STUNT ISLAND

THE STUNT FLYING AND FILMING SIMULATION

HANDBOOK

Disney SOFTWARE

Introduction

Stunt Island — The Place

In the spring of 1986, one of the movie industry's most important deals was being struck. But this deal included no actors, no screenplay, and no director. Just an island.

Stunt Island was purchased in a joint venture of the major movie studios, Located off the coast of Southern California, the island would provide a private place specializing in the filming of high-risk stunts.

During the past decade, obtaining permits to perform stunts in public areas became an increasingly difficult task for the film studios, Because stunts had evolved into sophisticated, extravagant, and incendiary productions entire housing tracks blowing up, airplanes crash-landing in congested areas, multiple car crashes in crowded streets — the pre-filming logistics of acquiring a location and acceptable film time were becoming just as difficult as filming the stunt itself.

Having a private place tailored to handle high-risk activities would allow the movie studios the opportunity to invest valuable time — otherwise spent on pre-production administrative work — into more critical stunt production issues.

Stunt Island is the worlds first and only stunt haven. If a stunt needs to be done, the only limitations are talent, imagination, and physics.

Stunt Island — The Program

Stunt Island, the program, is entertainment software that recreates the activities of Stunt Island, the place.

You'll have the opportunity to enter the world of film production as a stunt pilot, editor, director, and/or set designer (you can participate in as few or as many of these activities as you want). No other program has this range of activities set behind the scenes of Hollywood.

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CHAPTER 1
About Stunt Island

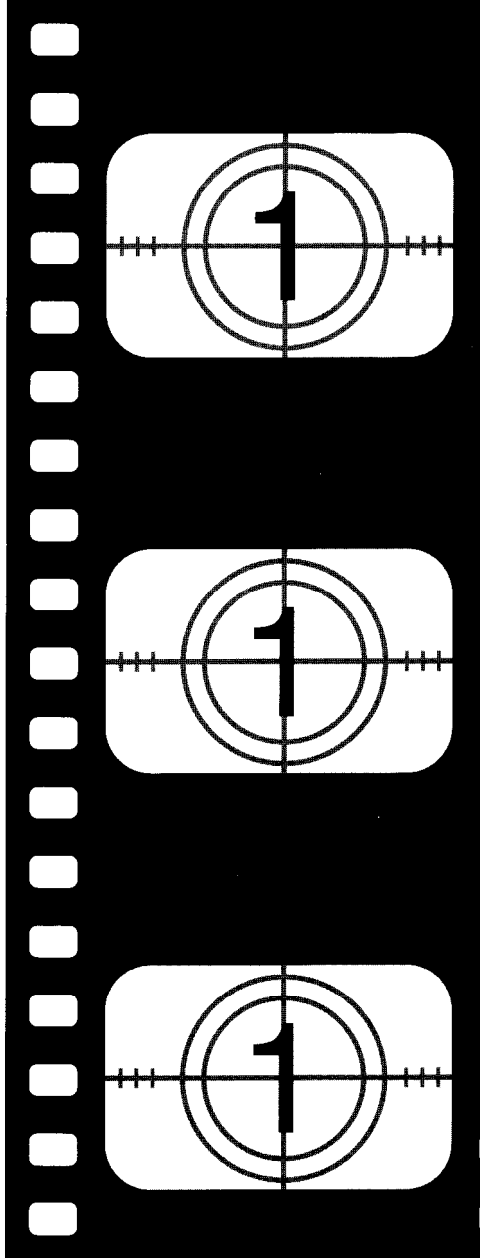
Your Career Opportunities on Stunt Island

You can do as much or as little as you want on Stunt Island:

+ Be an apprentice stunt pilot. Fly stunts without entering the contest or doing film work.
+ Prove yourself the hottest stunt pilot by winning the Stunt Pilot of the Year contest and have the newly finished airfield named after you.
+ Create films without having to fly. Take pre-shot footage and edit it any way you like.
+ Design your own sets. You have dozens of locations and hundreds of props to choose from.
+ Become a stunt coordinator. Plan your own stunts from start to finish.
+ Do it all — design, fly, and film your own stunts.

About This Handbook

Although reading this handbook will give you a clearer understanding of Stunt Island, you can also learn how to use the program through the time-honored method of trial and error. Almost all the options are available by moving the pointer on them and then selecting them. If you want to get into the program and sample it on your own, read Chapter 2 for details on how to install the program and controls you can use; then check out the island. If you get stuck, just refer to the index or the table of contents to look up answers.



If you prefer a more organized approach, read through this handbook. You'll get the complete details on Stunt Island.

This Can Be a Complicated Program.. .

If you try to set up, film, and edit a stunt right after you've loaded this program for the first time, you can make this one of the hardest programs in the world to understand. The more advanced stunts just aren't easy to create. But the more complicated aspects of Stunt Island also provide its depth, making this program one that's endlessly playable.

. . .When It Happens to Be a Simple One

If you approach Stunt Island one segment at a time, it's simple to learn and master. The outline below is the way we recommend you familiarize yourself with Stunt Island. It will keep you from being overwhelmed by the many features of the program.

Step 1. When you start the game, you're asked, "Are you going to be in the competition?" Select No. Enter the competition later, after you've put in some flying time. You'll take away a lot of the frustration if you can fly without contest pressures and penalties.

Practice flying. Check out each of the planes and get a feel for their individual flight characteristics. Learn to read the gauges and control the points-of-view.

When you're asked, "Do you want to do your own editing?" select No. When you select No, your films will be automatically edited for you.

Step 2. When you're ready to enter the competition for the first time, go ahead. But we still recommend answering No to doing your own editing. As a pilot, focus on the competition and leave the technicalities of editing to the post-production staff.

Step 3. If you've done the competition, or have no plans to enter it, go on to set designing and editing (answer Yes to, "Do you want to do your own editing?"). Learn to place props and animate them. Then try flying and filming with the sets that you've made. When that's done, practice editing the film.

Step 4. The most complicated thing you can do is create your own stunts. Stunt Island gives you the tools to become a stunt coordinator, letting you build stunts just like those used in the Stunt Pilot of the Year contest. These stunts have specific goals that you outline as "must-do" in order for this stunt to be a success. Chapters 5 and 6 explain how you can create your own stunts.

About Your Mouse, Joystick, or Keyboard

You can use your mouse, joystick or keyboard to control the program. Because there are three devices to input information with, they're often referred to under the generic term of "input device" or "control stick." Wherever you see "input device" or "control stick" in the handbook, we're referring to your mouse, joystick or keyboard — whichever you're using.

For added reading ease, we use "select " when you need to click a mouse or joystick button, or press Enter on the keyboard to choose an option. Your onscreen pointer turns into cross

hairs + when it's positioned on something that can be selected. If the pointer doesn't turn into cross hairs, the onscreen item can't be selected.

Check the section called "Input Devices Used in Stunt Island" in Chapter 2 to learn more about how each input device works

The Movie Production Process

The movie making process has three important development phases: 1) pre-production, 2) production, and 3) post-production.

Pre-production involves such aspects as scriptwriting, casting, director selection, etc.

Pre-production elements and issues need to be determined before filming can begin.

Production covers the actual movie making process. You select the plane, props, and camera angles that will be used, and then you film the stunt sequence.

Post-production includes the work that needs to be done once all the film has been shot: editing the film, adding special effects, sound and credits, viewing the edited film in the theatre, etc.

In the Stunt Island program, you'll mainly focus on production and post-production work. The only pre-production decision you'll need to make is deciding whether you'll fly, set design, stunt coordinate, edit, or do any combination of these jobs.

