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Apocalypse Now

Game Design Document

Abstract

This is the primary game design document (GDD) for Apocalypse Now. Individual documents will detail characters, systems, and high-level goals, but this GDD introduces the basic design of the Apocalypse Now project. This document is accompanied by a Prototype Design Document (PDD) that details the first prototype level being built by the Erebus game team.

Contents

Concept

Logline

Apocalypse Now is an open-river, survival horror RPG. The Player experiences an atmospheric and horrific journey through a wasteland/warzone as he travels upriver. The Primary Mission of terminating Col. Kurtz' command is an overarching goal, but a multitude of secondary missions and freeform exploration and interaction will present the Player with virtually limitless paths through the world and game.

Overview

You play Captain Benjamin L. Willard, an American member of the 505th Battalion of the 173rd Airborne Brigade. You are attached to MACV-SOG (Military Assistance Command Vietnam — Studies and Observations Group), tasked with conducting covert operations. You are a special operations officer and an assassin and one of MACV-SOG's most trusted assets in Vietnam in 1969.

You will create your own version of Captain Willard. The basic facts of your biography will be set, as listed above. Those facts include carrying out six CIA-tasked assassination missions as well as other intelligence/counter intelligence activities with I Corps. Willard has a track record of working discreetly and alone. Willard enlisted at 19, which means he is a professional, career soldier, promoted to being an officer due to his service.

The game is a hybrid first-person roleplaying game with survival & horror elements.

You start with character creation.

Then it's off to Saigon where you are holed up in a dingy hotel room.

When you wake up in the Saigon hotel room the audio is distorted, the lighting is stark, too bright and too dark, the whole room is heavy and hot.

You think to yourself: "I have no mission."

You explore the hotel room. There's whiskey if you want and a case of Old Style. Some other things you forgot. How many things did you forget? It's up to you.

Eventually Army soldiers arrive. M.P.s? No?

It's time to find out what's happening but the room is spinning.

Game Modes

Apocalypse Now has three primary game modes:

- Captain Willard on foot

- Captain Willard in a helicopter, either as a door-gunner or in a passenger position.

- Captain Willard on Patrol Boat River 518 (PBR-518), named the Erebus, callsign PBR Streetgang, either as a passenger with freedom of movement or piloting the Erebus in 1st or 3rd person perspective.

The main game will ship with single-player only. But we will patch in a multiplayer mode post-launch depending on commercial outcomes.

Rules & Tools

The two primary goals of **Apocalypse Now** are: 1) Ensure personal survival; 2) Complete or Abandon the Primary Objective.

The Player will be able to utilize a wide variety of military standard-issue and improvised tools and weapons to accomplish these goals. Along with many other gameplay elements, dialog, and reliance on the Sailors of the Erebus and other soldiers in the game world.

Examples of tools include, but are not limited to: radios, C4, claymores, landmines, wire cutters, shovel, knife, compass, booby traps, first aid kits, various medicines, drugs, a poncho, various one-off items, special-case tools, and standard Army gear.

Examples of weapons include, but are not limited to: a Colt M1911, M16A1, M60, M79, M2 Flamethrower, a shotgun, a buck knife, a machete and grenades of various types.

We have identified the specific models of weapons used in the film. We will also rely on our Military Advisor Group to design and implement a full set of realistically available weapons in the world.

Explosives other than grenades are listed as tools because they are equipped and accessed through the gear/tools control scheme.

Many Players will complete the game using only a subset of the tools and/or weapons.

Our aim is again to create a system that provides for a breadth of Player choice. It is conceivable that a Player might complete the game using only their combat knife (certainly a difficult task).

Freedom of choice in utilization of tools and weapons is a high-level rule that defines how the Player plays the game.

The Player will also rely on the help of other characters in the world to accomplish her goals. The help may come in pre-scripted or procedural form.

Primary Objective

The Player's primary objective is to "proceed up the Nung River in a Navy patrol boat. Pick up Colonel Kurtz's path at Nu Mung Ba, follow it and learn what you can along the way. When [he finds] the Colonel, infiltrate his team by whatever means available and terminate the Colonel's command." From the mouth of the Nung River in the South China Sea, Kurtz's compound is "weeks away and hundreds of miles up a river that snaked through the war like a main circuit cable". The characters the player meets and how he reacts to them will dictate who Willard becomes and will help define Kurtz's reaction when Willard arrives.

Dossiers & Radio Comms

The Player will collect a wide variety of intelligence throughout the course of the game. Intelligence will often come in the form of top-secret dossiers on aspects of the primary objective and secondary objectives. Additionally, Willard will collect intel through radio comms with superior officers, Nha Trang and other sources.

Dossiers and other intel are stored in the "Objectives" section of the character sheet interface and can be accessed at any time.

Access to the dossiers and other intel will enter the Player into an investigation mode that is highly interactive and delivers narrative content while contributing to the atmosphere of the world.

Radio comms intel collection will follow the usual gameplay patterns of using a radio.

World Structure

World Layout

The World is organized around the Nung River. The world is open with boundaries outside of which the player will be encouraged to return to the main game area to complete the primary objective. The world may be explored freely on foot, and by way of the Erebus (PBR Streetgang). For organizational purposes, and mapping purposes, the world is divided into a sequence of contiguous zones. There are fourteen (14) zones in the game along the River, two (2) zones in the game before the River, and one (1) optional zone in the game after the River.

The zones before the River are: 1) Saigon; and 2) Nha Trang.

The zones along the River are: 1) Long Hải; 2) Charlie's Point; 3) The Mekong Delta; 4) The Nung River; 5) The USO Show and Supply Depot; 6) Bien Hoa; 7) Ben Cat; 8) Do Lung Bridge; 9) An Loc; 10) Loc Ninh; 11) The French Plantation; 12) Cambodian Border Crossing; 13) The Killing Fields; 14) Col. Kurtz' Compound.

The area after the River is: 1) Return to Nha Trang. The Player will only Return to Nha Trang if certain end game conditions are met and the Player chooses to do so.

Area Specs

The storyline in *Apocalypse Now* occurs as the Player navigates through the zones of the River. The narrative (and primary objective) is governed by a series of conditional and critical points, but the world is freely explorable. The Player explores freely a world of interesting, psychedelic, dangerous, thrilling, and devastating events, areas, and character interactions. There is no tightly scripted narrative experience. The majority of the narrative is discovered by the Player's own choices and actions in regards to the primary and secondary objectives they undertake, what zones and areas of zones they explore, and who they interact with and/or fight.

The through-line from the original film is an ever-present organizing feature running through the main experience, much like the river runs through the world, but the bulk of the experience is driven by the Player and how they explore the world and how they travel upriver.

Exploration

World Map

The Player's exploration through the world is tracked through the world map in the character sheet interface. The world map and sub-maps are all created based off of real-world military intelligence and (altered to fill in the location of the fictional Nung River) maps from the era along with GIS information.

The maps are interactive and can be notated on by the Player. Additionally, the maps update automatically with key information as the Player progresses through the primary objective and secondary objectives.

Fast Travel

The Player can use the world map to fast-travel backwards along the river to areas the Player has already visited.

Slow Travel

RIVER

The Player must engage in slow travel when travelling upriver to a new area for the first time. Slow travel on the Erebus is close to real time. The top speed of a PBR is 28.5 knots (53 km/h 32 mph). Given the terrain, the Erebus would likely be traveling at 5-10 knots in most situations.

SLEEPING ON THE EREBUS

The Player can sleep on Erebus, specifying the number of minutes they will sleep. The Player can determine the appropriate number of minutes to sleep based on information from the world map. The Player will be automatically woken when the Erebus arrives at the next unexplored zone or if the Erebus triggers a random or scripted encounter or scenario.

GROUND

When travelling upriver by ground, everything occurs in real-time. It will be possible for the Player to travel the entire distance up river primarily on the ground. This will take a long time (humans walk on uneven ground about ten times slower than a Erebus' top speed) and will be rewarded with an achievement (for being a masochist, presumably).

CALLING THE BOAT

If the Player finds himself separated from Erebus, he may radio (if he is equipped with a radio) Chief and direct him to bring the boat to his position by approaching a bank and popping smoke. Or firing a signal flare, if Willard happens to be in possession of the equipment.

The Erebus will appear within ten minutes, regardless of the distance away that it is in world terms.

Additionally, the same result can be achieved by finding an in-world radio and appropriately radioing Chief on the Erebus.

SOCIAL ACTIVITIES

When the Player engages in social activities, such as waterskiing, playing with dog, or drug use, on the Erebus it speeds up the travel time by 20-30%.

Dialogue & Monologue

ENGAGING IN CREW DIALOGUE (OR OTHER NPCs)

You will engage in dialogue with other characters in the world, both those that stick with you for a time such as Lance, Chef, Chief, and Clean but also those you encounter along the river.

Your final encounter with Colonel Kurtz may be entirely dialogue-based if you choose such a course of action. The Colonel speaks.

Branching dialogue will operate much as it does in the *Fallout* series of games, the Infinity Engine series of games, the *Mass Effect* series of games and so on.

You will engage in dialogue that is written and written in the style of your character and the world. You will have the opportunity to take actions through dialogue and you will not be limited to what we can animate in a given conversation, so long as the verisimilitude of the world is not broken by what the writers and designers create as a choice.

REVIEWING INTELLIGENCE

When the Player engages in Intel review on the boat it brings up a series of interactive dialogues and other interfaces that allows the Player to fully analyze the dossier on Colonel Kurtz.

The Player can initiate Intel Review at any time while on the Erebus (PBR Streetgang) although sometimes may not be wise.

ENGAGING IN WILLARD'S INNER MONOLOGUE

The Player will choose the inner monologue dialog options for Captain Willard in the same way that regular dialog occurs. The difference is that these inner monologues are between the Player Character himself and are not heard, nor affect, NPCs in the world.

The Player can initiate Inner Monologue at any time although sometimes might not be wise.

Platforms & Demographics

You can view detailed sales outcomes in the "**Discounted Cash Flow Estimate Statement**" if desired. We use the mid-line and baseline estimate of 1,000,000 units spread across three primary platforms and two secondary platforms.

Platforms

The primary platforms are Windows, Xbox One, and PlayStation 4.

The secondary platforms are OSx and Linux.

It is possible we will complete the game in proximity with the next generation of consoles and in that case we would add the next Xbox and the PlayStation 5 as primary platforms.

We are also open to releasing the game as streamed content, for example via AWS.

Virtual Reality

We also will create UX that supports the top 3-5 virtual reality systems as measured on January 15th 2019.

Until that time, we will assume support for the following VR systems:

1. Sony PlayStation VR

2. HTC Vive

3. Oculus Rift

Demographics

For reference, **Apocalypse Now** attracts a demographic that is approximately 96% male. This makes marketing and targeting very straightforward. The most comparable entertainment product to **Apocalypse Now** in demographics is the traditional live game of

poker, which experiences a 97% male split. The **Call of Duty** series has an approximately 84% split. The **ARMA** series has an approximately 90% split.

1. Men ages 17 through 100

2. First-person action-adventure gamers

3. Military and milsim gamers

4. RPG gamers

5. Stealth, survival & horror gamers

6. Stealth sim gamers

7. Fans of the **Apocalypse Now** franchise

Game Length

The game will provide a 20-hour playthrough for the average gamer. The game will provide a 30-40 hour experience for a completionist player. The game may be speedrun in approximately 5 hours.

These ranges provide for sufficient length for RPG gameplay and character advancement to be satisfactory.

These game lengths provide sufficient additional narrative for a compelling experience beyond the film.

Additionally, the game will never technically "end" these lengths correspond to the critical path of the game and narrative. Upon completion or failure of the primary mission, the player may continue to explore the world indefinitely.

Game Size

The game will cover roughly five (5) to ten (10) square miles of jungle between the mouth of the Nung River into the dark jungles of Cambodia.

Languages

	Interface	Full Audio	Subtitles
• English	• ✓	• ✓	• ✓
• French	• ✓	• ✓	• ✓
• Italian	• ✓	• ✓	• ✓
• German	• ✓	• ✓	• ✓

- Spanish   • ✔   • ✔   • ✔
- Polish   • ✔   • ✔   • ✔
- Russian   • ✔   • ✔   • ✔
- Korean   • ✔   • ✔   • ✔

Rating

Apocalypse Now will be rated M, for Mature.

Likely descriptors for this game are:

- Blood and Gore

- Intense Violence

- Language

- Drug Use

- Sexual Content

Unique Selling Points

1. Play a first-person, interactive **Apocalypse Now.**

2. Explore an open river with non-linear exploration and story progression.

3. Discover the depths to which you will sink when confronted with the realities of the War in Vietnam.

4. Interact with the combatants and civilians whose lives are upended by their involvement in the conflict.

5. Bond with your crew; each of them can become a compelling friend or a suspicious hurdle in your mission to terminate Col. Kurtz's command.

6. Experience dread, horror, and terror in a first-person survival horror experience set in an historically real warzone.

7. Manage the survival resources you beg, borrow, steal, and scavenge.

8. Play a mature RPG where you decide how to solve your problems, how to build your character and how to succeed in your mission.

