

TOTAL RECALL

Scenario

See film script. Earth (4 background mazes), Mars (3 mazes and end game).

Game play

Basic game play will be a multi-directional, multi on-screen play area, scrolling Arcade Adventure. The on-screen play areas will be defined as elements of city-scape/architecture and form a series of mazes. Various useful weapons, credits, etc. will be located at strategic parts of the mazes, or on completion of specific parts of the Adventure. As is usual in this genre, the hero will be an able street fighter and his adversaries will come thick and fast from unexpected places.

An additional strategic element to the game play is the inclusion of the female companions Lori and Molina (and in the later sections Benny) in the form of semi independant "multiplies". An instance of their use would be as follows :-

Quaid is on the street headed for the Recall Agency office, the streets have many levels, i.e. they are stacked. 'Baddies' can come from in front, they can also change levels at lift, or ladder points - hence you might get 'Baddies' running along above you who would descend in a lift and come up behind you, very dangerous! To combat this, the player would release a multiple on the level above, if she is armed, she would then prevent the 'Baddies' getting round behind (by killing them) while the hero continues on his own path. The multiple will return to the same level as the hero at the next lift/ladder point.

This element of the game allows simultaneous play on 2 (or more) levels of the on-screen map, an exciting innovation within a tried and tested game play. Obviously, we will include a number of situations where the multiples can be used in different ways to help progress through the game and acquisition of weapons/credits etc. This also gives us a strategic element in that the girls must be protected when not in use and at all times kept within a specified range of the hero. If they are killed or lost they cannot be of further use. In the latter stages of the game (i.e. on Mars) there is the capacity for projecting further multiples by using the hologram bracelet (if found). We believe that these added elements will radically improve the feel of the main game and consequently increase playability and addictiveness.

As it is potentially a long game we feel it would be useful to have a save/load game option included.

OTHER ELEMENTS

In order to get to Mars as a Secret Agent (see script) Quaid must possess a certain amount of 'credits' when he reaches the Recall offices. This can be earned in an 'intro' section based on the Quarry where Quaid worked. There will be a knack to getting enough rocks out to earn the credits, and dangers involved in the work include, falling rocks, heavy machinery, etc. This section is envisaged as separate from the main game, but can be returned to from various points in the Earthside game if necessary (see below).

Quaid arrives at Rekall with insufficient funds he will be offered one or more destinations other than Mars, i.e. the Moon, or Hawaii. If the player then selects one of these he will be shown a (HAM) picture postcard of suitable scenery with "Greetings from Hawaii" followed by Game Over. A similar result would happen if he could afford the Mars option but not the "Secret Agent".

Whilst getting from work to Rekall, Quaid must negotiate a section (split level) based on "Shockway Rider" i.e. scrolling footpaths. These are doubly hazardous as they contain not only Agency killers but also common thieves who will rob you of your credits. This is envisaged as a fast and furious sub game, which is not separate from the main game play. If you are robbed you will find "into screen" entrances, which will take you into a Subway station with a train to take you back to work. (this is not shown, you simply turn up back in the Quarry). A similar section will be included in the Mars based section of the game.

The inclusion of these sections will change the pace of the main game, keeping interest alive after a long period of play. The player will doubtless be looking forward to coming to this part of the game once he has played it a couple of times, the reviewers will love it!

BACKGROUNDS ETC.

The background details will be based loosely on the architecture depicted in the film. These details (as yet unseen) will be adapted to a split level maze which will have multi-directional scrolling.

By split level, we mean this :-

There is a footpath at ground level, but there are also elevated footpaths and bridges up to 8 levels above the ground, changing between levels is accomplished by means of lifts, ladders and escalators. Up to 3 levels of walkway will be a cityscape which scrolls in parallax to the main area, giving the illusion of depth into the screen. This will be enhanced by foreground details which the play sprites will pass.