CHAPTER 2
Setting Up The Program

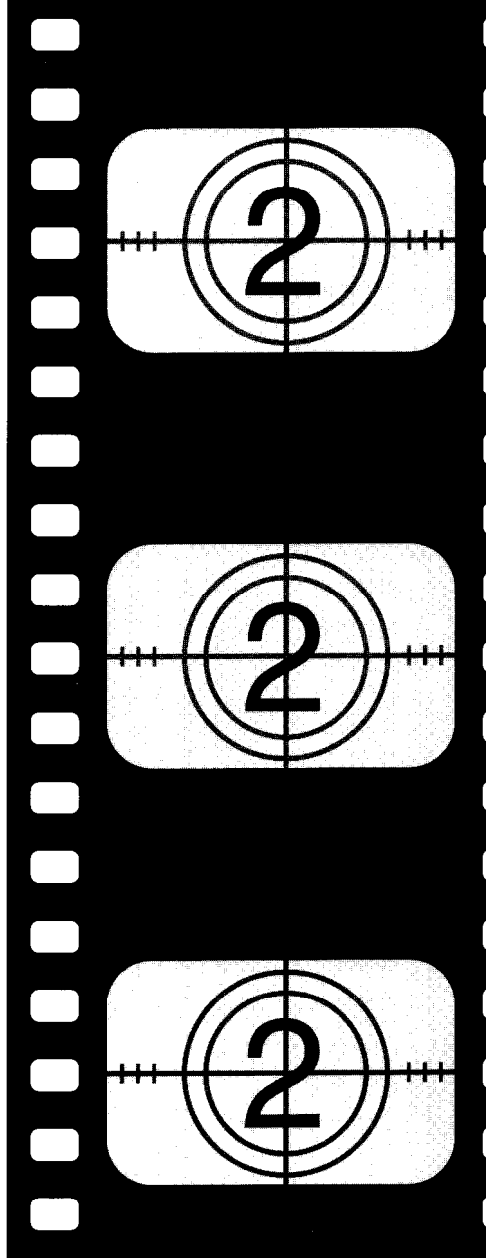
Equipment You'll Need

To use the Stunt Island software, you must have:

+ IBM or 100% compatible; 386SX with 16 MHz processor or better required; 386DX with 33 MHz processor or faster strongly recommended
+ 640K of total RAM (random access memory); need 570K of free RAM; additional RAM memory strongly recommended
+ VGA 256-color and color monitor
+ PC-DOS/MS-DOS; supports 3.3 to 5.0
+ 3.5" high density (1.44 MB) or 5.25" high density (1.2 MB) disk drive
+ Hard disk drive (requires 13 MB of free disk space)

The following equipment is optional:

✈ Joystick
✈ Mouse with 100% Microsoft compatible driver
✈ The Sound Source, Sound Blaster, Thunder Board, Tandy Sound (DAC) or PS/1 Audio Card
✈ AdLib or Roland MT32/LAPC-1
✈ Expanded or extended memory (for details on expanded or extended memory, see Appendix C)



Installing Stunt Island

Stunt Island comes with an Install program that guides you through the install process.

Stunt Island must be installed onto a hard disk drive. It cannot be played from floppy disks.

In the following instructions we refer to your computer's floppy disk drive as the A: drive and the hard disk drive as the C: drive. If your floppy or hard disk drive is something other than drive A: or C:, substitute A: or C: with the correct drive letter(s).

1. Insert Stunt Island Disk 1 in drive A:. Change to the A: drive by typing **A:** and pressing Enter. Type **INSTALL** and press Enter.

2. A screen stating "This Program installs files onto your hard disk and lets our program know about your equipment configuration" should appear. Press Enter to continue.

Note: During the install process, you can press Esc to back up a step or to abort the Install program.

3. The Setup screen appears. You will see that an input device, a sound device, and a music device have been selected — this is what the Install program automatically detected.

   If you want to change an option, press the up or down arrow keys to highlight the option and press Enter. Use the up and down arrow keys to select an input, sound, or music device and then press Enter to accept. Press Esc to cancel. (If you're using a 10-key pad, make sure the Num Lock key is off.)

Note: To use a Thunder Board or other Sound Blaster compatible card, choose the Sound Blaster option.

   If the Install program cannot detect the option you selected, you will see a warning message. If you select the option anyway, the Stunt Island program may "freeze" when you start it, requiring you to restart your computer and go through the setup process explained in the next section.

   Once you've selected the appropriate options for your computer's current configuration, select **Install with the above configuration** and press Enter.

4. The Drive Letter screen appears. If there are any partitions on your hard drive, or if you have more than one hard drive, the Install program will identify them and ask you to select the drive on which you want to install Stunt Island. If there are no partitions on your hard drive, the program will choose drive C and go directly to the Destination Path screen.

Note: The Install program notifies you if your computer does not have enough hard disk space and/or memory to install or run Stunt Island. At this point you may want to exit the Install program and make any changes to free up memory or hard disk drive space. If this screen appears due to lack of hard disk space, you can go back to the Drive Letter screen and select

another driver if you have other partitions. (See Appendix C for tips on handling memory problems.)

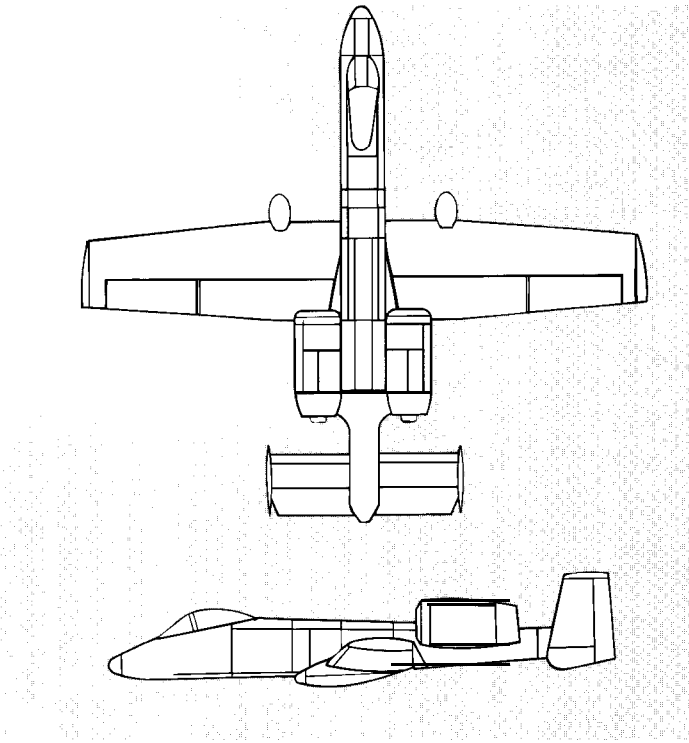
5. The Destination Path screen appears. The default subdirectory selected for Stunt Island is \STUNTISL. To change the subdirectory name, press the Delete key to delete STUNTISL; then type the new subdirectory name you want to use (up to 8 characters). Be sure to include the \ (backslash) at the beginning of the subdirectory name.

   The other box on the screen, System Information, shows hard disk space and memory usage. You're shown the amount currently used, the amount used by the Stunt Island program, and what is left of both after installation. The amount of conventional memory used is only during the use of Stunt Island.

   Press Enter to accept the subdirectory name and begin the copying process. You will see a Copy Status screen which visually tracks the copying progress. You will be prompted to insert new disks when necessary.

6. The Installation Complete screen appears when the installation process is finished. Press Enter at this screen and you'll go to the directory where you installed the program; you can then type STUNT to start the program. (See the section "Starting Stunt Island for complete details.)

   Put your original disks in a safe, clean place in case you ever need to reinstall the program.



A-lO Thunderbolt

Manufacturer:	.Grumman Corporation
Take-off speed:	138 m.p.h.
Stall speed:	,115 m.p.h.
Maximum speed:	.439 m.p.h.
Maximum altitude:	,45,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

Changing The Setup

Once you've performed the initial installation, you can change the setup at any time. Maybe you've just purchased The Sound Source to use with your computer, or maybe you just want to make sure the PC speaker sounds are off.