9. Deal with the moral hazards of being an assassin in the service of the U.S. Army sent to kill one of their own.

High Level Goals

Kinetic Action

The dissonant tones of the score during the Do Lung Bridge sequence. The whorls of multicolored smoke. The smell of napalm in the morning, evening, or afternoon. The unhinged insanity. The gallows humor. The mock bravado. Dread. Laughter. Horror. Gonzo. Terror. Death. Kinetic action. Consistently evoking the atmosphere of Apocalypse Now is a high-level goal for the project.

Emergent Narrative

In the Apocalypse Now game, we will translate Willard's inner monologue into the Player's interactive monologue. The Player will make his own choices. Willard's internal monologue is now the Player's internal monologue. He chooses between bad options over and over. Where to travel. Who to kill. How to kill. Whether to kill. Sanctioned murder. Drug abuse. Dereliction of duty. Laser-focus on the primary objective. Any play-style is supported in this emergent world.

Strategic & Tactical Gameplay

There are permutations of attributes, skills, gear, weapons, AI systems, world features and other game elements that allow the Player to traverse the world strategically and tactically, in or out of combat.

Are You an Assassin?

The Player controls the outcome of the experience for Willard. Does Willard terminate Col. Kurtz' command? How? With a machete? With an airstrike? Through coercion, intimidation or persuasion? Does Willard join Col. Kurtz? Does Willard ever even get to Kurtz' compound? The game will support such non-traditional actions as camping out in the Beverly Hills bunker and smoking weed with the grunts for endless hours. The game provides the Player a tight, dense warzone to explore and a dangerous mission to complete or ignore. If the Player does drive the events to a specific outcome they will experience a post-action report delivered by Col. Lucas, Gen. Corman, and Jerry. The post-action report will only be a mail drop if Captain Willard persists in the world away from Nha Trang.

First-Person Design Parameters

Camera View

First-person perspective. Like *Half Life 2. Bioshock. Far Cry* series. *Deus Ex* series. *System Shock 1* and *2*, *S.T.A.L.K.E.R.* series, and *Alien: Isolation*.

You will explore the jungles of South Vietnam and Cambodia circa 1969 in first person perspective. You will explore an increasingly insane war zone in first person. You will interact with other characters in first-person.

The first-person perspective will limit you to what your character, Captain Willard can see. And when we get to talking about horror that will be important.

Exception: the PBR Streetgang aka Erebus may be piloted into 3rd or 1st person perspective.

Movement

Your speed will be more like a survival horror game. More realistic. You won't run 30 mph. You can run, but you will become fatigued. And running makes a lot of noise. You can walk, swim, sneak, move while prone or crouched, jump and do most natural actions a human being can undertake.

Encounters

Encounters fall into two categories: 1) Hostile, and 2) Non-Hostile. Both categories of encounters have two types: 1) Scripted, and 2) Random.

HOSTILE

Hostile encounters are encounters with hostile forces such as Viet Cong, NVA, aggressive indigenous populations, Col. Kurtz' SOG A-Team, and the Montagnard army depending on how the Player handles Kurtz' force.

Hostile encounters are ranked by difficulty, based on the Player's level of advancement.

There are five difficulty ratings: 1-5, with 1 being easiest.

Encounters in a given area will generally fall into one of two difficulty ratings.

For example, in the Do Lung Bridge area, (quite a ways into the game) hostile encounters of rating 3 and 4 will be encountered, with a weighting towards difficult 4 encounters.

A hostile encounter with Captain Colby and his team would rank a 5.

The scope of hostile encounters can vary widely, from a crack sniper in the Jungle, to a single, wild tiger while searching for mangos all the way up to a large-scale battalion attacking PBR Streetgang from a riverbank.

NON-HOSTILE

Non-hostile encounters are encounters with non-hostile Vietnamese, Cambodians, and French, U.S. Soldiers, ARVN, allied forces, and non-combatants.

Examples of non-hostile encounters include the Sampan with the puppy from the film, a group of Christian missionaries in the jungle, war correspondents in a rice paddy, etc. Non-hostile encounters offer opportunities for barter, information gathering, and narrative experience. Any non-hostile encounter can be turned hostile by the Player's choices.

SCRIPTED

Scripted encounters are encounters that level designers have specifically setup in advance to accomplish particular goals. Scripted encounters are generally in pre-determined locations, but roving scripted encounters are possible, subject to level designer discretion.

For example, a scripted encounter with a peaceful Sampan could have specific characters and narrative events, but take place at a random location along the river.

RANDOM

Random encounters are encounters that do not have a particular goal and are pulled from designer-generated libraries of more generalized encounters.

Random encounters can be highly-variant in form and composition. The world will allow random encounters in any area where level designers have not specifically marked as "No Random Encounters" through the level editor.

Combat

BASIC MECHANICS

At the most basic level, combat mechanics in **Apocalypse Now** are straightforward.

Aim and shoot.

If the Player takes dead aim and fires Willard's weapon, the bullet will generally go, modified by the physics engine, where the Player expects the bullet to go.

Of course some weapons have less predictable accuracies in and of themselves (an M60 machine gun for example), but generally speaking, aiming and shooting will be a straightforward first-person shooter-style affair.

As the Player advances their skills, aim assist (if aim assist is turned on in the options menu) will improve accuracy, making it easier (within a reasonable range) for the Player to hit targets.

Aim assist adjusts the player's targeting reticle such that it tracks onto an enemy, especially when the Player switches from the regular combat view to looking through the iron sights or scope of his weapon.

Likewise, melee combat will be straightforward and predictable. If the Player swings Willard's knife and there is an enemy in range, then the enemy will be struck. The damage inflicted will be more variable based on all of Willard's characteristics and the state of the actors and the world at that moment in time.

But on the other hand, if you are a marksman and you put a lot of points into the **Agility** attribute and the **Small Arms** skill and you take the **Military Occupational Specialty** of **11B-R Rifleman** or **11D-S Scout** or **12B-RS Recon Specialist** your aim will be far superior than other character builds that focus on other Attributes, Skills and MOS.

How deep you focus on the nuances of combat with the attributes, traits, skills and MOS is up to you.

BULLET PHYSICS

We will use physics to modify the trajectory and damage of projectiles, including such advanced physics implementations as bullet drop from a long range scoped rifle shot.

WEAPON MODIFICATION & DEGRADATION

The player character can add modifications such as scopes, different magazines, and suppressors to their weapons. Many modifications are very rare, especially suppressors.

Some weapons and modifications can degrade and can be repaired with the necessary level of skill. Some modifications such as suppressors only degrade and cannot be repaired (rubber wipes in 1960s-era suppressors are not repairable in the field).

INDIRECT FIRE AND AIR ASSETS

Given the correct set of Player skills and attributes, as well as radio communication capability, limited use of indirect fire (artillery) and fast air (fixed and rotary aircraft) can be made, depending on mission priority and availability. Willard can radio MACV 'Almighty' and request these assets. MACV will assess and react accordingly. Use of these assets on the Kurtz compound is a more straightforward process.

CHARACTER SKILL DIAL

For players who prefer character skill to control the outcomes of their combat rather than twitch-gameplay, the options menu provides a dial that can be used to increase the impact of character skill on combat all the way to 11.

If you want to have more personal control over things like aiming and the effectiveness of lethal and non-lethal take downs, turn the skill dial down low.

LIGHT COMBAT

The vast majority of combat that the Player Character engages in will be classified as light combat. Light combat includes anything up to platoon-level engagement (30 enemy AIs in a single encounter).

Light Combat is survivable indefinitely based on player and character skill and resources.

HEAVY COMBAT

Any encounter with a group of enemies larger than a platoon is classed as heavy combat (for example an encounter with a company or battalion of Viet Cong would be heavy combat). The Player will almost always be able to avoid heavy combat encounters, as the massed force can't keep up (based on AI behavior patterns) with a retreating Willard.

Heavy combat is typically designed to produce a "flight" response in reaction to a failed stealth or avoidance task. In other words, we want to ensure the Player knows he has failed when we throw a ton of enemies at him, such that he'll want to retreat rather than attack them all.

Heavy Combat can be survived for a period of time by the Player Character based on player and character skill & resources; but attempting to indefinitely hold against overwhelming numbers will almost invariably lead to the death of the Player Character and/or those Sailors and Soldiers with him.

PSYCHE AND PANIC

As a situation becomes more terrorizing or horrific, the friendlies around Willard suffer reduced morale and may panic. Additionally, Willard himself can suffer negative morale effects in extreme circumstances, his resistance dependent upon his psychology attribute.

Negative morale effects on Willard include: audiovisual hindrance from visual effects (blurring, white spots, blooming, warping) and sound effects (muffling of audio, audible heartbeat, and terrifying/confusing sfx).

Negative morale effects on friendlies include: panic fire, running, cowering, paralysis, screaming, friendly fire, and refusal to follow orders.

Willard can mitigate negative morale effects on friendlies with the issuance of repeated general orders, and by a general area of effect of improved morale based on Willard's leadership skill rank.

Proper use of C2 techniques including hand and arm signals will help you maintain control of those Sailors and Soldiers you fight alongside.

If things get really hairy, it is entirely possible the Player will be forced to choose between executing a panicked soldier and letting that soldier kill half the squad with panic fire or a dropped grenade.

Roleplaying Game Design Parameters

Our system is a classless RPG system in which you receive points to distribute to your Attributes and Skills as you level up. You select an MOS for Captain Willard at the beginning of character creation. You select two Traits at the beginning of character creation as well.

The basics:

1. Attributes

2. Skills

3. Military Occupation Specialty

4. Traits

5. Dialogue

6. Character Advancement

Character Attributes

Attributes are on a scale of 1-10, though an Attribute of 11 is possible in some circumstances due to Traits & Buffs.

AGILITY

Your power to move quickly and easily; nimbleness.

CONDITIONING

The state of your fitness and health.

INTELLIGENCE

Your capacity for learning, reasoning, understanding, and similar forms of mental activity; aptitude in grasping truths, relationships, facts, and meanings.

JUDGMENT

The soundness of your ability to judge, make a decision, or form an opinion objectively, authoritatively, and wisely, especially in matters affecting actions; discretion.

KARMA

The Hindu and Buddhist principle according to which you will be rewarded or punished according to your deeds.

LEADERSHIP

Your ability to lead, command, direct, sway and influence.

STRENGTH

Your strength of bodily or muscular power and vigor.

Derived Attributes

Derived Attributes are not set, selected or ranked by the Player. They are generated by equations based on the Primary Attributes that the Player sets. This means that there will be a satisfyingly large variety in Player Character builds depending on the Player's choices for primary attributes.

INITIATIVE

Your readiness and ability to initiate action; your enterprise.

DRIVE

The strength of your inner urge, instinct & height of your energy.

DURABILITY

Your ability to resist wear, tear and decay.

TOUGHNESS

Your capability of endurance and capacity to withstand pain.

HEALTH

The general condition of your body.

PSYCHOLOGY

The general condition of your mind and ability to withstand extreme mental and emotional stresses.

IMMUNE SYSTEM

Your ability to withstand poison, disease, fetid water, fouled substances, radiation and so on.

OBSERVATION

Your ability to notice things that can be seen.

AWARENESS

Your ability to notice things that cannot be seen.

DESTINY

Your power to determine the course of your events.

FATE

Your level of inevitable or prophetic happenings befalling you.

INFLUENCE

Your superficial ability to gain favor, please or attract.

BRAWN

Raw muscle strength.

CARRY CAPACITY

The amount in pounds that you can carry before being encumbered. How long you can carry an encumbering amount before becoming fatigued. Your absolute maximum carrying capacity.

Skills

Skills are on a ratings scale of 0-200. Your character's basic attributes determine your Level 1 starting skills.

When your character gains a level, your character receives additional skill points of six (6) plus twice your character's Intelligence.

There are 18 skills and your character's MOS determines for 1-3 Key skills both an initial bump in Key skill rate and causes those 1-3 Key skills to be increased at half the cost.

The higher the skill rating the more points it takes to raise your character's skills further.

Equipped gear can provide a skill boost as a status effect persistent while the gear is equipped.

Consumables can provide time-limited skill boosts as well.

All skill boosts stack.

Combat Skills

DEMOLITIONS

Constructs, places and defuses explosive devices, plants and detects mines & prepares demo such plastic explosives, dynamite. Improves skill with grenades and other explosive devices.

HAND-TO-HAND

You are trained in hand-to-hand combat such as Judo, Kung-Fu, boxing, and Muay Thai.

MELEE WEAPONS

You are trained in the use of melee weapons such as swords, spears, daggers, military knives and bayonets, blunt weapons, and improvised weapons.

SMALL ARMS

You are proficient in handguns, long rifles, M16s, AK47s, and other small arms.

SNIPER

You are proficient with scoped rifles and similar weapons.

SUPPORT WEAPONS

You are proficient with heavy support weapons such as a Browning Automatic Rifle, the M60, an M9 Flamethrower, a LAW, and fixed-position weapons such as a Vulcan 20 mm or a mortar.

THROWING [MAY BE USED OUT OF COMBAT]

You are skilled at throwing everything from a baseball with dad to a dagger at a threat.

TRAP [MAY BE USED OUT OF COMBAT]

You are skilled at both planting, detecting and dismantling improvised traps such as deadfalls, punji pits, tiger traps, and two-step-charlies.

Non-Combat Skills

BARTER

You are proficient at trading and exchanging commodities and goods and usually get the better end of the bargain.

COOK

You can cook just about anything you find and you know what's poisonous and what's safe to eat in the jungle. You can find protein anywhere.

