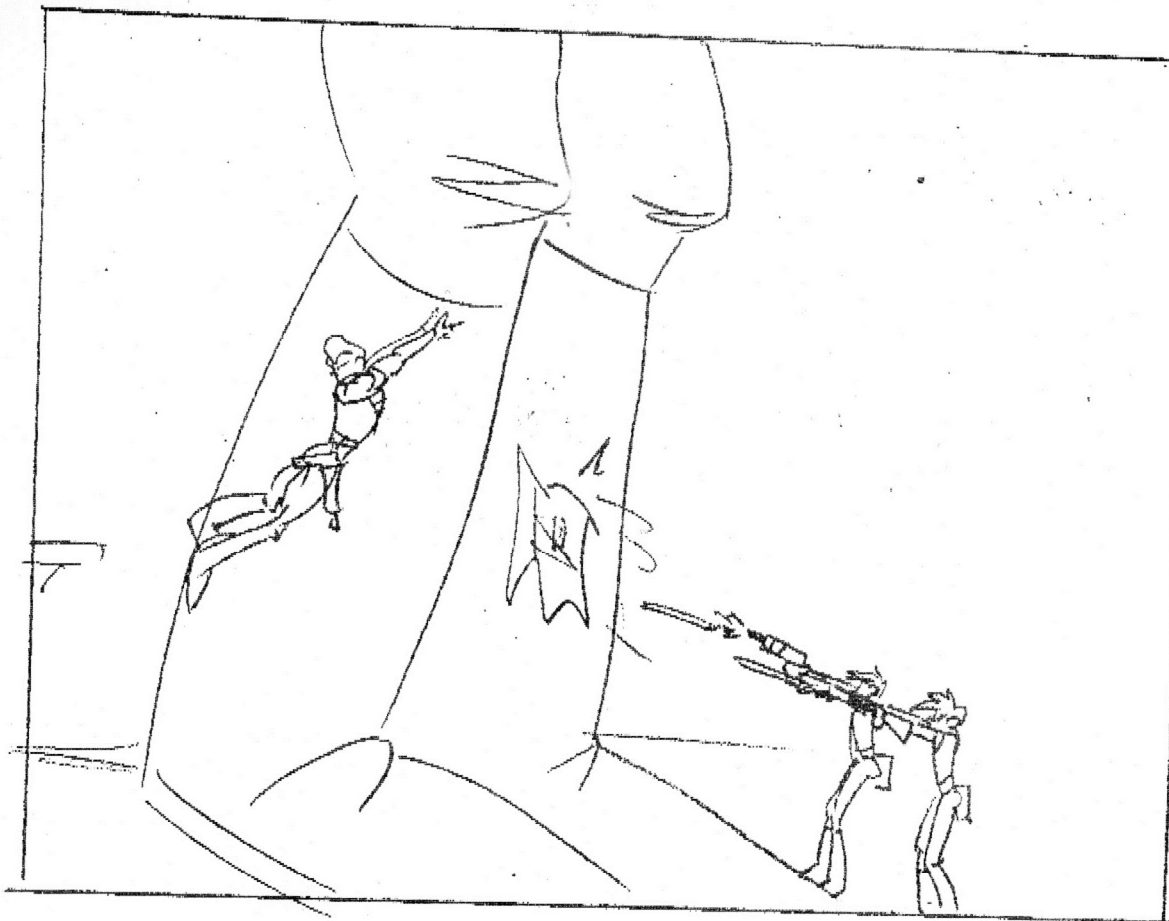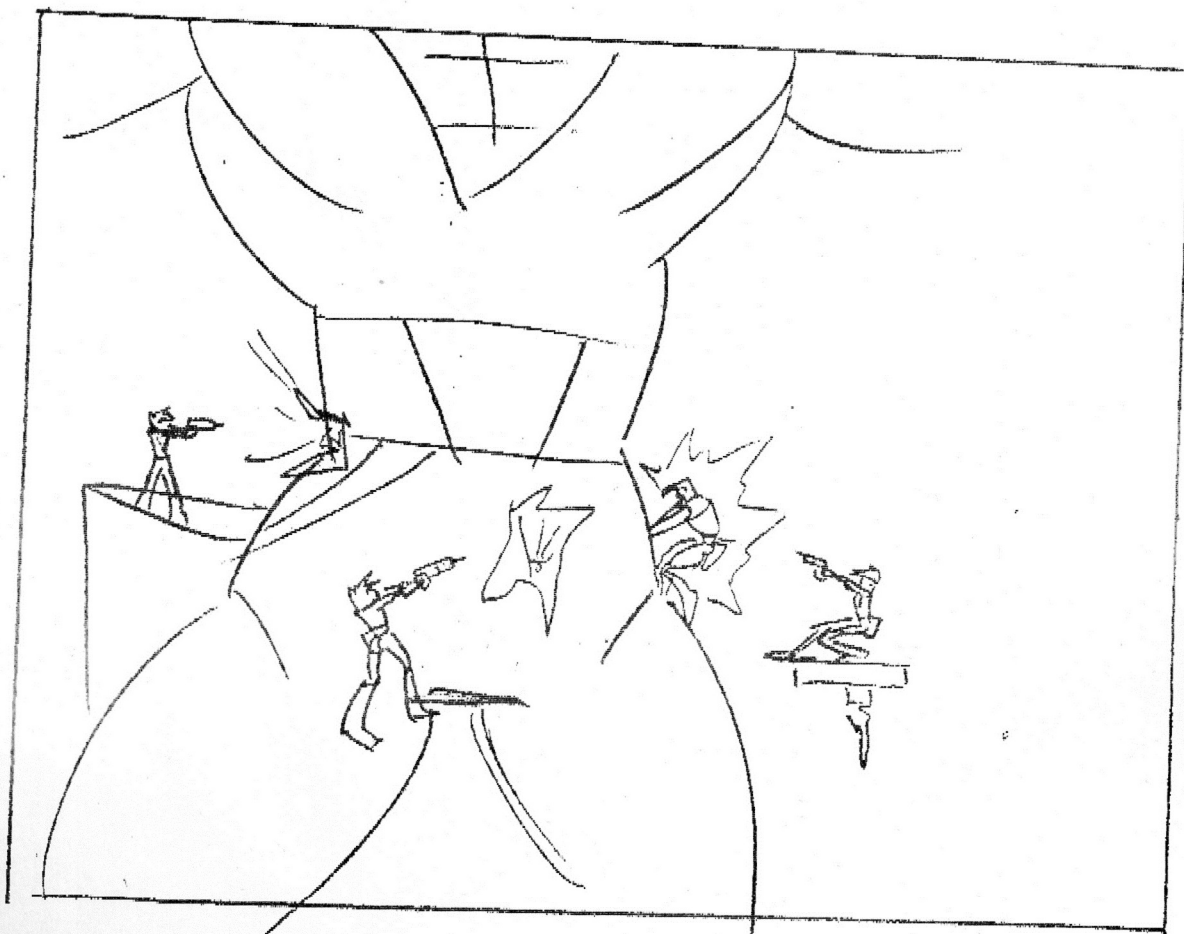