To change the setup, follow these steps:

1. Go to the Stunt Island subdirectory. For instance, if you accepted the default \STUNTISL subdirectory when you installed the program, you would type **CD \STUNTISL** and press Enter. Then type **STUNT** ? and press Enter. You must type the question mark (preceded by a space) after STUNT or you will not get the screen that lets you make changes.

2. The Setup screen appears. To change the input, sound, or music option, press the up or down arrow keys to highlight the option you want and press Enter. Using the up and down arrow keys, select a different input, sound, or music option and then press Enter to accept. Press Esc to cancel. (If you're using a 10-key pad, make sure the Num Lock key is off.)

3. Once you've made the changes you want, select **Install with the above configuration** and press Enter. The Setup program will save the new configuration. The Setup process is complete and the game will start with the new options.

Starting Stunt Island

1. To start the program, go to the Stunt Island subdirectory. For instance, if you used the default STUNTISL subdirectory in the Install program, you would type **CD\ STUNTISL** and press Enter.

2. Type **STUNT** and press Enter.

If your screen goes blank, reboot the computer and run the Setup program as explained in the previous section, making sure to select the correct input, sound, and music options for your computer setup. If you still have problems with loading the program, please see Appendix C.

3. As the program loads you may see "Caching data xxxKin extended [or expanded] memory." The program is setting up available extended or expanded memory for use with Stunt Island. You will only see this screen if you have extended or expanded memory. Stunt Island works equally well with both — it will use whichever you have the most of (but not both).

4. The Introduction film appears. If you want to bypass this film, click the mouse or joystick button or press any key.

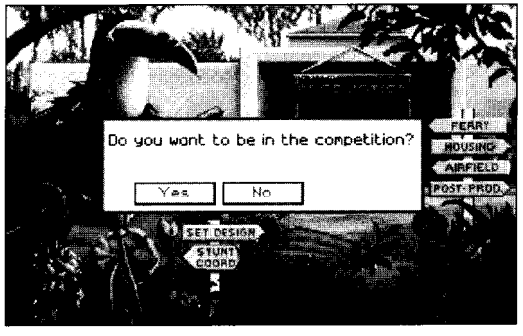
Welcome to Stunt Island!

When you first arrive at Stunt Island, you're dropped off in front of the production building.

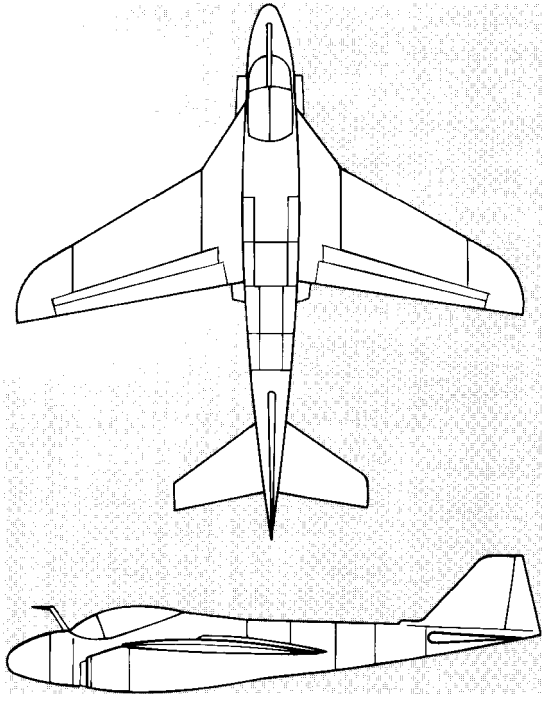
Joystick users: If this is the first time you've loaded Stunt Island and you're using a joystick, the first thing you see is the Joystick Calibration screen. Follow the onscreen instructions. If you need details on this screen, see page 22.

Next, you may be asked to answer a question about a particular aircraft. Locate the aircraft in this handbook by using the index. Go to the page indicated to find the answer. Type in the answer and press Enter. If you answer the question correctly, the game will begin. If you answer it incorrectly, you're returned to the DOS prompt. Type **STUNT** and press Enter to try again.

You're asked, "Do you want to be in the competition?"



NO: If you select No, a pilot will not be set up for you. Also,



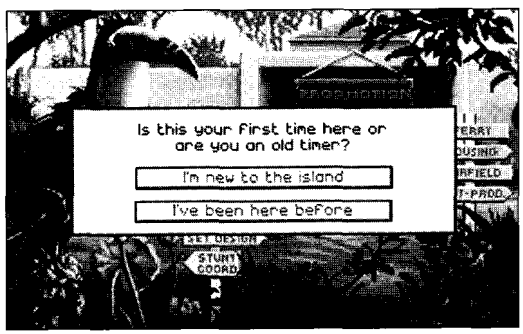
A-E Intruder

Manufacturer* ....Grumman Corporation
Take-off speed: .....136 m.p.h.
Stall speed: .....113 m.p.h.
Maximum speed: .....644 m.p.h.
Maximum altitude: .....42,400 feet
Flaps: ..... Yes
Retractable landing gear: ....Yes

the competition standing screens will not appear in the game.

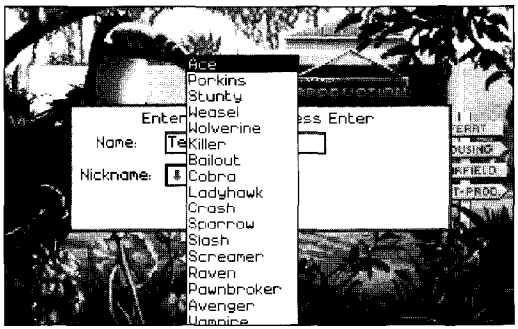
YES: Selecting Yes lets you see the competition standings in the game. All stunts you fly (those offered by the stunt coordinator) count towards your total pilot score.

When you select Yes, you're asked, "Is this your first time here or are you an old timer?"



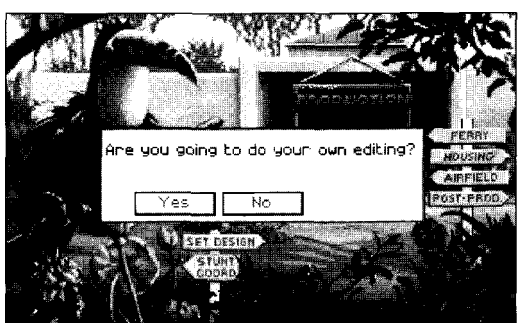
+ If you're new, use your input device and select "I'm new to the island." Type in your name and press Enter. Then choose a nickname by positioning the cursor on the down arrow next to Nickname and then clicking the mouse or joystick button or pressing the Enter key. Highlight a nickname and then click a button or press the Enter key to select it.

If the nickname is currently being used, you're asked if you want to replace the current pilot, Up to 17 separate characters can be tracked by the program (one for each nickname).



+ If you're an old timer, use your input device to select "I've been here before." Then select your name from the list and then select OK. You're then asked to confirm your nickname. If your name isn't on the list, select "I'm Not Listed" so you can enter your name.

Next, you're asked, "Are you going to do your own editing?"



NO: If you select No, after you complete a stunt you'll go to the theatre to view the automatically edited film. If you're new to Stunt Island, we recommend you select No so the films will

be edited for you.

Selecting No does not mean you will be barred from the editing room. The program will just bypass the editing room after you've flown your stunt since the program assumes you won't want to edit. You can still go to the editing room if you want. (You can change this option at any time by bringing up the Preferences window. See page 40 for details,)

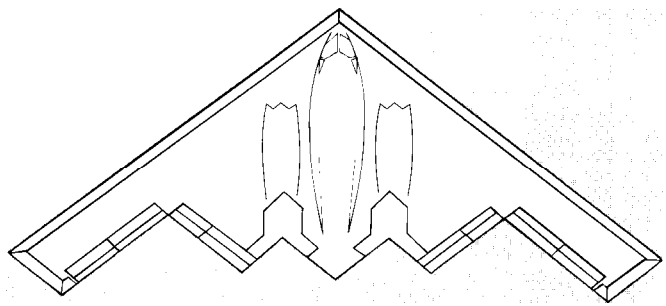
YES: If you select Yes, the films you create will not be automatically edited for you. You can go to the editing room at any time to put your own films together.