ENGINEERING

You are able to direct the construction and breaching of trenches, tank traps and other fortifications, bunker construction, bridge and road construction or destruction, laying or clearing mine fields, and other physical work in reshaping the battlefield.

GAMBLING

Blackjack, craps, 5-card stud, you can play them all and usually win.

MEDIC

You are a trained field medic who can get a man back into fighting condition under adverse circumstances in battle.

PILLAGE

If there is something valuable you will find it and take it, if you need it… or want it.

REPAIR

From the Jeep engine to the boat motor to the radio in Beverly Hills, you can fix just about any engineered contraption.

SCAVENGE

You can find exactly what you need when it's most difficult to find.

STEALTH

You are extremely adept moving quietly and unseen such that even those with high awareness and observation may be caught completely unawares.

RECON

You are even more aware and observant than your fellow soldiers. Ambushes, booby traps or just anything surprising, like a Tiger, is very unlikely to catch you looking. You see danger coming.

SURVIVAL

You do not become as fatigued as other people. You regain your fatigue and all other conditioning related derived attributes more quickly. You are less likely to die from what would be a death blow to someone else. Poison, disease and other status effects wear off more quickly.

Military Occupation Specialty

Captain Willard did not begin his career as an assassin and a Special Operations Officer from the 173rd Airborne assigned to MACV.

Willard originally had an MOS, and during character creation you get to choose which MOS he entered service with from the following list (*tentative, we will add or adjust some*).

These are based on real MOS from the U.S. Army during the Vietnam War circa 1968-1969.

01C MECHANICAL ENGINEERING ASSISTANT

Engineering, Repair and Scavenge are Key skills

03C ATHLETIC INSTRUCTOR

Hand-to-Hand, Melee weapons and Throwing are Key skills

04C EXPERT LINGUIST

Barter is a Key skill, you speak most local dialects.

05B RADIO SUPERVISOR

Repair is a Key skill and you are proficient in the use of all radios, radio communications and Morse code.

09S COMMISSIONED OFFICER CANDIDATE

Barter and Recon are Key skills and you have advantages in leading other solders, as well as in communicating with anyone you meet.

11B-LWI LIGHT WEAPONS INFANTRYMAN

Small arms, Throwing and Pillage are Key skills. You can use any small arm you find. You never run out of bullets for your sidearm.

11B-MG MACHINE GUNNER

Support weapons and Engineering are Key skills. You ammo belts do not count against your encumbrance.

11B-R RIFLEMAN

Small arms and Sniper are Key skills. You are significantly more accurate with rifles than anyone else, including understand the key physiological elements of sniping.

11E AMPHIBIAN DRIVER

Engineering and Repair are Key skills. Chief will let you drive the Erebus.

11H GUNNER (HEAVY)

Support weapons are a key skill. You can move some emplaced heavy weapons and reuse them in other places. You are particularly proficient with LAWs, M9 Flamethrowers and other similar heavy weapons.

12B-CE COMBAT ENGINEER

Demolitions, Trap and Engineering are Key skills.

12B-RS RECON SPECIALIST

Stealth, Recon and Surival are Key skills.

13E INTELLIGENCE SPECIALIST

Barter, Stealth and Recon are Key skills.

55D EXPLOSIVE ORDNANCE SPECIALIST

Demolitions, Trap and Recon are Key skills.

Personality Traits

This is a partial list of Traits which will be detailed further in the Trait Design Documents:

Each trait will list the Level available, the Requirements, the number of Ranks and notes including Pros and Cons of the Trait. Some Traits have no Cons.

BUFFALO SOLDIER

LEVEL: 1

REQ: Agility 5

RANKS: 3

PRO: Able to slowly move through foliage with minor visual displacement. Higher ranks have even less visual displacement (to where bushes don't even move as the Player Character walks through them.

CON: Any speed beyond a slow walk will disturb the foliage - impossible to cover ground quickly.

SERE TRAINING

LEVEL: 1

REQ: Conditioning 4

RANKS: 3

PRO: Increases active camouflage by 25% when in the jungle. Higher ranks increase this percentage.

CON: Player Character must remain completely still for maximum effect.

MACV-SOG ADVISOR

LEVEL: 1

REQ: Intelligence 6

RANKS: 3

PRO: Ability to sense nearby enemies. Ability to ally oneself with native populations including Montagnards. Ability to comprehend strategic factors (i.e. the rationale for terminating Kurtz) and remain resilient to neg psyche factors.

TENNESSEE VOLUNTEER

LEVEL: 1

REQ: Intelligence 3

RANKS: 3

PRO: The Player Character can track through the jungle, identifying the passage of any other moving entity by examining the ground, the foliage and other signs of passage.

CON: Tunnel-vision — Player Character must continuously be looking down at the lower third of the screen / to the ground in order to identify telltale signs of passage. This renders the Player Character vulnerable to attack from long distances.

ASSASSIN

LEVEL: 1

REQ: Leadership 7

RANKS: 3

PRO: Drawing a gun on / aiming at an NPC including an enemy will have a much higher chance at having them surrender. Higher ranks can work on more than one enemy provided they're standing next to each other.

CON: The Player Character cannot turn more than 90 degrees while compelling surrender, limiting agency and rendering the Player Character vulnerable to attack from behind.

ALCOHOLIC

LEVEL: 1

REQ: None

RANKS: 3

PRO: Drinking alcohol initially improves your success at non-player controlled outcomes such as random number-based events. The Player Character receives temporary boosts to psyche and other relevant attributes and skills.

CON: The Player Character receives decreases to reflex and focus based attributes and skills such as any weapons-related skill. The benefits of drinking only last ten minutes real-time and are offset by equal penalties for twenty minutes real-time.

KLEPTOMANIAC

LEVEL: 1

REQ: Agility 6

RANKS: 3

PRO: Greatly increased chance at stealing items from others unnoticed. Can also plant items on others unnoticed. Higher ranks increase the chance of both pickpocketing or placing items on another.

CON: If caught, the affected party will be instantly hostile, and can potentially call allies to his or her side.

BIG TEX

LEVEL: 1

REQ: Strength 5

RANKS: 3

PRO: Can carry an additional 25 pounds of gear with no movement penalty. Higher ranks allow for more gear to be carried without movement penalty.

DIVER

LEVEL: 1

REQ: Conditioning 3

RANKS: 3

PRO: Increases the underwater duration before requiring more oxygen. Higher ranks increase duration.

SURFER

LEVEL: 1

REQ: Conditioning 4

RANKS: 3

PRO: Increases swimming speed. You can easily surf. Higher ranks increase swimming speed. You receive a bonus reaction with Col. Kilgore and Corporal Lance.

TAO

LEVEL: 1

REQ: Intelligence 5

RANKS: 3

PRO: Faster incapacitation of another when choked from behind (non-lethal). Higher rank makes it even faster.

CON: Player is locked in place when performing this, vulnerable to anyone that may see it happen.

BUSHIDO

LEVEL: 1

REQ: Strength 5

RANKS: 3

PRO: The Player Character receives additional ranks in armed melee combat. Higher rank improves the bonii.

CON: Player receives penalties to ranged combat unless using a spear, bow & arrow or other non-modern weapon.

SURVIVOR

LEVEL: 1

REQ: Conditioning 4

RANKS: 3

PRO: If it grows or crawls it's dinner - player can regain minor health from eating the jungle's creepy crawlies and flora. Higher ranks give more health regeneration and even allow certain toxic jungle critters to be eaten.

CON: Certain edibles can have toxins that generate unpredictable drug-like side effects when consumed (though this is superior to potentially dying from consumption).

SECOND WIND

LEVEL: 1

REQ: Conditioning 6

RANKS: 3

PRO: If injured to less than 10% health remaining the second wind kicks in restoring health to 30%. Higher ranks increase the amount of health regained.

CON: Long cooldown, and if injured again within a few seconds of second wind there's a high chance of bleeding.

COUP DE GRÂCE

LEVEL: 1

REQ: Strength 5

RANKS: 3

PRO: When incapacitating someone the player can opt to execute if desired.

CON: Requires the first rank in "Tao" or "Bushido"

SPEED FREAK

LEVEL: 1

REQ: Immune System 4

RANKS: 3

PRO: When taking amphetamines, time slows down for the player for a short duration (think Bullet Time).

CON: Upon expiring, the player suffers from paranoia, increased likelihood of negative psyche effects such as panic or terror for ten minutes real time.

HANDY

LEVEL: 1

REQ: Agility 3

RANKS: 3

PRO: Rank 1 is required to craft anything, but allows the player to craft weapons, items, and more. Higher ranks open up new crafting options as well as higher durability for crafted items.

CON: Slight duration where player is vulnerable while crafting item.

SAVVY

LEVEL: 1

REQ: Intelligence 4

RANKS: 3

PRO: Increases the chances of distracting an enemy (such as throwing a rock to have them go investigate).

CON: None

HIPPIE

LEVEL: 1

REQ: Leadership 4

RANKS: 3

PRO: Positive actions toward others (friendlies and otherwise) improve their opinion (favor) of you.

CON: Performing a negative action greatly penalizes the player when Empath is a selected Trait.

EXPERIENCED

LEVEL: 1

REQ: Intelligence 6

RANKS: 3

PRO: You can use psychedelics without losing any skills in combat.

CON: You become fatigued if you do not use psychedelics once per hour

COLONIALIST

LEVEL: 1

REQ: Leadership 5

RANKS: 3

PRO: You start with $50,000 cash.

CON: All native Vietnamese are hostile to you.

PLAYBOY

LEVEL: 1

REQ: None

RANKS: 3

PRO: Everything costs 10% less per rank. Women you encounter have a greatly increased friendly reaction to you per rank. You start with $2,500 cash per rank.

CON: None of your Key skills cost less; they all cost the same.

SOCIOPATH

LEVEL: 1

REQ: None

RANKS: 3

PRO: You never suffer any effects of psychological status effect

CON: You cannot rally friendly soldiers who are suffering psychological status effects.

PSYCHOPATH

LEVEL: 1

REQ: Judgment no greater than 3

RANKS: 3

PRO: You execute critical hits 3x as often as other people. You have a 10% greater chance of causing enemy combatants to flee per rank.

CON: Your fellow soldiers experience 25% reduced positive reactions to you per rank

Marathon Man

LEVEL: 1

REQ: Conditioning 5

RANKS: 3

PRO: You recover fatigue 20% faster per rank

CON: Your Carry Capacity is 15% less per rank

Blends In

LEVEL: 1

REQ: Judgment 6

RANKS: 3

PRO: 20% less likely to be targeted by enemy combatants when friendlies are around

CON: Everything costs 50% more

The Godfather

LEVEL: 1

REQ: Leadership 7

RANKS: 3

PRO: Your fellow soldiers will endure significantly more hardships under your command

Westpoint Grad

LEVEL: 1

REQ: Intelligence 9

RANKS: 3

PRO: Each rank significantly increases your positive reactions with everyone, friendlies, soldiers under your command and non-hostiles you speak with

Wide Receiver

LEVEL: 1

REQ: Agility 6

RANKS: 3

PRO: Each rank significantly increases your ability to dodge

A Glow Around You

LEVEL: 1

REQ: Karma 10

RANKS: 3

PRO: You never suffer critical hits.

Dialogue

You will engage in dialogue with other characters in the world, both those that stick with you for a time such as Lance, Chef, Chief, and Clean but also those you encounter along the river.

Your final encounter with Colonel Kurtz may be entirely dialogue-based if you choose such a course of action.

You will engage in dialogue that is written and written in the style of your character and the world. You will have the opportunity to take actions through dialogue and you will not be limited to what we can animate in a given conversation.

Character Advancement & Experience Points

You will get experience points for everything that furthers your mission, that stays true to your character as a special forces operative, and to those things which tell your personal narrative, including interacting with and advancing the interests of or opposing other characters in the world.

You will get experience points for completing tasks and secondary objectives to your primary mission. This activity is more military in concept that most RPGs.

Blowing up a bridge because someone said they needed it blown up would constitute a secondary objective (or rendering the bridge useless in some other way).

You won't get experience points for combat, because blasting a thousand enemies is the opposite of what this game is about.

You gain experience according to the following table.

The maximum level is 21.

Level	Experience
1	0 XP
2	1,000 XP
3	3,000 XP
4	6,000 XP
5	10,000 XP
6	15,000 XP
7	21,000 XP
8	28,000 XP
9	36,000 XP
10	45,000 XP
11	55,000 XP
12	66,000 XP
13	78,000 XP
14	91,000 XP
15	105,000 XP
16	120,000 XP
17	136,000 XP
18	153,000 XP
19	171,000 XP
20	190,000 XP
21	210,000 XP

EXPERIENCE POINT EVENTS

Experience points are not awarded for killing other characters. Instead, experience points are awarded for the accomplishment of missions, objectives and goals. By tying experience point awards to non-combat actions and events we: 1) equalize the playing field for combat and non-combat oriented play-throughs; 2) reward exploration; 3) reward narrative involvement; 4) reduce the game-ness of the RPG system; 5) implement an easy-to-balance system.

Experience points will be awarded for the following events:

PRIMARY OBJECTIVE

The Player achieves an objective along the Primary Mission such as taking the mission from Gen. Corman, finding Col. Kilgore, and obtaining the Kurtz dossier in Nha Trang, as well as new intelligence from Carlson at the Do Long bridge. Primary Mission Objective events award the most experience points: 5000 XP per Primary Mission Objective. There are roughly ten primary objective steps.