We envisage 3 or 4 different styles of background in each location (Earth and Mars) loaded separately on completion of the previous section. At various points in the sections it may be possible for the experienced player to make use of vehicles (this is a must on Mars) to allow quicker passage through the sections, although it should be borne in mind that some essential items may be missed when taking these short cuts.

The backgrounds will be constructed using 32 x 16 pix blocks, 256 per backdrop style. 16 colours (16 bit versions) the maps will be equivalent to 128 screens x 5 screens.

The actual on-screen play area will be 18 characters vertical x 24 characters horizontal, this will allow plenty of room for manoeuvre while keeping an element of surprise and allow us to put in some nasty traps and dead ends.

MISCELLANEOUS

The game, whilst based on the film, must necessarily ignore many of the dialogue scenes, however, in 16 bit and multiloop versions we should be able to include atmospheric bits like the encounter with Dr. Edgemar, in Quaid's hotel room. Text messages with optional responses could be used. This would give a good opportunity for a twist in the game, if Quaid takes the offered pill (see script p.73) then its 'game over' and all saved games are erased from disk. The player would only make this mistake once, (hopefully) but it should add to the excitement (when people play games they tend to talk them over with each other, also it would be good for hints and tips pages in magazines - Publicity!!!

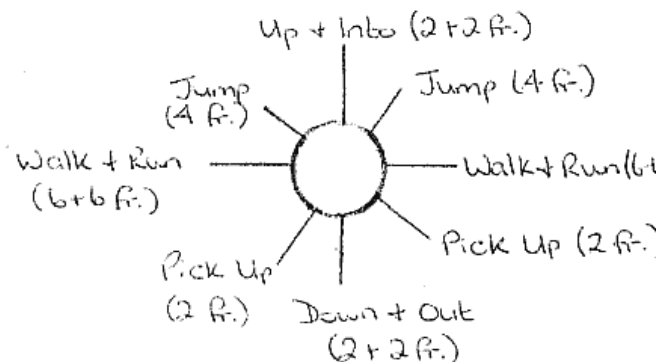
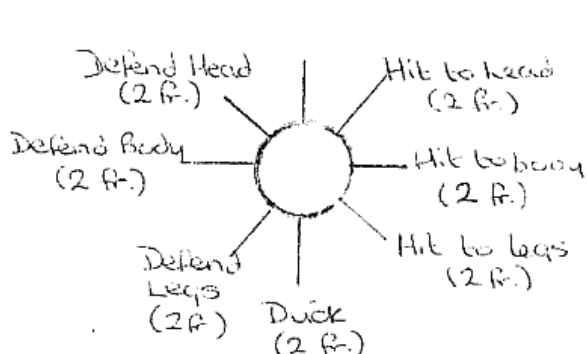
This kind of device would allow us to feed information about the final aim of the game to the player - Message form KUATO "START THE REACTOR, FREE MARS."

The interview in Cohaagens' office will reveal that what the player has been watching (i.e. his monitor) is actually a video monitor on Cohaagens' desk, as Quaid walks into the office we see over Cohaagens' shoulder said monitor, showing Quaid walking into the office.

The end game will be a beautiful panorama of Mars at dawn, the dull reds and greys of the landscape fading into the glorious warm pinks, the dirty grey sky becoming bright cerulean as the sun slowly arises silhouetting our hero and his lady as they hold hands gazing across the Martian plain.

TOTAL RECALL

Programmers notes (ST and Amiga)



QUAID

FIRE BUTTON 14 frames

NON FIRE 36 frames

Other animations - Shoot - 4 frames ~~turn~~ + 2 recast

Use drill - 4 frames *

Into vehicle - 3 frames

In vehicle - 1 frame

Die - 6 frames

~~turn~~ (4)

Total frames of animation for Quaid - 76 frames.

FEMALES (Melina and Lori)

Walk - 6 frames

Run - 6 frames

Turn - 6 frames

Up - 2 frames

Down - 2 frames

In - 2 frames

Out - 2 frames

Shoot - 4 frames

BADDIES (3 types)

Same phases as hero except other animations.