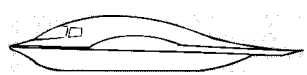
Exiting Stunt Island

To exit the program, select the signs that say Ferry or Leave On Ferry.

If you're not in the Stunt Pilot of the Year contest, you can press Ctrl-Esc at any time to go immediately to DOS. Make sure you don't press Ctrl-Esc before you've had a chance to save the files you're working on (like sets, takes, or films), otherwise you will lose your current work.

Competitors who entered the Stunt Pilot of the Year contest should leave on the ferry or else their accomplishments will not be saved. When you're leaving on the ferry, you're asked, "Do you want to end this game?" Select Yes or No. If you choose Yes, you're then asked, "Do you want to save your Pilot?" Be sure to select Yes so your achievements are recorded. If you





B-2 Stealth Bomber

Manufacturer: ..... Northrop
Take-off speed: ..... 140m.p.h.
Stall speed: ....11 7 m.p.h.
Maximum speed: ..... ,627 m.p.h.
Maximum altitude: ..... .50,290 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

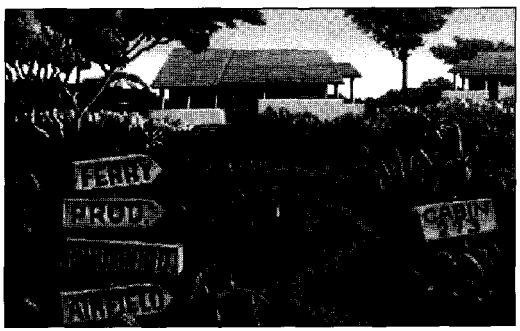
select No, everything you've done in this last session of play will not be recorded. Finally, you're asked, "Do you want to start a new game?" Select Yes to start a new game or No to see the Exit screens and return to DOS.

If you want to start a new game with a new character, answer Yes to "Do you want to start a new game?" You'll go to the start of the program where you can enter a new name and choose a new nickname.

The Places on Stunt Island

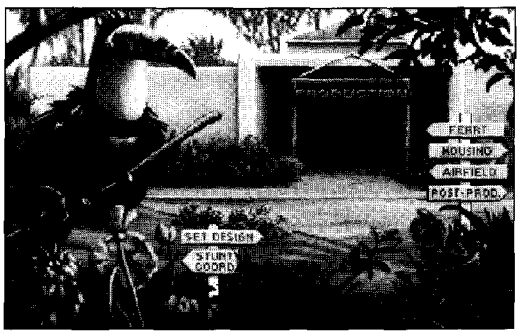
Stunt Island has five important places:

+ Housing or Cabin 273 This is the place you'll call home during your stay. The housing sign takes you to the outside of your cabin, while the Cabin 273 sign takes you inside.

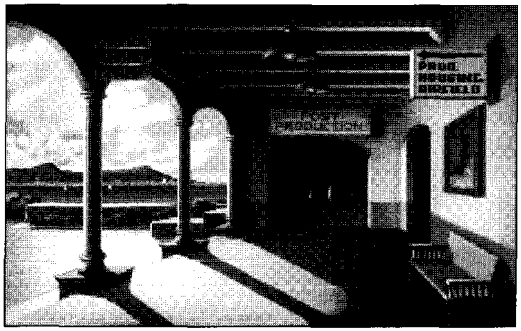


+ Airfield — All the planes are kept here. You can select the plane in the hangar to get a list of planes to scout locations with.

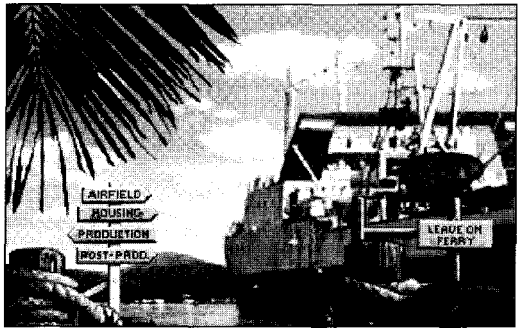
+ Production Building — This is where you'll go to get stunt assignments, or design sets and create stunts of your own.



+ Post-Production Building — This houses all the equipment needed to edit a film.

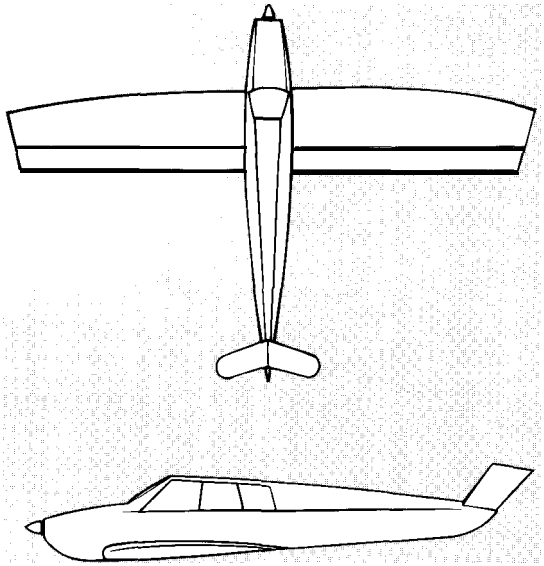


+ Ferry Harbor — This is the departure point for all Stunt Island guests and employees.



All the Stunt Island locations are clearly marked with the following signs. Select the sign to go to that location.

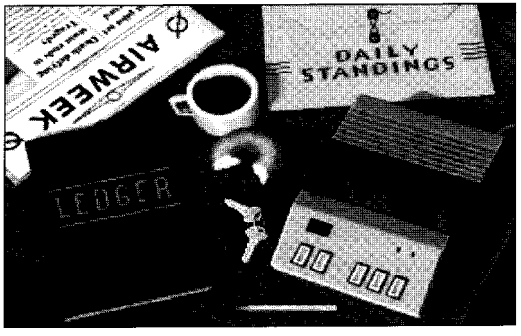
Housing or Cabin 273 — Come here to check your ledger, phone messages, and the daily standings. Select Housing to get to the outside of your cabin and select Cabin 273 to go inside.



Beechcraft Bonanza V-35

Manufacturer ..... Beech Aircraft Corp.
Take-off speed: ..... 90 m.p.h.
Stall speed: ..... m.p.h.
Maximum speed, ... 209 m.p.h.
Maximum altitude, ... 17,858 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

The Ledger and Daily Standings only open if you've entered the Stunt Pilot of the Year contest. The Ledger shows the money you received for the stunts you've done, and how many takes it took to complete each stunt. The Daily Standing shows the the point standings of the pilots in the contest. There will also be phone messages on your answering machine to listen to.



To exit the cabin, select the keys on the desk.

AIRFIELD — Takes you to the airfield where you can fly a variety of aircraft.

PRODUCTION or PROD — Takes you to the production building where you can get assignments from the stunt coordinator or go to Set Design where you can select a film location and set up props and cameras.

When outside the production building, you have immediate access to these offices:

SET DESIGN — Takes you directly to the set design room in the production building.

STUNT COORD — Takes you directly to the stunt coordinator's office in the production building.

POST-PROD — Takes you to the post-production building where you can edit and view film footage.

When outside the post-production building, you have immediate access to these areas:

EDITING — Takes you directly to the editing room in the post production building.

THEATRE — Takes you directly to the theatre in post production so you can view film footage.