THOUGHT.
DEXTER V
AVOID LA
FIRE FRO
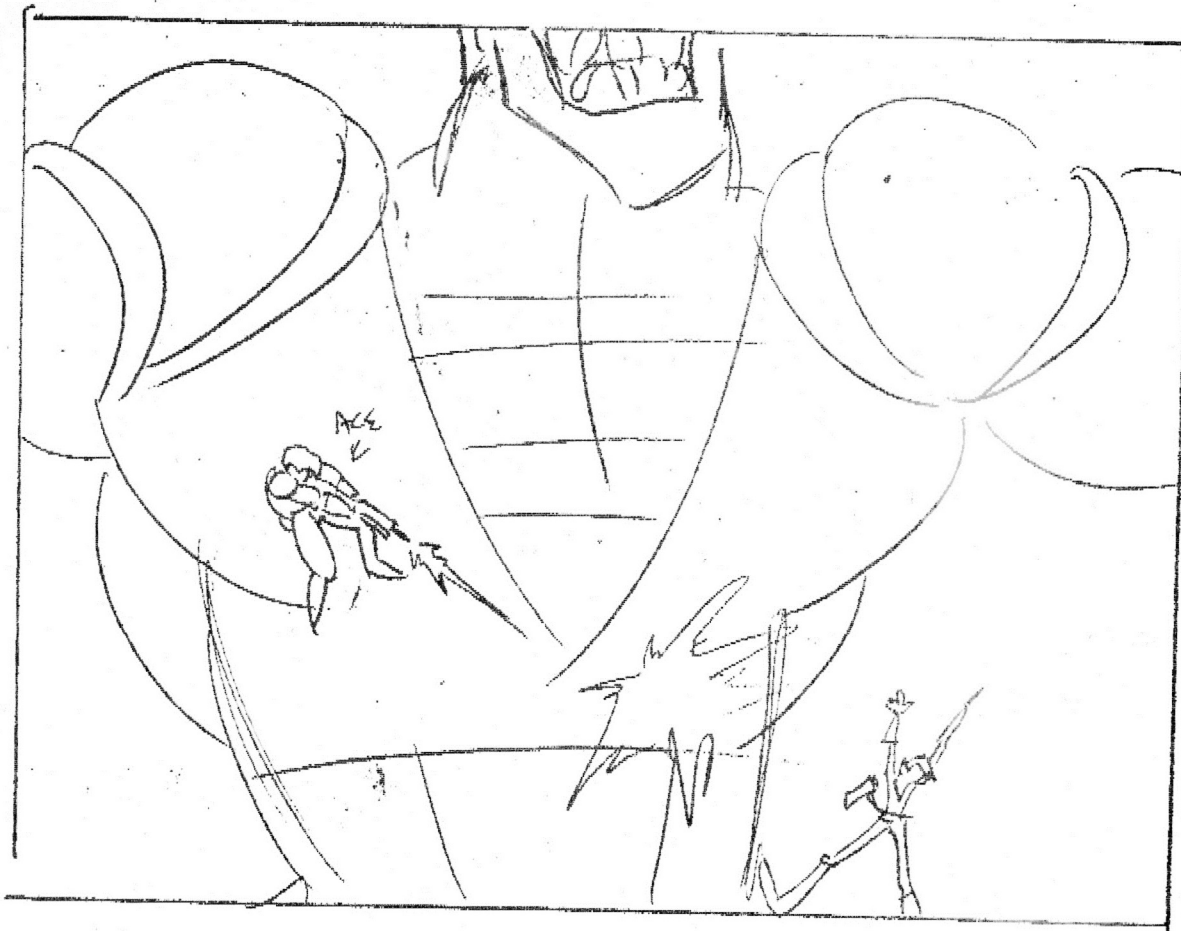