SECONDARY OBJECTIVES

These are smaller secondary missions. These will largely be based in defined location-specific goals (i.e. taking place in one general area, such as the Do Lung Bridge), but goals requiring objectives that must be completed at multiple locations are possible. Blowing up or saving the bridge is an example of a Secondary Objective. Secondary Objectives grant the second most experience points. 1000 XP per Secondary Objective step. Secondary objectives usually have 2-3 steps. There are roughly forty of these in the game.

NPC SCENARIOS

The Player will also receive experience points for certain NPC-focused scenarios, such as saving Clean's life or preventing Kurtz from assassinating Chef, or travelling with Chef to collect Mangos. NPC Scenarios that grant experience grant 400 XP per scenario – the Player does not need to "succeed" in the traditional sense of the word in many NPC scenarios, as they might not have a "win" outcome (such as the encounter with the Sampan).

Survival Gameplay Design Parameters

Survival

Because avoiding and hiding from enemies is more important than killing them, the player can hide in the dark, in the jungle undergrowth, in tunnels and trenches, etc. Light and shadow are important parts of the level design. The Player is able to manipulate light sources and environment objects in the game to maximize Willard's chances of staying hidden. Audio is also important, and will be carefully managed in level design in order to create stealth opportunities and pathways. Additionally, the Player will be able to manipulate audio sources in the world to help improve their chances of being stealthy: it's easier to sneak through a dark trench during mortar bombardment than in a quiet

jungle lit by a signal flare. The noise the Player makes will vary depending on the surface they are walking on. Players who move recklessly will make more noise and attract more attention.

In order for a game to include stealth gameplay, the knowledge of the artificial intelligence must be restricted to make it ignorant to parts of the game world. Artificial intelligence is carefully crafted for the stealth game experience and enemies must have logical reactions to what the player does, such as when the player turns off the lights. Enemies have a line of sight that the player can avoid by hiding behind objects, staying in the shadows, or moving while the enemy is facing another direction. Enemies also detect when the player touches them or moves within a small, fixed distance.

RESOURCES

The Player must gather ammunition, antidotes & medicine, drugs, food, gasoline, food and potable water in order to survive and complete Willard's mission.

AMMUNITION

Ammunition comes in as many varieties as there are weapons. Ammunition is stored in the inventory screen. The use of ammunition is described in detail in the weapons and controls section.

ANTIDOTES & MEDICINE

Malaria medicine, snake anti-venom, and morphine are some of the kinds of medicines the Player can find and use on Willard or the crewmembers. Antidotes and medicine are useable items stored in the inventory screen.

DRUGS

Booze, LSD, pot, speed, opium, Binoctal, and heroin can all be found by and used by the Player, or traded to other characters. The crewmembers of Erebus can also be given drugs, yielding unpredictable and perhaps interesting results. Drugs are useable items stored in the inventory screen.

FOOD

Willard and the Erebus crewmembers must eat to survive. Players will automatically draw from the available food supply aboard the Erebus in order to keep their health levels nominal. When the Erebus docks at an area with supplies, food supplies will automatically be replenished.

Special or premium food items may be available at the PX (Postal Exchange, or store; may also be called a Base Exchange (BX), Navy Exchange (NEX, or Marine Corps Exchange (MCX), depending on the type of military installation on which it is located). If premium items are purchased, this will affect the crew's morale and health recovery.

If the Player wishes to speed his recovery process from wounds, he can opt to eat additional food items, which will affect the boat's overall food supply. It will be assumed that each crewmember will bring a limited amount of rations with them upon embarking on a mission of any assumed duration that takes place off of the boat. If the Player wishes to eat his rations while off the boat in order to speed her health recovery, he will not be given additional rations or food supply unless such resources are otherwise located.

Eating is a simple process of using a food item from the inventory. Willard and the crewmembers will get weaker, lose health, and eventually die if they run out of food or are kept away from their food supplies for enough time in which they are otherwise unable to eat. Incapacity due to starvation occurs after 3 days real time of not eating. Food is stored on the inventory screen.

GASOLINE

Gasoline is necessary for the boat. Chief will complain if the boat is low on gasoline and there are not adequate supplies on board. Gasoline is stored on the boat, and the Player can check the available gasoline supplies in-world on the boat at any time. Chief may refuse to leave some areas unless there is sufficient fuel on board the boat in order to make it to the next known checkpoint or destination where fuel might be found.

WATER

Willard and the Erebus crewmembers must drink water to survive. Similar to food, basic survival-level water drinking is an automated process and the Erebus will hold a supply of potable water on board. Replenishing water supplies will be an automated part of every supplied area at which the Erebus docks.

When in extreme conditions, the Player will receive visual feedback that can be mediated by drinking from his canteen. Fresh water will "clear the head" of stress and temperature-induced physical symptoms such as blurred vision. Drinking water is a simple process of using a useable water item (typically the canteen). Should the Erebus's water supply be depleted, Willard and the crewmembers will get weaker, lose health, and eventually die. Drinking directly from the river is of course possible, but can cause illness that requires

medication. Incapacity by dehydration occurs after 6 hours real time of not drinking water.

RESOURCE ACQUISITION

The Player can acquire survival resources by: 1) scavenging the resources in the environment (ammo clip on a dead VC), 2) bartering for the resources from a friendly NPC-AI (exchanging a requisition form for gasoline with the PX Sergeant), 3) stealing the resources (ignoring the PX Sergeant and sneaking into the fuel dump).

RESOURCE MANAGEMENT

The Player must carefully manage resource use. It is entirely possible for Willard to run out of the necessary resources to complete the mission or even survive. Like in many survival horror games, using resources sparingly is a critical part of success.

CREWMEMBER MORALE

Most resources can be given by the Player to the crewmembers of the Erebus to affect their morale and disposition towards Willard. Giving the crewmembers positive resources will improve their morale and disposition. Giving the crewmembers drugs will have unpredictable, interesting, and sometimes dangerous consequences.

Character Death

Willard can die. If Willard dies the game is over and the Player resets to the previous save point. If other characters die, they are permanently dead unless Triage Mode is toggled on in the Options Menu.

Inventory and Load Out

Every character in Apocalypse Now can carry/wear: 1) an outfit; 2) a primary weapon; 3) a sidearm; 4) five (5) useable items; 5) ammunition for each equipped weapon; 6) several other specific wearable gear such as a helmet, an ammo belt, etc. Loadout is managed through Willard's inventory screen.

The Player does not manage the Erebus crewmembers' inventory; the AIs manage their own inventory. If the Player issues general orders, AIs will attempt to adjust their loadout for maximum effect. Outfits, weapons and items are shown rendered on characters. Changing weapons and or equipped items will cause the character to shoulder/holster weapons and remove/place items in their backpack or pouches, these actions render with appropriate character animations.

Despite not being in direct control of the Sailors' and Soldiers' inventories, Willard may give an item (or plant an item) on an NPC-AI.

Characters can carry an amount of gear governed by their physical statistic. For simplicity, weight is the only governing factor and characters can carry an unlimited number of items, displayed on an unlimited number of inventory pages, subject to their weight limit. Players can organize Willard's gear in any fashion their desire inside of the inventory screens and it has no direct impact on game mechanics or success.

The Perception System

OVERVIEW

The perception system will notify artificially intelligent entities (AIs) regarding events that can trigger potential state changes (for example, causing a Viet Cong to become alert or hostile). The state changes will cascade into various sub and side systems generating desired behavior: animations, SFX and VFX, combat, etc.

PERCEPTION CONES

Every AI in the game has a perception cone. The perception cone has two pieces: 1) a direct perception cone and 2) an indirect perception cone. The direct perception cone can be thought of as direct sight and hearing. The indirect perception cone can be thought of as peripheral vision. If an enemy sees Willard in their direct perception cone, they will go hostile. If an enemy sees Willard in their indirect perception cone, the enemy will become alert.

AI perception cones are sensitive to two kinds of observables: 1) audio observables and 2) visual observables.

AUDIO OBSERVABLES

Audio observables are generated by game objects doing things that cause noise.

For example, Willard walking and running generate audio observables when Willard's foot strikes a surface that causes a discernable noise. Walking produces less noise than running, so walking produces smaller audio observable events than does running. Firing a gun generates large audio observables typically spatially traceable to the individual who fired the gun. An exploding bomb generates very large audio observables but the location of the bomb's explosion (optimally) will not be at the same place in space as the individual who lit the fuse. Audio observables that interact with an AI

perception cone cause state changes in the AI whose perception cone is impinged on by the audio observable.

VISUAL OBSERVABLES

Additionally, dynamic game objects generate visual observables that interact with AI perception cones. When Willard moves around in the game world, he is a dynamic game object, and he generates a visual footprint (essentially a non-rendered sphere) that can intersect AI perception cones.

STEALTH REACTION STATES

For stealth gameplay to be fun, the Player must be able to exercise control over success and failure. In order to create a reliable and predictable system for stealth, the game has the concept of failure stealth reaction states. There are three kinds of stealth reaction states: 1) dormant; 2) a partial failure; 3) a full failure.

When a Viet Cong scout is completely unaware of the Player, the scout AI is in a dormant reaction state. The AI might be playing idle animations (e.g. smoking a cigarette). The AI might be patrolling. The AI might be asleep.

When the VC scout becomes partially aware of the Player's presence, the scout goes into a partial failure state. An enemy AI being alert is a partial failure state. A partial failure is a state from which the Player can recover, i.e. avoid the expected negative outcome of full failure.

When the Player makes noise (generating an audio observable) that intersects with an enemy AI perception cone, that noise will cause the AI to become alert. Further noise, or light or movement (visual observables) will cause the enemy AI to degenerate to being hostile and targeting Willard (full failure state).

An AI that has been alerted will "decay" into a non-alert AI over time if that AI's perception cone is not intersected by more observables. This way the Player can partially fail, and alert an enemy, but be careful and recover the situation, avoiding combat.

For example: when Willard makes a noise climbing out of a trench, an audio observable is generated. This audio observable travels through the game world and intersects with a nearby Viet Cong scout's perception cone. This intersection causes a partial failure; the Viet Cong scout becomes "alert."

The Viet Cong scout will start to play "alert" animations. The scout's AI will cause the scout to investigate, walking around and trying to find another perceivable event that will trigger full failure and hostility.

The Player will attempt to avoid full failure, by being quiet, sneaky, hiding or not moving, or moving carefully away. The success or failure of the Player's gambit is part of the fun of stealth gameplay.

Stealth reaction states are increased from dormant, to alert, to hostile, by Player action (or by the actions of the nearby Erebus crewmembers.

Stealth reaction states "decay" over time into less dangerous states. Hostile AIs will downgrade to Alert AIs if avoided for a period of time.

Alert AIs will downgrade to Dormant AIs if avoided for a period of time. The time it takes for an enemy AI to decay into a lower state is dependent on the difficulty level of the enemy.

More powerful enemies will take longer to decay to less dangerous reaction states.

Stealth reaction state changes are accompanied by appropriate audio, animation, behavior and AI changes. So, for example, when an enemy becomes alert, the audio they use for banter changes to alerted VO cues, their animation becomes "alert," they begin to run "alert" AI/behavior routines, etc.

GO DARK

When the Player wants to be stealthy and crewmembers or friendly soldiers are following Willard, the Player can give the hand signal (see the document **Apocalypse Now Game Design – C2 Hand and Arm Signals** for more details) for the group to "go dark."

When the Player tells Willard to give the signal to go dark, Willard, in the game world, gives the corresponding hand signal and nearby friendly AIs turn off lights, secure loud gear, walk instead of run, and cease non-essential vocal banter.

BREAD CRUMBS SYSTEM

When the Player has given the command to go dark, the Player must continue to use, through Willard, the C2 Hand and Arm signals necessary to control the squad or crew.

INTERFACE

When the Player has given the command to go dark or has entered the "dark" mode as a result of his teammates having sighted an enemy, all non-essential elements of the Player HUD are temporarily hidden (fading out along with lights and audio).

STEALTH TOOLS

The Player will have at their disposal a variety of stealth tools. Some of the stealth tools will be personal (black face paint, for example); some of the stealth tools will be environmental (a switch that turns off the lights in a bunker).

STEALTH SETUPS

Stealth level design setups are detailed in the separate **Apocalypse Now Game Design – Stealth Gameplay Patterns** document. Most gameplay setups will fall into one of the following categories: 1) ambushes; 2) avoidance; 3) exploits (aka player-constructed gameplay); 4) hiding; 5) reveals; 6) surveys; 7) trapping; 8) vignettes.

Horror Gameplay Design Parameters

Survival Horror?

Survival horror is a subgenre of action-adventure video game inspired by horror fiction and film. These games make the player vulnerable by providing them with less ammunition and fewer heavy weapons than other action games.

Combat is a part of the gameplay, but the player is made to feel less powerful than in typical action game. Limitations on player agency, ammunition, health, speed, or other limitations based in reality help create a sense of dread or horror.

The player is also challenged to find items that unlock the path to new areas, and solve technical tasks at certain locations. The player is often challenged to navigate dark maze-like environments, and react to unexpected attacks from enemies. Sometimes the attacks are simply jump scares rather than actual attacks.