FERRY — Takes you back to the ferry so you can leave Stunt Island. Select Leave On Ferry to exit. **If you entered the Pilot of the Year competition, you must exit on the ferry or all that you've done in this game play session will not be saved.**

EXIT — Select Exit anytime you want to exit a screen, room, building, etc.

Input Devices Used in Stunt Island

You can use a mouse, joystick, or the keyboard to control the game.

Selecting an Onscreen Option

Your onscreen pointer turns into cross hairs + when it's positioned on something that can be selected. If the pointer doesn't turn into cross hairs, the onscreen item cannot be selected.

To select an option:

Mouse users — Roll the mouse until the pointer is on the option you want and then click either mouse button to select it.

Joystick users — Move the joystick until the pointer is on the option you want and then click either joystick button to select it.

Keyboard users — Press the up, down, left or right arrow keys until the pointer is on the option you want and then press Enter to select it.

As you're reading the instructions throughout the handbook, you'll notice that there are many references to **button 1** and **button 2.**

Mouse users — Button 1 is the left button. Button 2 is the right button.

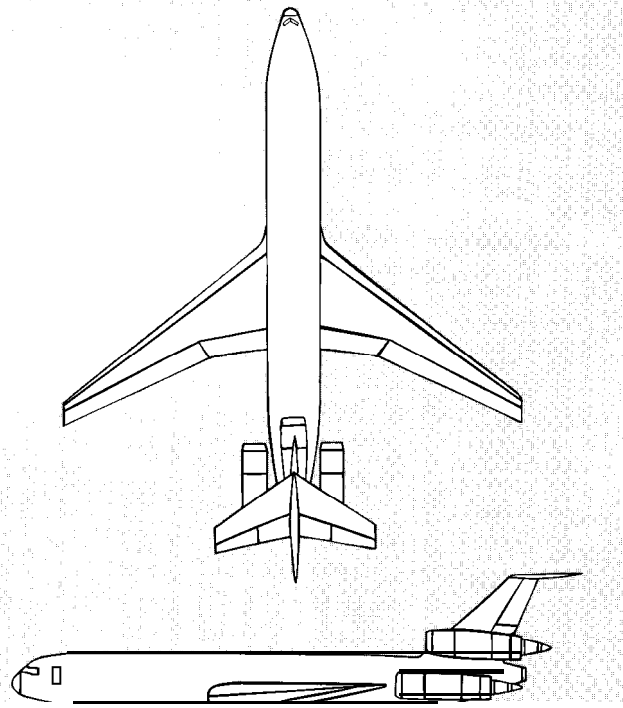
Keyboard users — Button 1 is the Enter key. Button 2 is the / (forward slash) key.

Joystick users — Because joystick designs vary greatly, we can't tell you exactly which button is button 1 and which is button 2. Some joysticks even have three or four buttons. If you're a joystick user, you'll have to do some testing to determine which buttons act as button 1 and 2.

Changing Numbers

In options that have values that can be changed, there are two ways to change the values:

+ You can select the - (minus) or + (plus) button next to the number to decrease or increase the value. Each selection with button 1 changes the value by one, while each



Boeing 727

Manufacturer. .....Boeing Commercial Airplane Group
Take-off speed: ..... 150 m.p.h.
Stall speed: ..... 125 m.p.h.
Maximum speed: .....599 m.p.h.
Maximum altitude: .....45,000 feet
Flaps: .....Yes
Retractable landing gear: .....Yes

selection with button 2 changes the value in larger increments of 5 or 30.

- You can select the value itself and then enter a new number. Use the Backspace or Delete key to delete the current value. Mouse users can highlight the entire field and then type a number to replace the highlighted number.

Selecting an Item From a List

A requester (a window you can interact with) appears when you need to select an item from a list. To choose an item from a requester:

Mouse users — Roll the mouse up or down to position the cross hair on an item, click either mouse button to highlight it, and then click on OK. You can also double-click on an option to select it.

Joystick users Push the joystick forward or pull the joystick back to position the cross hair on an item and then click either joystick button to highlight it. Click on OK to select the highlighted option. You can also double-click on an option to select it.

Keyboard users — Press the up or down arrow keys to highlight the option you want and then press Enter to highlight it. Move the cursor to OK and then press Enter to accept the option. Or you can position the cursor on an option and then quickly press Enter twice to select it.

Shortcuts for Selecting Items

The Pg Up and Pg Dn keys move up and down a list one screenful at a time.

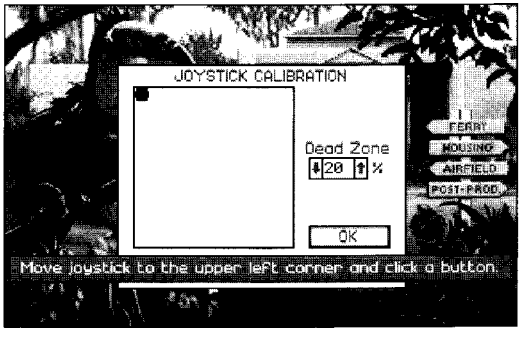
You can also press any letter to jump to that letter in the list. If nothing in the list starts with that letter, nothing will happen.

Joystick Users

Your joystick will be active if it was detected and selected in the Install or Setup program. (Simulated flight yokes like the Flight Yoke 2000 will be treated like a joystick.) If a joystick is detected by the program, you must use it as the flight input device — you will not be able to use the keyboard to control flight. To use an input device other than a joystick, be sure to select a different input device option through the Install or Setup program.

Joystick Calibration Screen

The Joystick Calibration screen automatically appears the first time you load the program if a joystick is detected.



When you see the black dot in the upper left corner of the Joystick Calibration screen, hold the joystick in the upper left

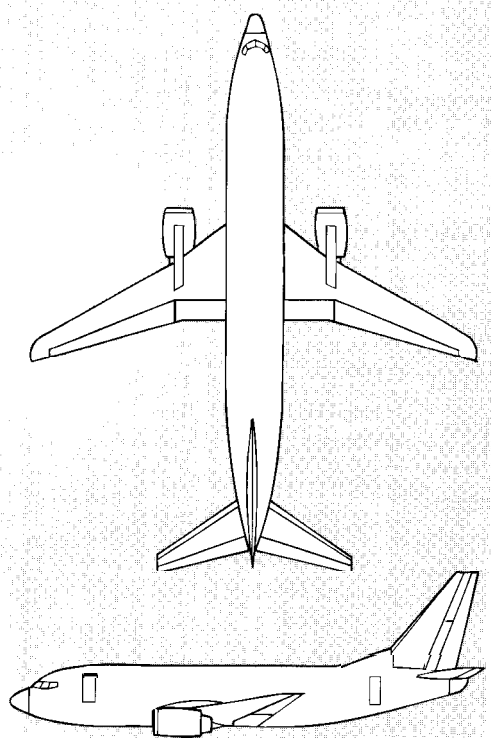
position and then click a button. When the dot is in the center, leave your joystick in neutral position (by not touching it) and then click a button. Finally, when the dot is in the lower right corner, hold the joystick in the lower right position and click a button. The joystick should now be calibrated.

The dead zone is an area in the center of the joystick that indicates your joystick's sensitivity. The lower the number, the more sensitive the joystick control will be. For instance, at the default value of 20%, the cursor will move pretty much in direct response to your joystick movement. If you changed the value to 75%, your joystick will probably have the room to move quite a bit before the onscreen cursor moves in response. You can change the number by clicking on the up or down arrow. After the joystick is calibrated, move the joystick around to see if the cursor on the screen responds to the joystick's movement. If it doesn't, press C to recalibrate the joystick.

You can press Alt-J to open the Joystick Calibration screen at any time to recalibrate your joystick.

Keyboard Users

If you need to regain control of your cursor (e.g., the cursor is "trapped" in a text field) press the Tab key.