Die - 4 frames

BENNY

Run - 6 frames

Walk - 6 frames

Fire - 4 frames

Die - 4 frames

GEORGE/KUATO (connecting sequence)

Die - 4 frames

Run - 6 frames

Sit - 4 frames

TOTAL RECALL

GAMES DESIGN UPDATE BY SIMON BUTLER 9.7.1990

Version 1.2

The original games design while containing all the necessary elements, plus a few unnecessary ones was far too loose. There was no continuity within the whole, merely a series of sub-games that only skirted round the films theme without any depth or explanation of why you are doing whatever it is you ARE doing at any given time.

The jackhammer sequence has been discarded, because Quaid already has enough money to visit Recall, and even if he didn't the only way to implement said sequence is as a joystick wiggler, and as his troubles don't start until AFTER his visit to Recall, this type of game, (a la Daley Thompson and a million other joystick wreckers) is not what we need to start the game, and certainly isn't going to grab anyone's attention as soon as the game is loaded.

The revised version will implement a 'Cinemaware' style look to tie all the parts into a complete game. This will be done with comic-book (NOT comic look) type panels outlining various major points in the storyline. Some will have limited animation. Others will be small sub-games in a "Dragons Lair" right/wrong decision vein. These will be decided by joystick movements
Left - Correct/Yes. Right - Incorrect/No.

The other elements are the platform and car chase sequences. These will be implemented several times at various stages throughout the game and tied together with the 'Cinemaware' sections.

The object of this is to try and follow the film script as closely as possible while still taking artistic license in order to get a game out of the script.

The game

Intro screens briefly outlining Quaid's recurring Mars visions, Quaid as construction worker. Visit to Recall.

First Decision

Ego Trip:- A - 14 - Millionaire Playboy
 A - 15 - Sports Hero
 A - 16 - Industrial Tycoon
 A - 17 - Secret Agent

Two chances to get it right. So early in the game, getting it wrong is not a problem

Chair sequence in 'Cinemaware' panels.
Lori's betrayal.
Phone call about briefcase - into platform section.

Although it is a short distance to the phone box in the film, the game needs it to be longer. Objective - get to the phone box, pick up briefcase. End ✓
of this section of the platform game.

Panels showing Quaid being chased, getting taxi and taking charge.

Car chase sequence.

Top down.

Object - Escape to warehouse/industrial area to safely open briefcase.

Fail - Capture, end of game.

Succeed - Continue.

'Cinemaware' section showing video within briefcase. Message from Hauser about Mars. The "nose" sequence.

Second decision

Do you remove homing device?

Yes - Escape, Continue

No - Capture, End of game.

Possible short platform section for escape to space port. ✓

Sequence showing ship leaving for Mars.

End of Earth section.

PART TWO - MARS

Animated sequence showing landing on Mars and Quaid's disguise infiltrated. Platform section to hotel.

'Cinemaware' panels saying to find Melina. The meeting with Benny and subsequent meeting with Melina.

'Cinemaware' sequence with Doctor Edgemar in Quaid's hotel room. Offers pill.

Third decision

Do you take pill?

Yes - Die, end of game.

No - Kill Edgemar and continue.

'Cinemaware' with Lori.

Melina enters and there is a struggle.

Fourth decision

Do you kill Lori?

Yes - Continue.

No - She disarms you and kills you, end of game.

Platform sequence to Benny.

Car sequence to Kuato and rebel hideout.

'Cinemaware' with Kuato reading Quaid's mind, showing discovery of reactor. Benny's betrayal, Kuato's death, Kuato's message to Quaid.

Cohaagans office.

Video of Hauser, telling of "real" double-cross.

Fifth decision

Do you believe him?

Yes - Brainwash and end of game/failure.

No - Escape and continue.

Platform sequence to reactor. Pick up hologram device on way.