HEXTER

③
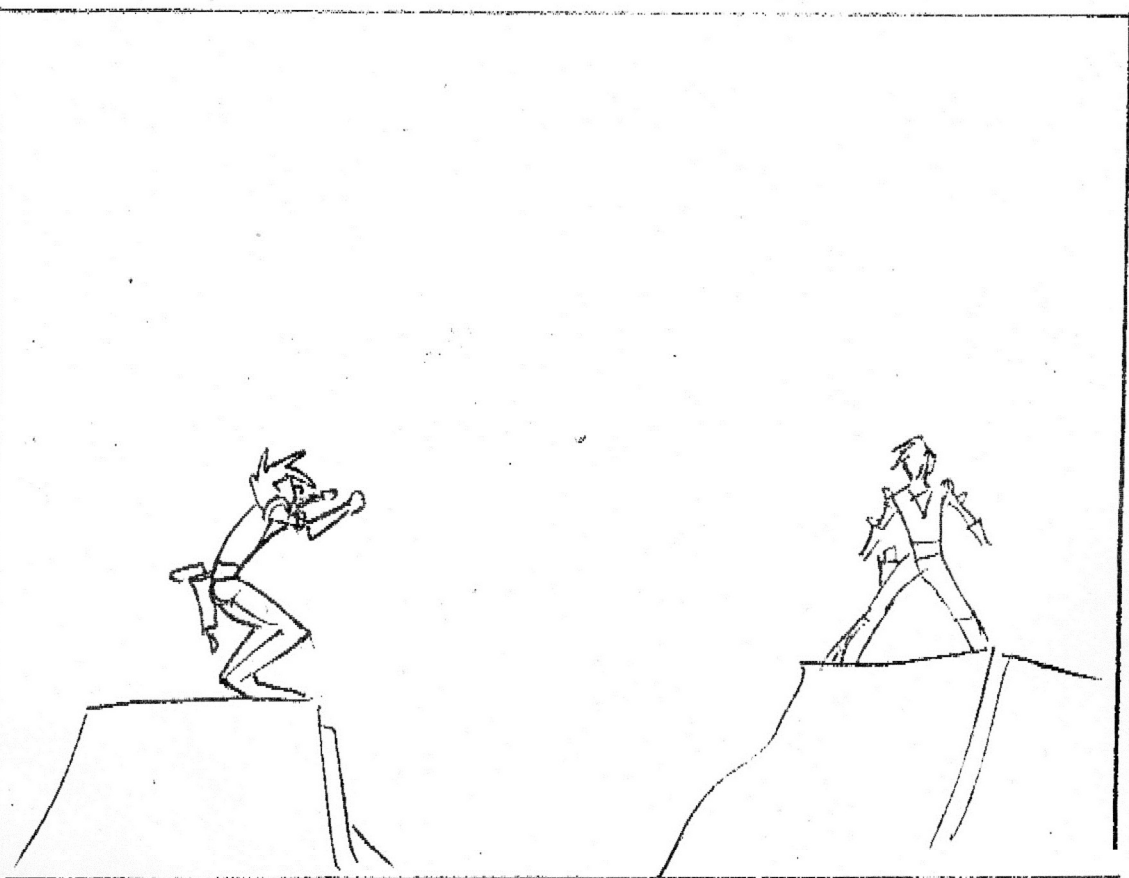