Boeing 737

Manufacturer	Boeing Commercial Airplane Group
Take-off speed:	145 m.p.h.
Stall speed.	125 m.p.h.
Maximum speed:	532 m.p.h.
Maximum altitude:	45,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

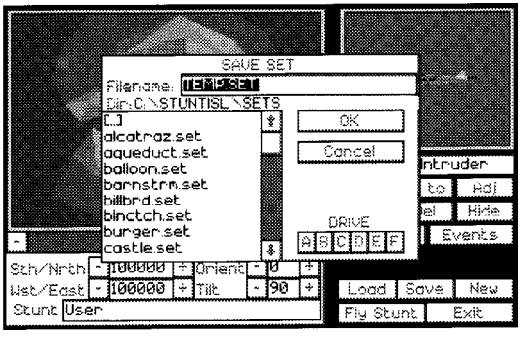
Save and load File Requesters

You'll see Save and Load requesters throughout your work.

Save File Requesters

Save requesters lets you enter names for your work to be saved under and determine where you want to save them.

The default locations for saving files are in the \STUNTISL subdirectories. You can select [..] to "back out" of the current subdirectory. Subdirectories have brackets [ ] around them. The name of the current directory is shown after DIR (e.g., **Dir:C:\STUNTISL\SETS).**



The program uses the drive that you loaded Stunt Island onto as the default drive, although it is capable of recognizing drives A: through F:. If you want to load from or save to a different drive, select that drive letter. Drives that you can't select are "ghosted" (in a lighter color). You can also type in the drive letter before the filename to access the file (e.g., **B:FLYING).**

To access drives greater than F:, type that driver letter in the Filename field and then press Enter. The subdirectories and files in that drive should appear. For example, if you want to access the J: drive, type **J:** and press Enter.

To save a file, select the field after Filename. Use the Backspace or Delete key to erase any characters in the field and then type in a name. You have a limit of 8 characters in a name (not including the file extension). Invalid characters such as hyphens or slashes will not be accepted in the Filename field.

All Stunt Island files have file extensions that help identify the type of file. For instance, all files that are sets have the file extension of .SET. All films have the file extension of .FLM. Here's a list of all the file extensions you'll want to know:

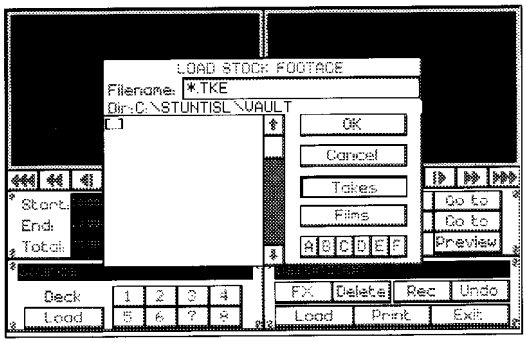
.FLM	Films
.SET	Sets
.TKE	Takes
.voc	Sound Files (only applicable to Sound Blaster and Thunder Board owners)

You're not required to enter a file extension when you save a file the program automatically does it for you. For example, when you select Save to save a set, you'll see the default name of TEMP.SET (which represents "Temporary Set"). You could delete TEMP.SET and enter a new name like GUNBOAT. The file will be saved as GUNBOAT.SET.

Load File Requesters

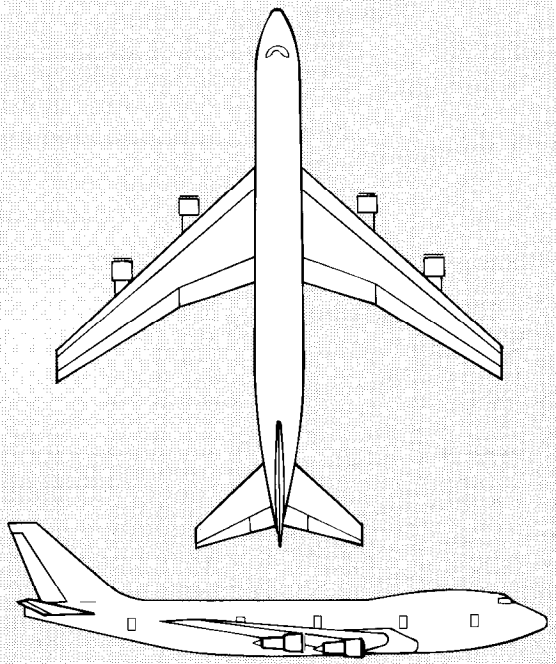
The Load requesters basically have the same options as the Save requesters.

Notice that when you load a file, you always see an asterisk followed by a file extension name in the field after Filename. The asterisk is a "wild card" that represents everything, while the file extension is specific to the type of file. This tells the program to show all filenames that end with that specific extension.



For example, if you were loading takes in the editing room, you'd see *.TKE after Filename. This tells the program to show all files that end with .TKE. If you want to load a take that you didn't save with the .TKE extension, you won't see it in this list. You'd have to enter *.* or *. [and the extension you used] after Filename to tell the program to show you other files. You'll find using extensions is a good way to keep common files grouped together, making them easy to locate.

To open a file or subdirectory, highlight the name and then select OK. You can also double-click on a filename to open it.



Boeing 747

Manufacturer: .....Boeing Commercial Airplane Group
Take-off speed: .....160 m.p.h.
Stall speed: .....145 m.p.h.
Maximum speed: .....602 m.p.h.
Maximum altitude: .....50,000 feet
Flaps: .....Yes
Retractable landing gear: .....Yes
Note: The space shuttle on the 747 uses the same values as those of the Boeing 747.

CHAPTER 3
Aircraft Checkout Procedures

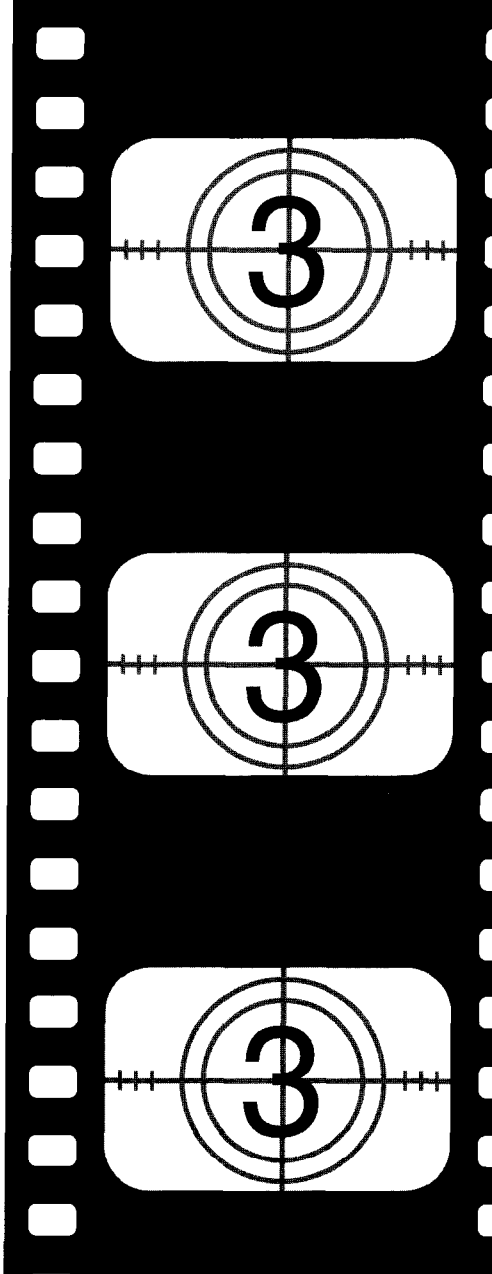
Most stunt production veterans know how hard it is to get planes for high risk stunt scenes — "borrowing" a B-2 Stealth Bomber from the government would probably be easier. But because you come to Stunt Island with high recommendations from others in the industry, and because your flight experience has been exceptional, we wanted to create an atmosphere where your hard work is rewarded. Specifically, we want to make it easy for you to fly whenever you get the urge to practice your talent.