Such gameplay genre conventions are perfectly suited to a special-operations officer navigating through the hostile and horrific world of the War in Vietnam.

Horror Combat

The player will generally be unable to fully prepare or arm Willard. Willard must often face an equivalent number of enemies as in an action game, but ammunition is sparser than in action games, and powerful weapons such as rocket launchers are very rare.

Thus, Willard is more vulnerable and the hostility of the environment sets up a narrative where the odds are weighed decisively against the player.

This gameplay pushes the player away from constant direct combat. The players must learn to evade enemies or turn the environment against them.

Often sections of the world zones are designed with alternative routes. Areas also challenge players with maze-like environments, such as trenches and tunnels, which test the player's navigational skills. Areas are often dark and claustrophobic to challenge the player and provide suspense.

Atmosphere

We will evoke the atmosphere of the film in a variety of ways, and we will always keep in mind the differences between the emotions of tension, dread, horror, and terror, when designing and implementing experiences for the Player.

Dread

Dread is a powerful anticipatory fear. Anticipation is the key to creating a sense of dread in the Player. In *Resident Evil 4*, one enemy wields a chainsaw. If this enemy reaches the Player, the Player will suffer a brutal and instant death as the enemy chainsaws her. If the designers in *RE4* did not create a sense of anticipation, this enemy would merely inspire terror.

But the designers used an audio cue, a simple cue, the sound of a chainsaw, to forewarn the Player that there was instant death nearby.

You never knew exactly where the chainsaw audio cue was coming from. You did know that you could be dead in any moment.

The dread generated by this audio cue is so powerful, that the Player will ignore even immediate, smaller dangers, such as a less-powerful enemy who is already directly attacking.

The Player will wheel their camera around searching for the source of this dread.

In **Apocalypse Now** we will use both audio and visual cues to create a sense of dread. The rumbling sound the crew of Erebus hears prior to a bomb run by Operation Arclight signals to them that "something bad is about to happen" and they will react accordingly.

The Player will be conditioned to associate particular audio and visual cues with impending, unknown, or unsourced danger.

The default state of the Player's experience is one of dread. They will become dread-blind over time and conditioned to the sound of the shells, but we can overcome the Player's shell-shock by varying

over time the audio and visual cues that we use to evoke dread, causing new potential causalities.

Additionally, the Player may become truly shell-shocked within the context of the game to the point that the game can no longer scare them. But in this case, the game will have achieved the goals of the game in yet another emergent fashion.

Terror

Terror is the climax of dread. When we have built dread in the Player's mind, when he is contemplating his experience at a fevered pitch, we can drive the Player into terror by making unknown fears known.

We can generate terror by making the danger immediate, rather than anticipated.

The sound of planes approaching a napalm run is dreadful.

Realizing you are in the target zone is terrifying.

Terror will be used more sparingly than dread and horror, otherwise it will quickly lose its effect. To return to the *Resident Evil 4* chainsaw example, the chainsaw enemy is fairly slow and stops to taunt the Player as it approaches.

This means that a competent Player can stop the terror before it happens, with some regularity. Being able to subvert terror is key to a satisfying game experience. Terror is not inevitable, good play will stop many terrorizing events.

Horror

Horror is intense and profound fear. The source of horror is apparent. Revulsion is a common element.

The psychological reaction most Players have to the sacrifice scene in the film is a horror reaction.

Unlike dread, which is about something that is about to happen, horror is about something that is FUCKING HAPPENING RIGHT NOW.

Horror is a straightforward emotion to create.

Specific horror tropes from film and game will be adjusted for this specific experience.

To generate horror we will take things that are natural and subvert them and turn them unnatural.

You can defuse dread, you can subvert terror but you cannot escape horror. Horror is in your face, and you are tied down.

Whenever we have designed a sequence that has an expected outcome
for the Player, for example buying supplies at a PX, we can easily
turn it horrific by adding an unexpected manifestation of chaos or
death to the mix.

A good example of immediate horror from the film is when the
Vietnamese villager throws the improvised explosive device into the
helicopter airlifting wounded soldiers.

The viewer's expected outcome was the saving of wounded soldiers,
but the actual outcome was much much worse, and therefore horrific.

Technological Roadmap

ENGINEERS

The major areas where we will focus low-level engineers on are:

- World Streaming

- Circular FIFO RAM Asset Buffer

- Procedural content generation tool development

- Runtime procedural content generation

- Screenspace / cameraspace render effects

- Animation & character controllers

- Asset & version control (Asset Builder SDK, VFS & GitHub)

- Pipeline / Buildtime iteration speed (Asset Builder SDK, VFS &
  GitHub)

- QA-to-Implementation iteration speed

- Texture streaming, bundling & memory space optimization

- General renderer advancements including render techniques to
  allow for a greater number of shadow casting lights (in
  coordination with close business relations and family at
  NVIDIA)

GAMEPLAY PROGRAMMERS

The major areas where we will focus gameplay programmers on are:

- AI systems and controllers

- Vehicles

- Creation of abstract generic asset types (Asset Builder SDK)

- Creation of bundled gameplay logic & componentized design entities

- RPG Systems (Dialog, Inventory, Character Build, Etc.).

- Particle Effects & supporting tools

- SpeedTree integration & use

- Integration and extension of AWS functionalities

- Bundling the Apocalypse Now game as a potential starter pack for any other similar project

- Creating open architecture & data to support extensive modding without significant cost to the team

- Livestreaming support improvements focused on Twitch

Misc.

Theoretical areas of focus

- Smart device deployment

- Virtual reality pipeline improvement

- Streaming content deployment

- Director Markland is intimately familiar with the Unity Asset Store and can provide guidance on implementing a similar storefront for developers on the Lumberyard platform

Milestone Schedule & GitHub

The **Apocalypse Now** game team works on an eight-week milestone schedule. The team uses Git for version control. The Git is private, but open to any team member or affiliated company designees.

Major Milestones

The Prototype – October 2017.

The First Playable – February 2018.

The Vertical Slice – July 2019.

The Early Access – September 2019.

The Alpha – February 2020.

The Beta – April 2020.

RC1+ - July 2020.

Gold – August 2020.

V1.0 – The commercial release of the game in October 2020.

V1.1 – The first post release patch scheduled for December 2020.

V1.2 – The second post release patch scheduled for February 2021.

V1.3 – The third post release patch scheduled for April 2021.

Tools and Editors

Apocalypse Now will use the Lumberyard game engine and toolset.

Characters

The Protagonist

ARMY CAPTAIN BENJAMIN L. WILLARD -

Played by Martin Sheen

Captain Willard is a US Army officer who has been attached to MACV-SOG, carrying out special operations missions in Indochina during the Vietnam War. He has worked in I-Corps for the CIA in the past, primarily as an assassin. He has already returned home from a tour of duty at least once, during which time he failed to integrate back into society and divorced from his wife. He is the protagonist of the film and is assigned the assassination of Kurtz.

Willard acts as our eyes and ears. He is receptive, not reactive, and identifies increasingly with his target. Willard perceives the futility and insanity of war and its effects on the human soul.

GREEN BERET COLONEL WALTER E. KURTZ

Played by Marlon Brando

Walter Kurtz was a regular army intelligence officer in the United States Army; he had risen through the ranks and was seen to be destined for a top post within the Pentagon. In his first tour of

Vietnam in 1964, he was sent by the Joint Chiefs of Staff to compile a report on the failings of the current military policies. His report was not what was expected and was immediately restricted for the joint chiefs and President Lyndon Johnson only.

Not long after, Kurtz applied for the 5th Special Forces Group, which was denied to him out of hand because of his advanced age of 38 for the basic training. Kurtz continued with his ambition and even threatened to quit the armed forces, when finally his wish was granted and he was allowed to take the airborne course. Kurtz graduated in a class where he was nearly twice the age of the other trainees, and was accepted into the 5th Special Forces Group.

Kurtz returned to Vietnam in 1966 with the "Green Berets" and was part of the hearts and minds campaign which also included fortifying hamlets. On his next tour, Kurtz was promoted Colonel and assumed Commanding of the 5th SFG(A) in Vietnam. Among many activities, he oversaw countrywide counter-insurgency operations, including the raising of an army of Montagnards in and around the Vietnamese–Cambodian border to strike at the Viet Cong and N.V.A. In a departure from normal military practice, Kurtz opted to embed himself in an field-based A-Team, and relocated his Team and their local army, including their wives and children, at a remote abandoned Cambodian temple which they fortified. From their base, Kurtz led attacks on the local V.C. and the regular N.V.A. in the region. He is Willard's target and the destination of the film's journey.

Kurtz is a brilliant military man whose wartime experiences have unhinged him. Internalizing the primitive values of the Montagnard army he commands, Kurtz has made himself a godlike figure. He speaks in grandiose statements about life and death and represents the id of humanity.

Lieutenant Colonel Bill Kilgore

Played by Robert Duvall

A cavalier, swashbuckling commanding officer of the Ninth Air Cavalry. Kilgore's methods are senseless and absurd: he plays recordings of Wagner to announce an air strike and orders his men to surf on a Vietcong-controlled beach. In the face of danger, Kilgore is dominating and unflinching. He is a western cowboy, arrogant and heroic and seemingly invulnerable.

Chief

Played by Albert Hall

The commanding officer and navigator of the patrol boat that takes Willard upriver. The somber and disciplined Chief follows military

procedure to a T, acts as a father figure to Clean, and feels personally responsible for the fate of his crew. Chief blames Willard for his crew's predicament and makes his view on the matter very clear: he is a military man, and although he does not necessarily agree with Willard's mission, he follows his orders—at least, as long as they follow protocol.

CLEAN

Played by Laurence Fishburne (credited as Larry Fishburne)

A seventeen-year-old mechanic from the streets of the South Bronx. Clean represents the young men who fought in Vietnam — those who were still kids and didn't know anything about war. He is basically cannon fodder, like many of the troops drafted into the war. Clean whiles away the time on the boat dancing to music and annoying Willard. He becomes momentarily unhinged during the sampan scene.

CHEF

Played by Frederic Forrest

A saucier from New Orleans who just wants to go home. Chef seems doomed from the start and escapes mentally by smoking dope. He is prone to emotional breakdowns and has a hot temper, fueled by resentment for the war. An eccentric, Chef appears to be more educated than the rest of the crew. He is also the crewmember with the most anger: he emphatically does not want to be in this strange land.

LANCE

Played by Sam Bottoms

A cocky young GI and surfer from California. Lance's descent into the primitive nature of the jungle is the most pronounced of the crew. He transforms from an alert young soldier to a spaced-out druggie who masks his face in camouflage and assimilates to the primitive Montagnard lifestyle at Kurtz's compound. Lance has a gentleness that leads him to withdraw, with the help of drugs, from the war around him.

THE PHOTOJOURNALIST

Played by Dennis Hopper

A hyperactive American freelance photographer and Kurtz worshiper. In the photojournalist's eyes, Kurtz can do no wrong. The photojournalist has been indoctrinated into Kurtz's philosophy and acts as a connecting character to bring Willard and Kurtz together.

He is the fool to Kurtz's king and provides comic relief during the film's dark final scenes.

THE PLAYBOY PLAYMATES

Played by Cynthia Wood, Colleen Camp, and Linda Carpenter

The Sirens of the film. Costumed as a cavalry officer, a cowgirl, and a Native American, the three Playmates play out a farcical history of America in their performance for the troops. They taunt the sex-starved soldiers by being exactly what they can't have. In the process, they ignite a frenzy that cuts their appearance short.

CAPTAIN RICHARD COLBY

Played by Scott Glenn

Willard's predecessor. The U.S. military sent Colby to assassinate Kurtz before Willard was given the assignment, but Colby ended up getting indoctrinated into Kurtz's lifestyle and stayed at the compound. The detached killer Colby appears only briefly, surrounded by Montagnard natives and stroking a rifle.

GENERAL R. CORMAN

Played by G. D. Spradlin

The military superior who outlines Willard's mission. The grim, no-nonsense Corman is threatened and perhaps even frightened by Kurtz's independent operation in Cambodia. He is convinced of Kurtz's insanity and unpredictable violence and is determined to have him killed.

COLONEL G. LUCAS

Played by Harrison Ford

Corman's junior officer. Lucas acts as Corman's sidekick and briefs Willard with gravity.

JERRY

Played by Jerry Ziesner

A mysterious civilian, probably CIA Head of Station (Vietnam). Jerry is secretive and ruthless, and he is the only one calm enough to actually eat during Willard's lunchtime briefing. He has only one line in the film, which is spoken about Kurtz: "Terminate with extreme prejudice."

Note: A more detailed version of the plot, area breakdowns, flow, and themes of the game are presented in the **Apocalypse Now Game**

Design Story Overview document. Refer there for an expanded list of story elements, area breakdowns, and potential plot flow.

Narrative Outline

The Plot

Note: A more detailed version of the plot, area breakdowns, flow, and themes of the game will be presented in the **Apocalypse Now Game Design Story Overview** document.

We open, introducing Captain Benjamin L. Willard (Martin Sheen); a deeply troubled, seasoned special operations veteran. It is 1969. Willard has returned to Saigon from deployment in the field. He drinks excessively and appears to be having difficulty adjusting to life in the rear-area. Two senior officers, Lt. General Corman (G. D. Spradlin) and Colonel Lucas (Harrison Ford), and a CIA man (Jerry Ziesmer) approach him with an assignment: journey up the Nung River into the remote Cambodian jungle to find Colonel Walter E. Kurtz (Marlon Brando), a member of the US Army Special Forces feared to have gone rogue.