Final scene. Face off with Coahaagan. Use hologram device to confuse Coahaagan and troops while you take each one out and shoot Coahaagan. Hologram creates multiple images of Quaid all responding to joystick movements, but on different levels (see rough draft). Limited time on Hologram. This is only a suggestion and as such is easily scrapped. Although Coahaagan is shot he is merely wounded. Quaid activates reactor.

'Cinemaware' panels showing Coahaagan dying horribly on surface of Mars.

Final sequence of Quaid and Melina as atmosphere is created and sky changes colour.

End of game.

P.S. In the platform sections on Mars, after Loris' dream and escape from Coahaagans' office, Melina's sprite can be invisibly linked to Quaid's, responding to all the joystick movements. If Quaid reaches a lift, Melina will catch up and they will ride the lift together. She will then assume her original position some short distance from Quaid.

If Quaid ducks, Melina ducks.

If Quaid fires, Melina will produce a gun but not fire as she will be facing Quaid's back.

If they are going left to right, Quaid is always in front. If a baddy comes on from the left, by moving the joystick left both Quaid and Melina will turn to face the enemy, but only front-gunner fires, in this instance Melina. In effect both act as tail-gunners for the other and cover each others backs.

Simon
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TOTAL RECALL -

REDESIGN :- MONDAY 29:10:90

CAR CHASE EARTH SECTION - ALL VERSIONS

IMPLEMENT :-

TIME LIMIT

PEDESTRIANS. TIME DECREMENT IF CAR
SQUASHES ANYBODY

JUMP OBSTACLES. RIVERS ETC.

ICONS :- SLOWDOWN
WEAPONRY
INVINCIBILITY
TIME - LOSS
TIME - GAIN

GRAVEL OR OIL. SURFACE TURNS CAR AROUND
180 .

PLATFORM SECTION - MARS. 16, BIT, SPECTRUM + AMSTRAD

RATHER THAN COLOUR CODED LIFTS, SYMBOL CODED.
FIND PERTINENT ICON FOR RELEVANT LIFT. EACH LIFT WILL HAVE A
PANEL BY IT SHOWING ION TO BE FOUND ENABLING LIFT-USE.

POSSIBLE IMPLEMENTATION OF DISSOLVING PLATFORMS

DESTRUCTIBLE WALLS

CERTAIN WALLS WILL BE IMPERVIOUS TO NORMAL BULLETS BUT WILL
REQUIRE YOU TO FIND "POWER UP" BULLETS, TO BE SHOWN ON PANEL,
THAT WILL ALLOW YOU TO BLAST YOUR WAY THROUGH TO FURTHER
SECTIONS OF THE MAP.

SWITCHES

FLIPPING/ACTIVATING SWITCHES THROUGHOUT MAP OPENS DOORS
ALLOWING ACCESS TO FURTHER SECTIONS.

FIND ICONS ALONG THE WAY.

EACH ICON FOUND WILL BE SHOWN IN PANEL BELOW. EACH ICON WILL
BE SHOWN AS AN ALIEN SYMBOL THUS UNREADABLE.

ONCE ALL ICONS COLLECTED ALL DOORS OPENED VIA USE OF
SWITCHES, YOU WILL REACH ONE ROOM WITH FOUR DOORS (SEEN SIDE-
ON) THAT BLOCK YOUR ROUTE.

IN FRONT OF THESE WILL BE A FINAL SWITCH. ACTIVATING THIS WILL OPEN A PANEL ON PLAY-AREA SHOWING THE FOUR ALIEN ICONS.

A HAND-SHAPED CURSOR WILL ALLOW YOU TO ACTIVATE EACH ICON.

TOUCHING EACH IN TURN WILL FLIP THEM VERTICALLY REVEALING THEIR CORRESPONDING ENGLISH LETTER ON THE OTHER SIDE. THIS WILL BE REVEALED FOR ONLY A SECOND BEFORE IT FLIPS BACK OVER ONCE AGAIN.