Aircraft vs. Airplane

Aircraft is the term for a structure or machine that travels through the air, regardless of whether the object is lighter or heavier than air and regardless of whether it's propelled by an engine or not. A balloon is just as much an aircraft as a Boeing 747.

An airplane is more specific in definition. Airplanes are fixed-wing aircrafts that are heavier than air. Airplanes are held aloft by the aerodynamic forces of air as it is driven forward by propeller(s) or jet propulsion.

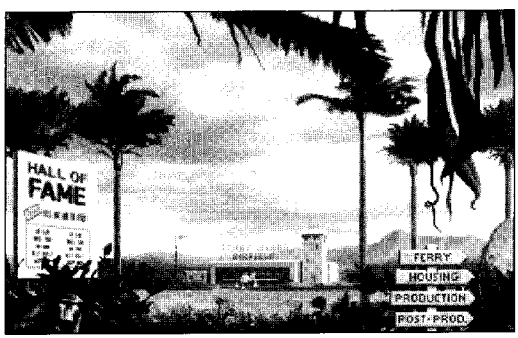
Because the things you can fly in Stunt Island are not necessarily airplanes — like the duck, pterodactyl, hang glider, and paraglider — the term aircraft is used in this handbook.



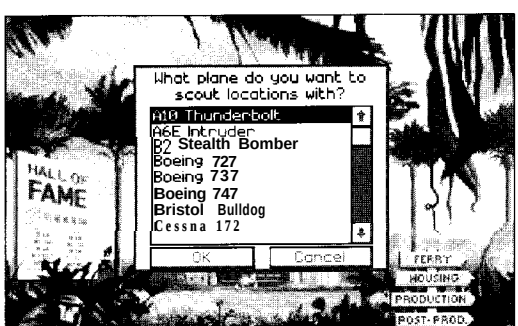
Aircraft Availability

All of the aircraft are available for use by Stunt Island pilots. You are not required to be working on a film project to check out an aircraft. To check out an aircraft for flight practice, follow these procedures:

+ Go to the airfield by selecting Airfield.
+ Select the hangar (building) to view the inventory of available aircraft.



+ You'll see a list of the aircraft you can fly:

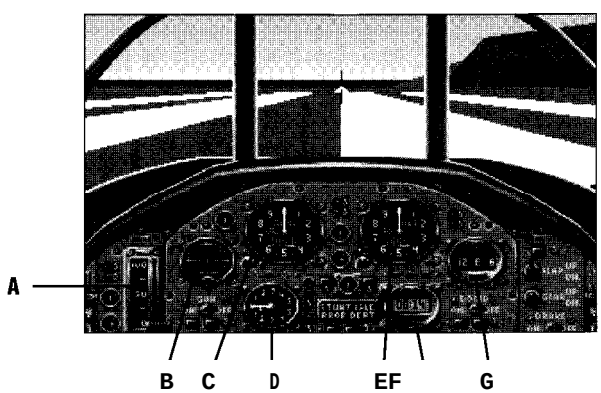


Select an aircraft and then select OK. The names of all the aircraft available will not be visible in the window at the same time. You can scroll through the aircraft inventory by selecting the down arrow to the right of the window, by selecting an area on the scroll bar (vertical bar), or by selecting the button in the scroll bar and dragging it down until the name of the desired aircraft appears.

When you select an aircraft, you start in the forward view through the cockpit. You can press the F1 through F7 keys to change the pilot's view. When you're in the forward view (Fl), you can press the F9 key to toggle the cockpit on or off.

Onscreen Gauges

When Forward view is selected (press Fl), you see your aircraft's gauges laid out in the cockpit (if you don't see the cockpit, press F9 after pressing Fl). There are five different types of cockpits. Below is one example with the gauges highlighted.



A — Engine power: The position of the throttle lever corresponds to the engine power you selected by pressing keys 1 through 0 on the main keyboard. If your joystick has a throttle, use that to control engine power.

B — Horizon gauge: Shows the artificial horizon. Notice that when you bank or pitch, the artificial horizon line changes to represent that movement.

C — Speed indicator: This indicates the speed at which you are traveling.

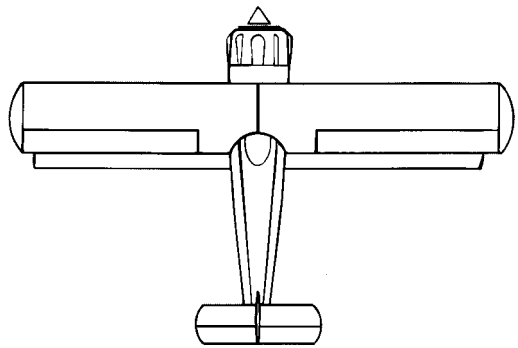
D — Vertical climb indicator: This gauge shows the change in feet per minute. Each number represents 100 feet. When the needle is in the upper half of the gauge, the aircraft is climbing. When the needle is in the lower half of the gauge, the aircraft is descending.

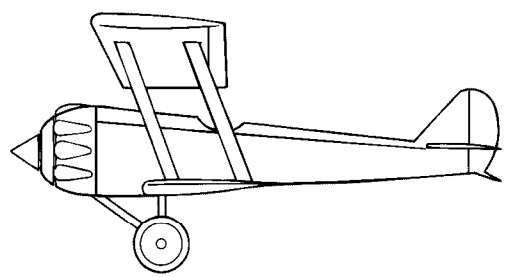
E — Altimeter: The altimeter shows the aircraft's altitude. Each revolution of the small hand represents one thousand feet. Each revolution of the large hand represents one hundred feet.

F — Clock: This is the time elapsed since you got into your aircraft.

G — Compass: This shows your north, south, east, and west direction heading.

If the cockpit view is off, or if you are in any other view, you'll

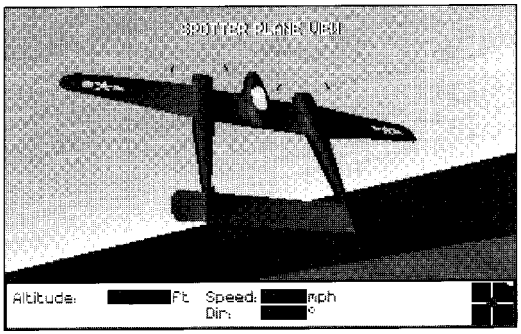




Bristol Bulldog (Mk IIA)

Manufacturer:	Bristol Aeroplane Co.
Take-off speed:	65 m.p.h.
Stall speed:	55 m.p.h.
Maximum speed:	135 m.p.h.
Maximum altitude:	25,000 feet
Flaps:	No
Retractable landing gear:	No

see the necessary in-flight readouts along the bottom of the screen.



ALTITUDE: The altitude of the aircraft above sea level, expressed in feet.

SPEED: The speed of the aircraft expressed in miles per hour.

DIR: The direction the aircraft is flying measured in degrees. Due north is 0 degrees, due east 90, due south 180, and due west 270.

The red dot on the stick schematic indicates the position of your flight control stick. (See "Flight Controls" for details on how the stick schematic feature works.)

The white dot along the right side of the stick schematic indicates engine power setting.

Flying Stunt Island Aircraft

Some of you more advanced pilots may get into our aircraft and get fidgety not enough controls for you to manipulate. We've automated many of the controls that the pilot normally would adjust because as a stunt pilot, your primary concern is to successfully execute a high risk stunt.

Although not necessary, pilots who really want to can work on their aileron and rudder skills. The use of independent rudder control is explained in "Using the Rudder."

This section does not go into the aerodynamic forces that affect flying, nor does it cover the dynamics of stalling, which is referred to. If you know little about flying and would like to learn more about the technical details, please see Appendix A.