They tell Willard that Kurtz, once considered a model officer who was being groomed for a position in the top brass, is commanding a legion of his own Montagnard troops deep inside the forest in neutral Cambodia. They believe him to be insane, supporting their claims with disturbing radio broadcasts made by Kurtz. Willard is ordered to undertake a mission to find Kurtz and terminate the Colonel's command "with extreme prejudice."

Willard joins the crew of a Navy Patrol Boat, Riverine (PBR) named the "Erebus" -- radio call sign "Erebus-518 or somesuch" -- with an eclectic crew composed of: boat commander QMC George "Chief" Phillips (Albert Hall), GM3 Lance B. Johnson (Sam Bottoms), GM3 Tyrone Miller (Laurence Fishburne) a.k.a. "Mr. Clean", and EN3 Jay "Chef" Hicks (Frederic Forrest).

Willard and the PBR crew rendezvous with the 1/9 Air Cavalry, commanded by Lieutenant Colonel Bill Kilgore (Robert Duvall) for transport to the Nung River. He initially refuses their request for transport until Kilgore, a keen surfer, is told by one of his men that Lance Johnson, a professional surfer, is a member of the boat's crew. Kilgore entreats Lance for a surfing demonstration when he learns from one of his men that the beach which marks the opening to the river is perfect for surfing.

This changes Kilgore's mind about transporting Willard and the PBR to the river, but there is a Viet Cong-held village at the mouth of the river. His men advise him that it's "Charlie's point" and heavily fortified. Dismissing this concern with the explanation that

"Charlie don't surf!," Kilgore orders his men to saddle up in the morning to capture the town and the beach.

Riding high above the coast in a fleet of Bell UH-1 Iroquois "Hueys" accompanied by a few other Hughes OH-6A helicopters, Kilgore launches his attack on the beach. The scene, famous for its use of Richard Wagner's "Ride of the Valkyries," ends with the soldiers surfing the barely-secured beach amidst skirmishes between infantry and VC. After helicopters swoop over the village and demolish all visible signs of resistance, a giant napalm strike delivered by jet in the nearby jungle dramatically marks the climax of the battle. Kilgore exults to Willard, "I love the smell of napalm in the morning... The smell, you know that gasoline smell... Smells like, victory" as he recalls a battle in which a hill was bombarded with napalm for over twelve hours.

The lighting and mood darken as the boat navigates upstream and Willard's silent obsession with Kurtz deepens. Incidents on the journey include a run-in with a tiger while Willard and Chef search for mangoes. The boat continues up river and the crew watches a USO show featuring Playboy Bunnies and a centerfold that degenerates into chaos.

Shortly after the Playmate performance, Phillips spots a sampan and orders an inspection over the objections of Willard. Initially reluctant to board the boat, Chef impatiently searches it; a young woman on the boat makes a sudden movement towards a barrel, prompting Clean to open fire and kill nearly everyone on the sampan. As the woman lies dying, Chef discovers that the barrel contains the woman's pet puppy. Phillips insists on taking the woman to receive medical attention; however, Willard ends the debate by shooting her, calmly stating, "I told you not to stop," further alienating himself from the PBR's crew.

The boat moves up river to the American outpost at the Do Long bridge, the last U.S. Army outpost on the river, passing wreckage of a downed Huey helicopter. The boat arrives during a North Vietnamese attack on the bridge, which is under constant construction. Upon arrival, Willard receives the last piece of the dossier from a lieutenant named Carlson, along with mail for the boat crewmen. Willard goes ashore with Lance, who has taken LSD, and they make their way through the trenches where they encounter many panicked, leaderless soldiers. Realizing the situation has devolved into chaos, Willard and Lance return to the boat. The chief tries to convince Willard not to continue on with his mission. In response, Willard snaps at Phillips to continue upriver. As the boat departs, the NVA launch an artillery strike that destroys the bridge.

The next day, Willard learns from the information he received at Do Lung that an Army Captain named Colby was sent to find Kurtz a few

months prior to Willard's assignment and is now missing. While the crew is busy reading mail, Lance pops open a purple smoke grenade, catching the attention of an unseen enemy hiding in the trees by the river, and prompting an attack on the boat. Clean is killed as he listens to an audiotape from his mother. Chief, who had a close relationship with Clean, becomes increasingly hostile to Willard. As the boat continues up the river it comes across the wreckage of a B-52D Stratofortress in Cambodian territory.

Later, Montagnard villagers begin shooting arrows at the boat as it approaches the camp. The crew opens fire until Chief is hit by a spear. Willard attempts to assist the mortally wounded Phillips, who tries to kill Willard by pulling him onto the spear tip protruding from his chest. Willard grapples with Phillips until the man finally dies. Afterwards, Willard confides in Chef and Lance about his mission, and the two surviving crew of the boat reluctantly agree to continue their journey upriver as they are now in Cambodia. As they draw closer, they see the coastline is littered with dead bodies.

After arriving at Kurtz' outpost, Willard leaves Chef behind with orders to call in an airstrike on the village if he does not return and takes Johnson with him to the village. They are met by a manic freelance photographer (Dennis Hopper), who explains that Kurtz's greatness and philosophical skills inspire his people to follow him. As they go into the village, there are bodies that are ignored by the villagers, as well as severed heads scattered about the nearby Buddhist temple that serves as Kurtz's living quarters. Willard also encounters the missing Captain Colby, who is in a nearly catatonic state.

Willard is brought before Kurtz in the darkened temple, where Kurtz derides him as "an errand boy, sent to collect a bill." The scene changes to Chef attempting to call in the airstrike on the village as ordered by Willard. Chef is attacked before the call is completed, and the scene cuts to Willard bound to a post outside in the pouring rain. Kurtz walks up to him and drops Chef's severed head into his lap.

After some time in captivity, Willard is released and given the freedom of the compound. Kurtz lectures him on his theories of war, humanity, and civilization, knowing that Willard would not leave. Kurtz explains his motives and philosophy in a haunting monologue in which he praises the ruthlessness of the Viet Cong which he witnessed firsthand after one of his own humanitarian missions. He recalls the incident as leaving him traumatized but also giving him a new and deeper understanding of the complexities of his enemy and the level to which the US would have to commit in order to prevail. Kurtz also asks Willard to tell his son everything about him in the event of his death. That night, as the villagers conduct a ceremonial slaughter of a water buffalo, Willard enters Kurtz's

chamber as Kurtz is making a recording, and attacks him with the machete. This entire sequence is set to "The End" by The Doors and juxtaposed with a ceremonial slaughtering of a water buffalo.

Lying bloody and dying on the ground, Kurtz whispers "The horror... the horror..." before expiring. Willard descends the stairs from Kurtz's chamber and drops his weapon. The villagers do so as well. Willard walks through the now-silent crowd of natives and takes the last surviving crewperson, the near-catatonic Lance, by the hand. With his mission accomplished, Willard leads Johnson to the PBR, and the two of them sail away as Kurtz's final words echo and the scene fades to black. In some but not all prints of the film, the closing credits play over footage of Kurtz' temple-base exploding; after the film's original general release Coppola replaced this footage with a plain black screen.

Controls

The controls for **Apocalypse Now** must accomplish the following goals:

1. Easy to use all functions with the Xbox One and PS4 controllers as well as a keyboard and mouse for PC.
2. (Xbox, PS4) Keep the player's thumbs on the analog sticks whenever aiming or looking might be desirable.
3. (Xbox, PS4) When a player's thumb must leave an analog stick, the functionality being accessed must not require using that analog stick.
4. Support ease of modulation to VR set control

Below are listed the standard controls, optional configurations, including Y-Axis Inversion will be supported.

Windows Controls

COMMAND	PC (Remappable)
Move	W/S
Run	Shift
Sneak	Tab
Strafe Left/Right	A/D
Look	Mouse
Non-lethal Takedown	T
Lethal Takedown	G
Binoculars	B
Supplies Menu	~
Throw Object	C
Inventory	I
Recall Squad	M
Prone	Alt
Crouch	Ctrl
Jump	Spacebar

Interact	F
Cancel Heavy Attack	Caps Lock
Previous Weapon	Mouse Wheel
Select Fire	Depress Mouse Wheel
Heal	H
Aim	Right Mouse Button
Weapons	1,2,3,4,5,6,7,8,9
Quick Attack / Single Shot	Left Mouse Button
Heavy Attack / Auto Shot	Hold LMB
Throw Attack	Left Mouse Button
Arm Throwable	V
Throw Throwable	C
Command Soldier	N

Xbox One Controller

COMMAND	XBOX ONE
Move	Left Stick
Run	Press Left Stick (LS)
Sneak	Left Stick
Strafe Left/Right	Left Stick
Look	Right Stick (RS)
Non-lethal Takedown	Press RS
Lethal Takedown	Hold RS
Binoculars	D-pad Up
Supplies Menu	D-pad Left
Throw Object	D-pad Down
Inventory	D-pad Right
Recall Squad	Hold D-pad Right
Prone	Double Tap B
Crouch	B
Jump	A
Interact	Hold X
Cancel Heavy Attack	X
Previous Weapon	Y
Select Fire	Double Tap LT
Heal	Hold Y
Aim	LT
Weapons	Hold LB
Quick Attack / Single Shot	RT
Heavy Attack / Auto Shot	Hold RT
Throw Attack	Aim + RT
Arm Throwable	Double Tap RB
Throw Throwable	RB
Command Soldier	LT +RB

PlayStation 4 Controller

COMMAND	XBOX ONE
Move	Left Stick
Run	Press Left Stick (L3)
Sneak	Left Stick
Strafe Left/Right	Left Stick
Look	Right Stick (R3)

Non-lethal Takedown	Press R3
Lethal Takedown	Hold RS
Binoculars	D-pad Up
Supplies Menu	D-pad Left
Throw Object	D-pad Down
Inventory	D-pad Right
Recall Squad	Hold D-pad Right
Prone	Double Tap Circle
Crouch	Circle
Jump	X
Interact	Hold Square
Cancel Heavy Attack	Square
Previous Weapon	Triangle
Select Fire	Double Tap L1
Heal	L2
Aim	Hold L1
Weapons	R2
Quick Attack / Single Shot	Hold R2
Heavy Attack / Auto Shot	Aim+R2
Throw Attack	Double Tap R1
Arm Throwable	R1
Throw Throwable	L2+R1
Command Soldier	L1 +R1

Equipment

The Player manages equipment through the inventory screen and can swap between equipped items in-world with standard controls.

Characters may pick up new equipment in the world, or acquire it through bartering, but for new equipment to be equipped, the Player must return to the inventory screen.

The following inventory slots are available on the inventory screen:

- **Outfit** – The Player may equip Willard with one outfit in this slot.

- **Primary Weapon** – The Player may equip Willard with a weapon in this slot. The primary weapon slot can be occupied by any weapon including hand-to-hand weapons, small arms and support weapons.

- **Secondary Weapon** – The Player may equip Willard with a weapon in this slot. The secondary weapon slot can be occupied only by one-handed hand-to-hand weapons and sidearms from the small arms weapons category.

- **Primary Useable** 1 – The Player can equip Willard with any useable gear can be put in the primary useable slot. This includes first-aid items, medications, the water canteen, etc.

- **Primary Useable** 2 – The Player can equip Willard with any useable gear can be put in the primary useable slot. This includes first-aid items, medications, the water canteen, etc.

- **Secondary Useables** - The Player can equip Willard with any useable gear can be put in the secondary useable slot up to 3x.

- **Helmet** – The Player may equip Willard with one item in this slot.

- **Gloves** – The Player may equip Willard with one item in this slot.

- **Feet** – The Player may equip Willard with one item in this slot.

- **Neck** – The Player may equip Willard with one item in this slot.

- **Torso** – The Player may equip Willard with one item in this slot.

- **General Inventory** – Everything that the Player does not have currently equipped on Willard in another slot is sorted into the general inventory pages. The Player may arrange equipment as he desires in the inventory pages and the inventory screen will remember the Player's arrangement, including after saving and loading.

Useable Items

The following list of useable items is not exhaustive. Individual useable items will be detailed in the **Apocalypse Now Game Design Useables** document.

- Radios

- Binoculars

- C4

- Claymore

- Landmine

- Grenade

- Booby Traps

- Antidote

- Medicine

- Drugs

- First Aid Kit

- Landmine

- Toolbox

- Surfboard

- Shovel

- Poncho

- Flares

- Mangos

Weapons

Weapons in **Apocalypse Now** fall into three primary categories: Hand-To-Hand or Melee, Small Arms, Sniper and Heavy / Support Weapons.

Explosives, other than grenades, are characterized as tools/gear, though their discussion may fall into either equipment or weapons categories and documents depending on the situation.

Grenades are equipped as useables but replace the primary weapon when used, armed and thrown.

Weapons, and other gear, generally come from one of the following sources:

- United States

- Soviet Union

- China

- ARVN

- NVA

- Other Misc. (such as old World War 2 gear or French 1950s equipment)

Ammunition

In the inventory screen, the Player can select specific ammo types with which to load a weapon.

