HELICOPTER BIT

The bit you've all been waiting for ..

CUTSCENE:

Righty-ho, if I remember correctly, lara has just broken
into the caretakers office,at the top of 'the chamber of
stairs', using the fire-extinguisher.
The police still in hot pursuit of crofty.

So Lara blockades the door, IN CUTSCENE, and clambers out
through the LIFT WORKINGS, onto THE ROOF.

THE ROOF:

GENERAL DESCRIPTION:

Sort of like 'the matrix' roof (the start one), enclosed by
parapets, sloping roofs, chimney stacks and walls (leading
to higher, unreachable roofs). Also air conditioning units,
masts, funnels and pipework. And last but not least, those
little shed like entrance doorways, that lead down into the
building.

Obviously we want this to look as much like paris as
possible, the problem being that paris roofs are very much
of the tiled/ steep sloping chimney stack version, usually
surrounding enclosed courtyards, and this obviously
presents the problem of not only being able to see right
across paris, but also fall down into the courtyards.
So, we'll have to reach a happy medium between looking nice
and parisy, and keeping the players from hopping about all
over the place/seeing into space.

The important thing is to keep lara channeled down a route,
so she has limited options as the helicopter pursues her,
i.e. RUN or HIDE. It is basically a SEQUENCE OF DASHES
without getting shot.

FIRST BIT:

So, we start with a *SET-Piece.*
As lara climbs out onto the roof and surveys the vast
cityscape of three roofs she can see from where she is
standing, she is suddenly aware of a faint noise emenating
from beneath her..
What is it? She idly ponders as a gigantic great helicopter
suddenly crashes out over the roof of the building in front
of her, and a bloke hangs out of one side with a megaphone
and a sniper rifle and starts screaming 'surrender' (in
French) at her while emptying a clip over the top of lara's
head...

Lara weighs up this new and somewhat alarming change in
circumstances, and decides to hide behind a vent, until
they go away.

This is where YOU, the PLAYER comes in. (you must save
her!!!!!!!!!!!!!!!!!!)

GAMEPLAY

So the player starts out under cover, sheltering behind a
wall –

**THE HELICOPTER HAS A SEARCHLIGHT, when lara is caught in
the searchlight, the sniper will take potshots at her.**

It should be fairly clear where 'cover' is, as if the
spotlight casts a shadow over some of the 'roof furniture',
and lara hides in that shadow then we know that lara can't
get shot, i.e. she's out of the beam. To keep the players
on their toes, if lara hangs around too long, we should
maybe give 'em a taste of a gas canister, so that they are
forced ever onwards..

The player is required to make breaks to the next bit of
cover, the idea being that if lara is in the MIDDLE, the
helicopter will take a LEFT/RIGHT route, i.e. if the
helicopter cannot proceed on one side (lets say 'the left',
for argument), due to cables/walls/stone, then it will have
to swing over to the RIGHT hand side, the player having to
work out the best route to weave, so that they won't be
caught out in the open, and consequently caught in the
spotlight. And shot. At.

The player may be able to take well hidden routes that may
force the helicopter to violently pull up, etc. and
henceforth give them a bit more breathing space, giving
them a bit more time to run on before it arrives back on
the scene.

<u>DEAR PROGRAMMERS:</u>

There will obviously be some problems with what the camera
will be doing in this situation, and this is how/what we
solving it:

In certain areas the camera may have to be LOCKED to an
ABOVE or SIDE view, although this understandably may have
some impact on gameplay, for instance, it being BAD instead
of being G*OOD*.

We could perhaps use some sort of tracking camera system
like what flowers invented on 4.

Depending on whatever route you take, we will be inter-
cutting a number of SET-PIECES.
These will help to cut up the action anyway, and draw the
players attention away from the camera flying through
walls, etc.
It should also keep it flowing and tense, although we will
probably have to make sure they are only triggering when
lara is stationary/hiding, or it will just confuse the
player i.e. if the player is running across a roof and then
we cut away to a helicopter it might mess with their heads
a bit.

Anyway, the cut aways suggested were:

OVERHEAD SHOT:

From above the helicopter, we see lara running from cover
to a new bit of cover as they take potshots at her.

SNIPER VIEW:

A shot through the rifle scope, from the helicopter point
of view of the 'roof furniture' lara is hiding behind.

LOW ANGLE SHOT:

As lara takes a jump across a big gap, maybe from street level

FRONT ANGLE:

Lara again running from cover point to cover point, the helicopter rising behind her and giving her a good blast.

SLIPPING:

Maybe at some point, if the player attempts a large jump, lara slips. The helicopter is forced to pull up out of the area, and we see lara's hand working it's way over and grabbing the lip. And then pulling herself back up onto the roof.

END SCENE:

This is when lara makes her final leap to the pipework (?) which gives away under her weight and deposits her at street level. It will be triggered at the final parapet. lara will leap, attempt to grab, and miss, landing in a pile of tramps and boxes. The helicopter is still above, but can't really get a bead on her.

EXTRA STUFF

As well as the intense helicopter noise, we will also have old froggy sniper taunting her with his megaphone. As it is in French, we will be able to use French swearwords that no-one (except French people) will recognize.

General stock in trade movie stuff IN GAME, or in CUTSCENE, pigeons flying out of derilict areas, things to make the player jump, etc.

There should also be options to improve certain skills in this area, harder jumps, that sort of thing..