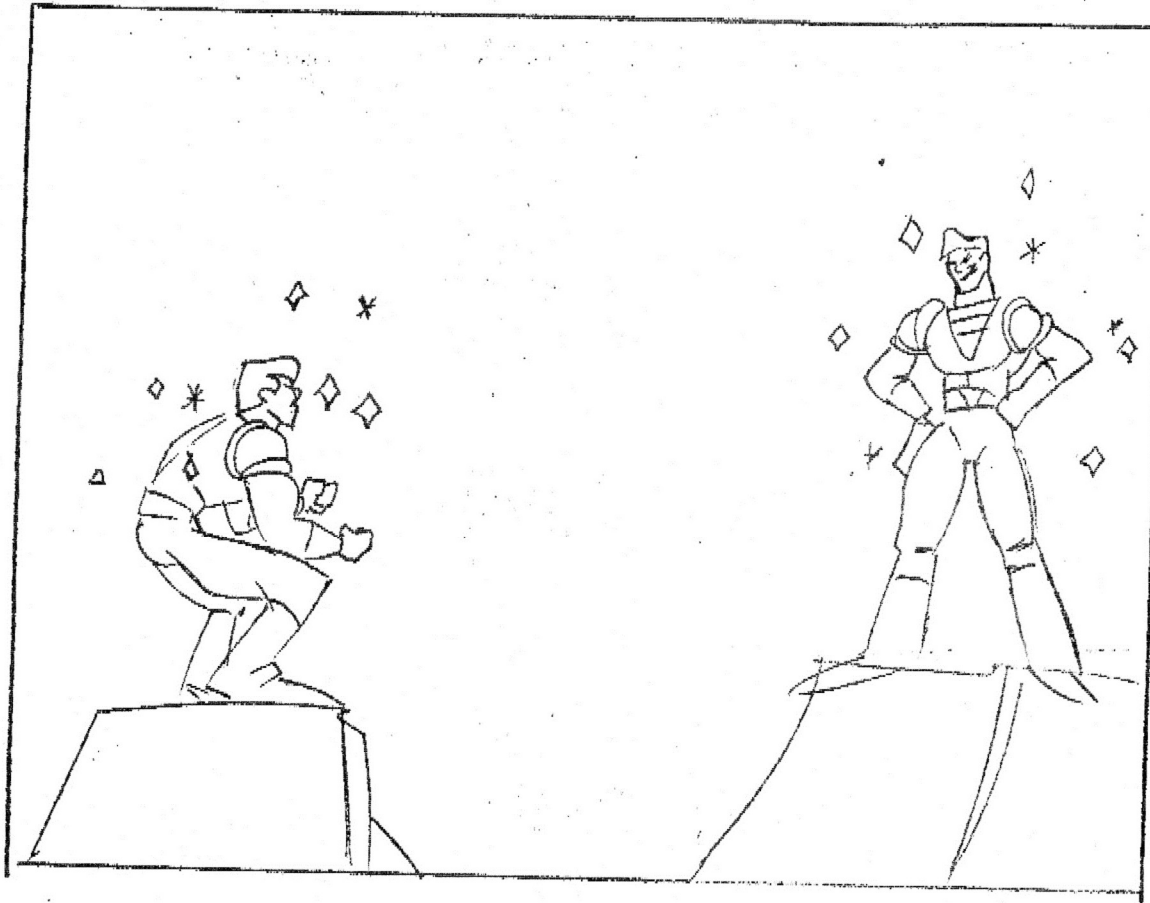
DEXTER
POWERS
& SO DOS
HEX ? R
LARGE [?]