Additionally, ammunition is automatically used when the Player runs out of ammunition in a firearm currently in use.

If the Player only has one type of ammunition available for the firearm in use, then the largest stack of ammunition in inventory will be loaded.

If the Player has multiple types of ammunition available for use, the ammunition will be loaded based upon scarcity (the ammo the Player has the most of will be automatically loaded).

At any point, the Player can return to the inventory screen and select a specific ammunition to load into the firearm.

Different types of ammunition have different effects described by ammo type.

Ammunition can be scavenged, purchased, and found.

Damage

Damage value determines the amount of damage done by the projectile. Some types of projectiles do additional or special damage, such as the napalm from a flamethrower. Or scattering fragmentation of the environment (for example tree trunks) in the case of a large explosive or a high caliber round.

Hit Type

Different types of projectiles trigger different types of hit reaction animations on impacted characters.

For example, a soldier hit by a .45 ACP will play one type of hit reaction while a soldier hit by a stream of napalm from a flamethrower will play another type of hit reaction.

Splash Damage

This element indicates whether the projectile does splash damage. Some projectiles do splash damage to secondary targets near the point of impact.

Explosive mortar rounds and napalm are examples of projectiles that do splash damage to the area around impact.

Standard

Standard ammunition with no special characteristics of the caliber suitable for the firearm.

Rifle	Cartridge	Cartridge weight	Weight of loaded magazine	Max. 10 kilogram ammo. load
M14 (1959)	7.62×51mm NATO	393 gr (25.4 g)	20 rd mag @ 0.75 kg	13 mags @ 9.7 kg for 280 rds
M16 (1962)	.223 Remington	183 gr (11.8 g)	20 rd mag @ 0.32 kg	31 mags @ 9.93 kg for 620 rds
AK-47 (1949)	7.62×39mm	252 gr (16.3 g)	30 rd mag @ 0.82 kg	12 mags @ 9.2 kg for 360 rds

Armor Piercing

Armor-piercing cartridges can penetrate hardened targets such as sandbags, a flak jacket, structural walls and concrete.

Hollow Point

Hollow-point cartridges are less effective against hardened targets but do significantly more damage to soft targets than regular cartridges.

Tracer

Tracer rounds are special cartridges that are modified to accept a small pyrotechnic charge in their base. Ignited upon firing, the composition burns very brightly, making the projectile visible to the naked eye.

This enables the shooter to follow the bullet trajectory relative to the target in order to make corrections to his aim.

Oftentimes, especially in belt-fed firearms, a mix of tracer and regular ammunition is used to combine aiming benefits with stable bullet trajectories.

Incendiary

Incendiary cartridges contain phosphorous charges which leave a trail of blue smoke. The effective range of this cartridge is

reduced as compared with regular ammunition, but these bullets can easily ignite fires in brush or when impacting gasoline canisters.

Napalm

When used as a part of an incendiary weapon, napalm can cause severe burns (ranging from superficial to subdermal) to the skin and body, asphyxiation, unconsciousness, and death. In this implementation, explosions can create an atmosphere of greater than 20% carbon monoxide and firestorms with self-perpetuating winds of up to 70 miles per hour (110 km/h).

One of the main features of napalm is that it sticks well to the naked skin, and hence it leaves no real chance for removing the burning napalm from the skin of the victim.

Napalm is suitable for use against dug-in enemy personnel. The burning incendiary composition flows into foxholes, trenches and bunkers, and drainage and irrigation ditches and other improvised troop shelters. People in undamaged shelters can be killed by hyperthermia/heat stroke, radiant heat, dehydration, suffocation, smoke exposure, or carbon monoxide poisoning.

One firebomb released from a low-flying plane can damage an area of 2,500 square yards (2,100 m2).

Napalm is also the fuel used for flamethrowers.

Rocket-Propelled Grenades

Because of the inherent inaccuracy of the RPG, the operator must fire relatively close to the intended target, increasing the chances of being spotted and captured, shot or killed. They are most effective when used in restricted terrain as the availability of cover and concealment can make it difficult for the intended target to spot the RPG operator.

Note that this concealment is often preferably outdoors because firing an RPG within an enclosed area may create a dangerous backblast.

The operator must move after firing the RPG as the ignition of the rocket generates a flash visible to the enemy and usually leaves a smoke trail leading back to the firing position.

When deployed against personnel, the warhead can be aimed at a solid surface to detonate, popular choices being trees or buildings.

Another option is an indirect method of firing the warhead over the intended target area at ranges of 800-1000m where the warhead would

detonate automatically. More skilled shooters can use the RPG self-destruct feature to make it explode over the enemy at closer range.

Although they can be, and often are, used against hovering helicopters, firing at steep angles poses a danger to the user, because the backblast from firing reflects off the ground behind the user.

Mortars

A mortar is relatively simple and easy to operate. A mortar consists of a tube into which gunners drop a shell. The shell contains a quantity of propellant. When it reaches the base of the tube it hits a firing pin, which detonates the propellant and fires the shell. The tube is generally set at between 45 and 85 degrees angle to the ground, with the higher angle giving shorter firing distances.

Mortar shells come in three varieties: 1) incendiary; 2) smoke; 3) high explosive.

Artillery

The Player will be able to, from time to time, call in artillery support for objectives. The type of artillery support will vary depending on objective and Willard's relationship with his superior officers and the U.S. Army. Attributes and Skills, as well as availability of functioning communications equipment will be required to deploy such assets.

Airstrikes

The Player will be able to, from time to time, call in airstrikes for objectives. The type of airstrikes will vary depending on objective and Willard's relationship with his superior officers and the U.S. Army. Attributes and Skills, as well as availability of functioning communications equipment will be required to deploy such assets.

Hand-To-Hand

Hand-to-Hand or melee weapons include bayonets, knives, machetes, brass knuckles, and improvised melee weapons. Hand-to-Hand weapons can usually be equipped as either a primary weapon or a sidearm, but certain hand-to-hand weapons can only be equipped as a primary weapon, for example, a Katana.

Weapons will be detailed in the document **Apocalypse Now Game Design – Armory** but we will include some example profiles in this main game design document.

KA-BAR

KA-BAR is a fighting and utility knife issued to American armed forces. A typical KA-BAR knife has a 7-inch clip point blade and weighs about 1.1 lbs. The KA-BAR fighting knife is made of 1095 carbon steel and features a leather-washer handle made of rubber. Outside combat, the knife can be used to open cans, recover landmines, dig trenches, and cut wood and roots.

Primary Action: Stab

Secondary Action: Slash

Speed: High

Damage: Low

Range: Short

Small Arms

Small Arms include weapons such as pistols, shotguns and assault rifles. Small Arms can be wielded as either a primary weapon or a sidearm, depending on the particular firearm. Sidearms can also be equipped as the primary weapon.

Weapons will be detailed in the document **Apocalypse Now Game Design – Armory** but we will include some example profiles in this main game design document.

M1911

The M1911 is a single-action, semi-automatic, magazine-fed, and recoil-operated handgun chambered for the .45 ACP cartridge.

Ammo: 7-round magazine of .45 ACP

Primary Fire: Semi-Auto

Secondary Fire: None

Accuracy: High

Kick: Low

Noise: Low

Range: Low

Support Weapons

There are only two elements common to all support weapons: they are large enough to slow a character's movement speed, prevent running (unless the Player has advanced their Conditioning skill to an extreme level) and cause massive, if generally less-targeted, damage to human and physical targets.

Weapons will be detailed in the document **Apocalypse Now Game Design – Armory** but we will include some example profiles in this main game design document.

M60 General Purpose Machine Gun

The M60 is a gas-operated, air-cooled, belt-fed, automatic machine gun that fires from the open-bolt position and is chambered for the 7.62x51mm cartridges from a disintegrating belt of M13 links. There are several types of live ammunition approved for use in the M60, including ball, tracer, and armor-piercing rounds. The M60 is referred to as "The Hog."

As with all similar weapons, it can be fired from the shoulder, hip, or underarm position. However, to achieve the maximum effective range, it is recommended that a bipod-steadied position or a tripod-mounted position be used and fired in bursts of 3-5 rounds.

The weapon is heavy and difficult to aim when firing without support, though the weight helps reduce the felt recoil. The large grip also allows the weapon to be conveniently carried at the hip.

The gun can be stripped using a live round of ammunition as a tool. However, this is highly discouraged, as doing so can damage that round and increase the chance of a misfire.

The M60 is often used with its own integrated bipod or with the M122 tripod. The M60 is considered effective up to 1,100 meters when firing at an area target and mounted on a tripod; up to 800 meters when firing at an area target using the integral bipod; up to 600 meters when firing at a point target; and up to 200 meters when firing at a moving point target.

United States Marine Corps doctrine holds that the M60 and other weapons in its class are capable of suppressive fire on area targets out to 1,500 meters if the gunner is sufficiently skilled.

The standard combat ammunition mix for the M60 consists of four ball (M80) cartridges and one tracer (M62) in belts of 100 rounds. The four to one ratio allows the gunner to accurately "walk" the fire into the enemy. Tracer bullets do not fly quite the same trajectory as ball and weapon's sights must be used for accurate fire—particularly at ranges in excess of 800 meters, where 7.62x51mm NATO tracer bullets usually burn out and are no longer visible. This is a problem for all weapons in this caliber using this tracer round.

Ammo: 100-round belt fed 7.62x51mm (Ball, Tracer, Armor Piercing)
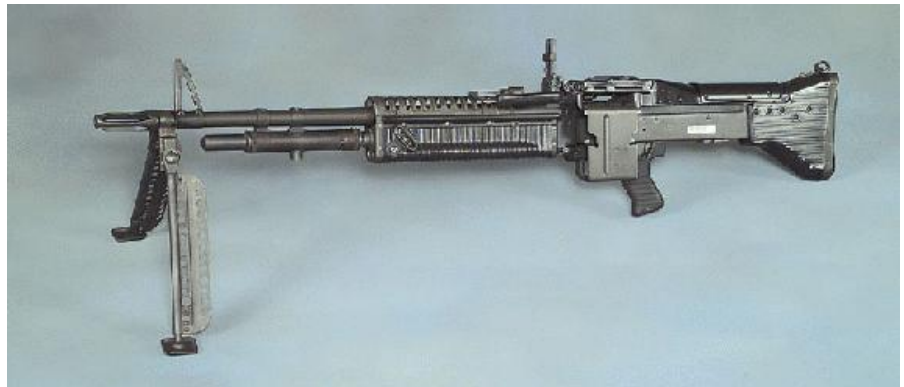
Primary Fire: Full Auto

Secondary Fire: None

Accuracy: Medium

Kick: Very High

Noise: Very High

Range: Very High

Menus & User Interfaces

Character Sheet

The character sheet lists Willard's primary attributes, derived attributes, MOS and skills, experience points and advancement level, and key biographical and personality information pre-determined by the game and input by the Player.

Inventory

The inventory screen has unlimited pages for the storage of gear. A rendered version of Willard occupies the center of the inventory screen and this render of Willard is where the Player will equip gear on Willard in a variety of slots, rag-doll style. The inventory self-sorts and the Player will not engage in "inventory tetris."

Player Parameters

The Player Parameters screen will include Y-Axis inversion, control mapping customization, audio-visual controls, aim assist and all other difficulty/game type settings.

Loading/Saving

The Player has unlimited saves (except as discussed below). There are separate protected auto-save and quicksave slots so that those methods do not overwrite player-driven saves.

The Player loads games through the Load Game interface. Game saves available for load will be shown with a thumbnail screenshot from the moment the game was saved, portraits of their Willard and current living Streetgang crew members with current health and morale levels, the name of the area in which the save was made, game time and real-world time.

Selecting an individual game save will expand the thumbnail screenshot to larger size, helping the Player identify the location of the save, and providing additional details about the current progress of the Player.

The following technical details for saves are generally not visible to the Player (unless stated above). The saved game state stores the following:

- Health of all entities in the world.
- Inventory of all entities in the world (including ammo counts in weapons).

- Current morale of all characters in the world.

- Status effects on all characters in the world.

- Current AI states for all characters in the world (including current fire mode, if applicable).

- Position and orientation of all dynamic entities in the world (including corpses, dropped objects, booby traps, explosive devices, etc.).

- Animation state, animation, and frame of animation of all entities in the world.

- All dynamic object flag states the world (door states, light states, destructible states).

- All global flag states (mission states, dialogue states, etc.).

- An enumeration of world sections that remained unexplored, uninitialized and in game-state status.

As discussed below, **On Never Get Off the Boat** difficulty, the Player has a single save game slot which is overwritten each time the Player saves the game.

Player Controlled Parameters

Level of Difficulty - Cinematic Mode

Cinematic Mode is for players who are more interested in exploration, story, and character interaction than game difficulty. When you turn Cinematic Mode on, the composition of battles, enemy soldiers, and survival obstacles is the same as Easy Mode, but the game's mechanics are tilted in the player's favor. Additionally, you can carry unlimited gear in your inventory, you never have to rest or resupply, you never run out of gasoline or bullets and you will recover from anything except the most massive amounts of damage.

Level of Difficulty — Easy Mode

Easy Mode forgives mistakes in combat, stealth, and survival gameplay. If you are new to roleplaying games or survival & horror games, we recommend you start on Easy Mode to learn the game.