HOLDING DOWN THE FIRE BUTTON WILL ALLOW YOU TO LIFT THE ICON UP AND SWAP ITS POSITION WITH ANY ONE OF THE REMAINING ICONS.

PLAYER MUST REMEMBER POSITION OF THE ENGLISH LETTERS ON THE REVERSE.

THE HIDDEN WORD IS :- MARS.

POSITIONING ICONS CORRECTLY WILL OPEN THE DOORS ALLOWING YOU ACCESS TO THE LIFT-ROOM.

THE LIFT

FACING RICHTER, YOU MUST PUNCH IT OUT UNTIL ONE OF YOU FALLS TO YOUR DEATH. THIS DONE YOU WILL ARRIVE AT THE TOP & FACE COHAAGEN.

COHAGGEN

HE IS WAITING IN THE REACTOR ROOM..

A BOMB IS TICKING BEHIND HIM.

THE TIME IS RUNNING DOWN AT THE TOP OF THE SCREEN

THERE ARE MINES BETWEEN YOU & HIM.

HE WILL FIRE AT TWO HEIGHTS. HEAD HEIGHT AND CROUCHED.

YOU MUST JUMP & DUCK TO AVOID BULLETS. JUMP OVER MINES.

ONCE CLOSE ENOUGH, ONE PUNCH KNOCKS COHAGGEN OUT

FINAL ANIMATION

RUN FILM

MELINA APPEARS ON SCREEN.

QUAID PICKS UP BOMB AND THROWS IT OFF SCREEN.

ONE BY ONE, COHAAGEN, QUAID AND MELINA ARE ALL SUCKED OFF SCREEN BY DECOMPRESSION.

RUN FINAL STATIC SCREENS
COHAAGEN DIES
ATMOSPHERE CREATED
SUCCESS
END OF GAME

PS IN FINAL PLATFORM SECTION, MELINA IS TAGGED INVISIBLY
ONTO QUAID AT A SET DISTANCE.
A TAIL-GUNNER EFFECT.
IF ONE REACHES A PLATFORM THEY WAIT, THE OTHER CATCHES UP,
TRAVEL UP OR DOWN THE LEADER MOVES OFF AND THE DISTANCE SET
AGAIN.
IF ARNIE FIRES WITH MELINA BEHIND SHE DRAWS HER GUN BUT
DOESN'T FIRE AND VICE VERSA.
IF ARNIE DIES. END OF GAME



CAROLCO
L I C E N S I N G
(A Division of Carolco Pictures Inc.)

April 23, 1990

Mr. Gary Bracey
OCEAN SOFTWARE
Ocean House
6 Central Street
Manchester M2 5NS
England

Re: TOTAL RECALL

Dear Gary:

Pursuant to our receipt of your signed nondisclosure agreement, enclosed are assorted photo and press materials on TOTAL RECALL. Please let us know what, if any, additional materials you will require.

Kind regards,



Lisa Lockhart



6th December, 1990

Mr. M. Jones
c/o Ocean Software Limited
6, Central Street
Manchester

Dear Mark,

RE: TOTAL RECALL

As you are aware, you are presently employed by Active Minds on programming a video game known as TOTAL RECALL for publication by Ocean.

As a result of circumstances which have arisen, Ocean has been advised to take various steps to mitigate the losses that will inevitably arise if TOTAL RECALL is not available for publication in the imminent future.

By arrangement with Active minds Ocean encloses a cheque for £675.00 which represents the amount due to you.

Active Minds has been advised to enter this amount in its accounting records in the usual way, since Active Minds remains your employer and accordingly is responsible for both tax and National Insurance due.

Please sign the enclosed copy letter where indicated below to acknowledge safe receipt, and return it to me.

Yours sincerely,

Gary Bracey
for and on behalf of Ocean Software Limited

Signed: Date:

Mark Jones
[redacted] Road
Northampton
[redacted]

20/12/90

Invoice 001

Bonus payment for work on

Spectrum version of Total Recall

£300.00