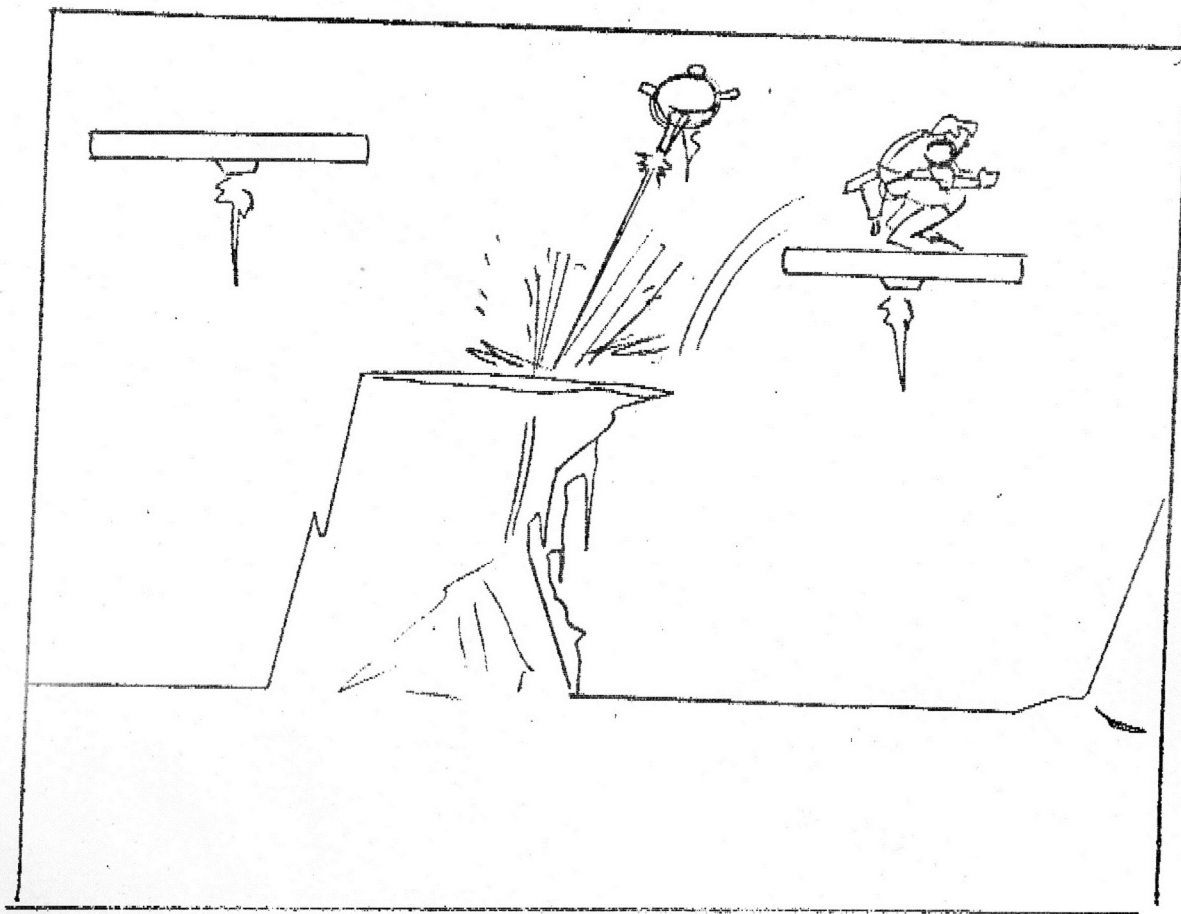
NUMEROUS
PLATFORMS
APPEAR &
LASER BOLTS
AS WELL!
DEXTERS
OBJECTIVE IS
TO STEAL
HEXTERS KEY
WHILE AVOIDING
THE DANGERS
IN HIS CHASM

ACE
JUMP
HEXTR
BODY
AVOID
HEXTR

ACE'S OBJECT
IS TO REAL
HEXTERS WO
& GET N.S.K
Small HEXTR
SHOOT WHUS
IN BIG ONE
EVENUAL
CAUSING H
O FALL AP

AC
CAN
HOLS
HEX
SHO
HEX

THE Re
APPEARS
HEXTER'S
MOUTH, T
IS A FA
PLOY, A
IT JUM
INTO a
WILL RESU
IN ACE'S D

HE must
JUMP TO
THE FINAL
PLATFORM
TO DEFEA
HEXTER A
OBTAIN