Level of Difficulty — Normal Mode

Normal Mode requires strategy, tactics, resource management, combat avoidance, and all of the fundamentals of the combat but combat is not as brutal.

ADJUSTMENTS

- Friendly fire damage is 25%

- Hostile encounter spawn rates occur at the low end of designer-set range

- Aim-assist is generous

- Heal rate is 200% of normal.

Level of Difficulty – Hard Mode

Hard Mode is for gaming veterans looking for a challenge. Everything is designed for the game to be difficult to survive even for our game team's internal QA. Everything challenging about Normal Mode is equally challenging and combat is brutal.

ADJUSTMENTS

- Friendly fire damage is 50%

- Hostile encounter spawn rates occur in the designer-set range

- Aim-assist is normal

- Heal rate is 100% of normal.

Level of Difficulty – Karnage Mode

Named for the original character name of Colonel Kilgore in John Milius's 1969 screenplay. Karnage Mode means enemy soldiers receive a bonus to most Attributes and Skills, battles will quickly become overwhelming to your small unit, encounters are deadly — sometimes a single shot will kill you. Once you start in Karnage mode, you cannot change the difficulty level. This is intended for players who want a very high level of challenge.

ADJUSTMENTS

- Friendly fire damage is 100%

- Hostile encounter spawn rates occur at 150% the designer-set range

- There is no aim-assist.

- Heal rate is 50% of normal.

Level of Difficulty – Never Get Off of the Boat

Even more insane than Karnage Mode. Only available after completing the Primary Objective once at a lower difficulty setting.

NGOOTB enables all of the difficulties of Karnage Mode but adds demanding gameplay featurse in and out of combat including turning off almost all extra options that help the player manage information in the game. This mode is most immersive because it disables helper information and pop-ups and all HUD elements.

Once the Player selects Never Get Off the Boat difficulty, she can no longer toggle the game's difficulty and must complete the game on this setting. Additionally, the Player Character will not heal and the Player only has a single save which is overwritten every time the Player saves. Finally, autosave is turned off. This is intended for players who want the highest level of challenge possible.

ADJUSTMENTS

- Friendly fire damage is 200%

- Hostile encounter spawn rates occur at 200% the designer-set range

- There is no aim-assist.

- Heal rate is 25% of normal

Completing the game at various levels of difficulty yields different achievements.

Discrete Difficulty Controls

Any parameters of the game globally adjusted by the difficulty modes may also be individually modified by their own dials, one level deeper in the Player-controlled Parameters Menu.

Other Controls

This is a non-comprehensive list of other player-controlled parameters of the game

TRIAGE OPTION

Characters with you, and your character will be critically wounded instead of dying when your health reaches zero. Other characters (or you for another character) can use first aid to bring the character back from the brink. Like most options, you can turn this option on and off individually.

AREA OF EFFECT HINTING

Provides a graphical overlay of the extents of the area of effect of your currently equipped weapon, for example the blast radius of a grenade or claymore or the cone of propane flames or ignited napalm from a flamethrower.

DISPLAY CHALLENGE TOGGLE

Provides hints about how difficult an enemy combatant is when you target over them at a distance.

COMBAT TOOLTIPS

Provide a stream of data and information about what is happening to your characters during combat encounters in a UI element readout.

HUD TOGGLE

Turns on or off the heads-up display in game.

DIALOGUE REQUIREMENTS TOGGLE

Displays whatever requirements a given dialogue option with another character has when you speak with them; sometimes you will not qualify for a given dialogue option because of you **Attributes** or **Skills** and level of advancement.

UNLIMITED INVENTORY TOGGLE

Allows you to individually turn on an unlimited inventory so your characters cannot be encumbered and slowed down no matter how much gear they carry – this option overrides game modes listed above.

IN-GAME TUTORIALS TOGGLE

Allows you to turn on and off all of the in-game instructions for how to play the game.

ASPECT RATIO

You can play the game in 16x9 aspect ratio or Cinemascope like the original motion picture at 2.39:1

FIELD OF VIEW

You can adjust the field of view within a range of 20% to accommodate for your personal preferences and what feels good to you in terms of visual strain.

End Game Scenarios

Overview

The requirements of freedom of choice and personal expression means the Player will be able to achieve a wide variety of endings for Willard and his primary objective. End game scenarios will be detailed in a separate document, **Apocalypse Now Game Design — The End Game**, but major endings are listed here for reference.

Completing the Mission

The Player completes Willard's mission when Kurtz is dead. There are a nearly endless variety of ways the Player Character can kill Col. Kurtz. Some ways include: 1) calling in an airstrike from Operation Arclight via B52 bombers by radioing Callsign Almighty; 2) the assassination method in the film; 3) shooting Kurtz; 4) turning the Montagnard army against Kurtz and letting them do the dirty work; or 5) leaving him to die from the malaria which is already slowly killing him, 6) returning Kurtz to Nha Trang to live out the rest of his life in a cell at Leavenworth.

This list is not exhaustive, and any standard or emergent means of killing any character in the game will work when assassinating Kurtz.

After the Player completes Willard's mission, what he does with his time and the end game is up to him. The Player might choose to

Return to Nha Trang. The Player might continue to explore the river. The Player might abandon the U.S. Army entirely (described below).

Abandoning the Mission

The Player can let Kurtz live, and leave him at his compound. In order to return to Nha Trang, the Player will need to lie about Kurtz' survival. If the Player does lie about Kurtz' survival and the crewmembers are not loyal to Willard due to morale issues, the surviving crewmembers can rat out Willard, leading to a different ending entirely.

Alternatively, the Player can theoretically explore the Nung river indefinitely, setting up a drug and gun running operation, running unsanctioned missions against Viet Cong or U.S. forces, setting up his own competing compound, etc. The game will be flexible enough to accommodate Player-driven end game scenarios and ongoing play. Procedurally generated world and content will help create an endless cycle of violence and exploration.

Abandoning the U.S. Army

The Player also has the option to abandon the U.S. Army entirely. Some ways to abandon the Army include: 1) killing Kurtz and taking his place; 2) joining Kurtz and his army; 3) abandoning the mission and going rogue. Abandoning the Army will eventually have negative consequences; over time Army-based resources such as airstrikes will become less available as Willard's rogue-status becomes known. If things degenerate totally, U.S. Army forces will, themselves, become hostile to Willard. Captain Willard, depending on the Player's actions, could face an airstrike from Almighty themselves.

Playing the game this way will be extremely challenging, but is one more interesting way Players can express themselves along the Nung River.

Open vs. Closed Endings

Some endings are open-ended. Joining Kurtz or going rogue are open-ended endings. Some endings are close-ended. For example, if you complete the mission and return to Nha Trang, there will be a post-action report delivered in an interactive conversation with Gen. Corman and the group. The exact details of all open and closed ending scenarios are outlined in the end game design document.

On-Line

Functionality

The online functionality of Apocalypse Now is primarily focused on gathering of Achievements. There is no multiplayer at initial launch. The post-launch multiplayer design is outlined the document **Apocalypse Now Post-Launch Patches 2021.**

Achievements

Apocalypse Now will grant achievement points to console and Steam players who gather them. The achievements are divided into three categories: story achievements, skill achievements, and difficulty achievements. Some examples are provided below, but the list is by no means comprehensive.

STORY ACHIEVEMENTS

- **Terminate with Extreme Prejudice** – The Player ends the game by calling in an airstrike on the Kurtz Compound, killing Col. Kurtz and hundreds of Montagnards.

- **Everyone Gets Everything He Wants** – The Player ends the game by assassinating Kurtz in any fashion and taking his place as the leader of the Montagnard Army.

- **The Horror, The Horror** – The Player ends the game by assassinating Col. Kurtz in the traditional fashion, with a machete during the ritual sacrifice of a Water Buffalo, and returning to Nha Trang.

SKILL ACHIEVEMENTS

- **Johnny On the Spot** - The Player ends the game having directly caused friendly fire damage less than six times, and never causing a friendly fire fatality.

- **Screwed, Blued, and Tattooed** – The Player sleeps with at least one character (Playboy Bunny, Roxanne, etc.) during the course of the game.

- **Bravo Foxtrot (Buddy Fucker)** – The Player directly kills more than five friendlies with friendly fire over the course of the game, or the Player directly kills any crewmember of the Erebus callsign PBR Streetgang.

- **Madman** - The Player detonates more than 100 explosive devices.

- **Balls to the Wall** – The Player completes the game in less than 5 hours.

DIFFICULTY ACHIEVEMENTS

- **Apocalypse Now Normal Mission Complete** - The Player completes the game with less than 80% time spent on Normal difficulty.
- **Apocalypse Now Hard Mission Complete** - The Player completes the game with at least 80% time spent on Hard difficulty.
- **Apocalypse Now Karnage Mission Complete** - The Player completes the game on Karnage difficulty.
- **Apocalypse Now Never Get Off the Boat Mission Complete** - The Player completes the game on Never Get Off the Boat difficulty.

There will be many more of these to come.

Downloadable Content

Optional Post-Launch Patched Content

The game team will design and build a minimum of three (3) post-launch patches:

- V1.1
- V1.2
- V1.3

These three patches will include gameplay and content and other elements and features that did not make the cut for the gold master and initial commercial release of the game. These patches will be made regardless of sales outcomes. These patches will provide 90 days of post-launch support for the commercial release of the game in October 2020.

Multiplayer

We have a Multiplayer design outlined in the document Apocalypse Now Multiplayer which would be patched in for free in V1.6 around September 2021, post-commercial release, if sales figures justify the expense of the multiplayer implementation.

Captain Willard's First Six

If commercially justified, the game team will create an expansion pack for the game in which the Player conducts Captain Willard's First Six assassination missions. This expansion pack would be roughly 7 hours long and cost $19.99. It would require the base game. Players would be able to import their character from Captain

Willard's First Six into the beginning of the base Apocalypse Now game.

Colonel Kurtz in Korea

If commercially justified, the game team will create an expansion pack for the game in which the Player plays as a younger 1st Lieutenant Kurtz during his combat tours in the Korean War. This expansion pack would be roughly 7 hours long and cost $19.99. It would require the base game. If played, it would add additional narrative content to the Col. Kurtz endgame scenarios in the base game focused on more revealing backstory in relation to the Colonel.

Captain Colby's Mission

If commercially justified, the game team will create an expansion pack for the game in which the Player conducts Captain Colby's attempt to bring Colonel Kurtz back from the brink. This expansion pack would be roughly 7 hours long and cost $19.99. It would require the base game. This expansion pack would also open up additional narrative and gameplay content between Captain Willard and Captain Colby at Kurtz' Compound in the base game.

AirCav

If commercially justified, we design a side game mode in which the experience is focused on piloting and riding helicopters during AirCav assaults on a variety of Viet Cong held positions in the Mekong Delta. This expansion pack would be multiplayer focused and cost $9.99. This expansion pack would have no impact on the base game.

Audio Content

Speech

We will rely on original actors for additional VO whenever possible. We will rely on the original dialog recordings, ADR recordings and loop group recordings of the original production whenever possible. We will require, with a larger world and more characters additional actors who will voice newly designed and written characters.

Music

Apocalypse Now's music system will use multi-voice layering to build and relieve tension as the Player explores the open-river world. The layering system must allow the music of one area to flow into the

music of another area. Key events, areas and characters will have incidental music that highlights arrivals, actions and key moments. The game will utilize the entire soundtrack from the original film, dozens of popular licensed tracks derived from both the original film and the Billboard Top 100 popular songs from 1966 through 1969. The composer for the game will closely model new scored music tracks on the original score by Carmine Coppola.

Sound Effects

The sound effects of **Apocalypse Now** are iconic and will be used in a fashion as close as possible to the original film. Sound effect use will be surreal and for atmospheric effect. We have access to the entire three (3) gigabyte **Apocalypse Now SFX Library** and will utilize it as the primary source. We will only create or source new SFX if the library is missing what is required.

Reference Material

Reference Requirements

In order to work on the **Apocalypse Now** project, potential team members will be assigned items to read, play, or watch from the reference materials list below (which will be greatly expanded over time). Team members should be prepared to both discuss these materials in meetings and reference these materials in the generation of documents.

Film

- Apocalypse Now

- Apocalypse Now: Redux

- Apocalypse Now workprint

- Hearts of Darkness

- Full Metal Jacket

- The Deer Hunter

- The Thin Red Line

- The Killing Fields

Literature

- Heart of Darkness

- The Father of All Things

- Dispatches

- A Bright & Shining Lie

- The Things They Carried

- Kill Anything That Moves

- A Soldier Reports

- Street Without Joy

- A Rumor of War

- The Short-Timers

- Paint Your Face on a Drowning in the River

Games of Influence

Some of the games that have inspired our work in no particular order:

1. S.T.A.L.K.E.R. series

2. Splinter Cell: Chaos Theory

3. ARMA3

4. Far Cry series

5. Hitman: Blood Money

6. Spec Ops: The Line

7. Half Life series

8. Fallout 1 through New Vegas

9. Metro 2033 (Redux)

10. Resident Evil and Silent Hill series (some of them),

11. FEAR

12. Original Deus Ex

13. Alien: Isolation

14. Thief

15. Splinter Cell: Chaos Theory

16. System Shock 1 & 2

17. Amnesia/SOMA

18. All the Infinity Engine games

19. Vampire: The Masquerade - Bloodlines

20. Black Mesa

21. Jagged Alliance