Flight Controls

Stunt Island planes can be controlled using a keyboard, a mouse, or a joystick. As the pilot, you control the aircraft's pitch, roll, and yaw.

A control stick schematic is always displayed on the lower right corner of the information display bar, except in the cockpit view (Fl). When the dot is in the center of the schematic, your control stick is in the "neutral position."

Neutral Position of Control Stick

If you were in the real cockpit of an aircraft, you would be con-

trolling the aircraft by using a "yoke" or a "flight stick." The yoke (shaped somewhat like a bull's horns) and the flight stick move three dimensionally. Both controls have a 'neutral position," which is a point of rest the control will return to when you let go of it.

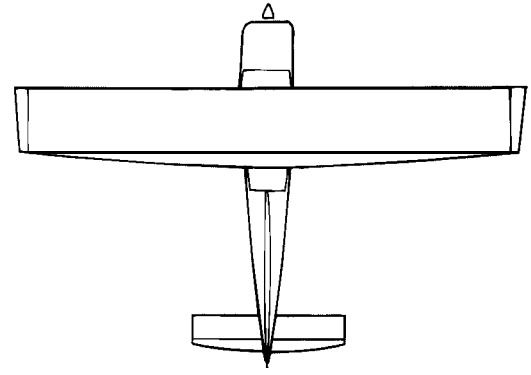
Joysticks also have neutral positions. If you're using a joystick, notice how it always returns to the upright position when you let go of it. The dot in the stick schematic represents the position of your stick. When you release your joystick, the dot always returns to the center of the schematic.

Although there's no "stick" on a mouse or keyboard, you can treat it as if it had one because of the Control Centering option. When Control Centering is on, the mouse or keyboard behaves like a yoke or flight stick and automatically returns to the neutral position when you stop moving it. This allows you to make subtle adjustments during flight.

Control Centering's default setting is On. To turn it off, press Alt-P to open the Preferences window and select Off.

Pitch

Moving the aircraft along its lateral axis results in a change in pitch. When pitch changes, the nose of the aircraft rises or falls. To change the pitch of an aircraft, move your control device forward or backward.



Cessna Model 172 (Skyhawk)

Manufacturer:	Cessna Aircraft Co.
Take-off speed:	55 m.p.h.
Stall speed:	45 m.p.h.
Maximum speed:	138 m.p.h.
Maximum altitude:	12,000 feet
Flaps:	Yes
Retractable landing gear:	No

Roll

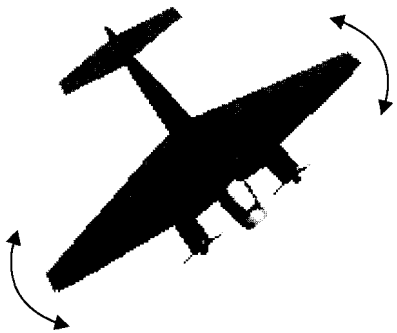
Moving the aircraft along its longitudinal axis results in roll. To roll an aircraft, move the control device left or right.

Yaw

Moving the aircraft along its vertical axis results in yaw. Imagine putting your foot on the ground and grinding it. The toe of your shoe, as it moves left and right, illustrates the movement of yaw.

Yaw occurs in two ways: 1) It's a natural by-product of working the pitch and roll, or 2) You can induce yaw by specifically using the rudder.

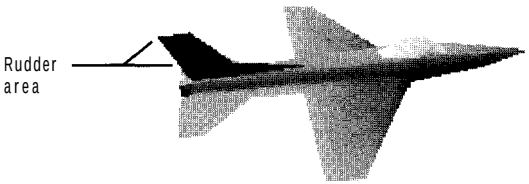
Yaw will be at its greatest influence when the control device is moved diagonally. (Keyboard users need to alternate up or down arrow keys with left or right arrow keys to achieve yaw.)



Using the Rudder

You can use button 2 to actuate the rudder. When button 2 is pressed and the control device is moved to either the left or right, the aircraft will yaw in that direction without rolling.

The rudder, located on the back edge of the aircraft's vertical tail, controls the aircraft's yaw. When the rudder is to the right, airflow will react against it and push the tail of the aircraft to the left causing the nose to yaw to the right, When the rudder is to the left, the opposite will occur, and the nose will yaw to the left.



The Independent Rudder option is available in the Preferences window by pressing Alt-P. The default option is On.

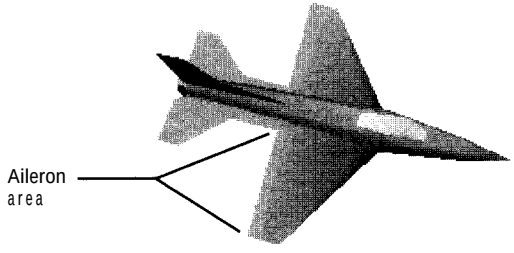
Using the Ailerons

The Independent Aileron control option is available in the Preferences window by pressing Alt-P and selecting Off next to Independent Rudder control. when you have independent aileron control, you do not have independent rudder control; you must choose one or the other.

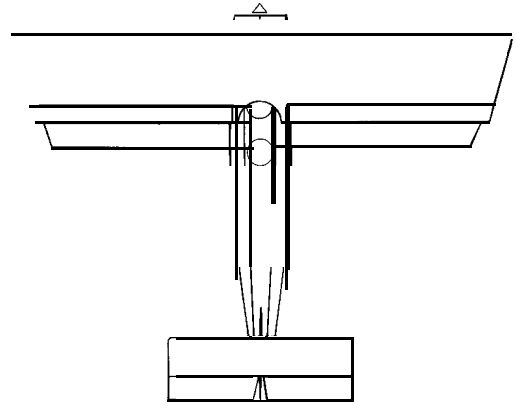
You can use button 2 to actuate the ailerons. When button 2 is pressed and the control device is moved to either the left or

right, the aircraft will roll in that direction without yawing.

The ailerons, located on the back edge of the aircraft's wings, help control the aircraft's roll. When the right aileron is up and the left is down (button 2 is pressed and the control stick is moved to the right), airflow will react against the ailerons causing the aircraft to roll to the right. When the left aileron is up and the right is down (button 2 is pressed and the control stick is moved to the left), the aircraft will roll to the left.



Using the ailerons lets you keep yaw to a minimum as you roll the aircraft. This is particularly useful if you need to fly sideways through a narrow corridor like a canyon or between buildings.



Curtiss JN "Jenny"

Manufacturer: . . . . . Curtiss Aeroplane and Motors Corp.

Take-off speed: .....54m.p.h.

Stall speed: 30 m.p.h.

Maximum speed: 75 m.p.h.

Maximum altitude: . . . . . 14,000 feet

Flaps: . . . . . No

Retractable landing gear: . . No

Note: The other Jenny airplanes are simply color variations of this one.

Engine Power Controls

The keyboard controls the power settings for the aircraft's engine(s). Press a key from 1 to 0 on the main keyboard (not the keypad) to select a power setting. The (+) and (-) keys allow you to gradually adjust the power.

Key	Function
1	10% of available engine power
2	20% of available engine power
3	30% of available engine power
4	40% of available engine power
5	50% of available engine power
6	60% of available engine power
7	70% of available engine power
8	80% of available engine power
9	90% of available engine power
0	100% of available engine power
	Increase engine power by 2%
	Decrease engine power by 2%
Backspace	Cut engine power to 0%

If you are flying with the cockpit view on, the aircraft's power setting will be displayed on the cockpit panel by the position of the throttle lever. The higher up the throttle lever, the more engine power you have.

For those of you flying with the cockpit view off, the white dot along the right side of the stick schematic will indicate the aircraft's power setting. When the dot is at the top of the cross hair, the aircraft is at full throttle. The lower the white dot is on the stick schematic, the lower the engine power.

Taking Off and landing

Taking Off

Press 0 to open the engine to full throttle and start the aircraft rolling down the runway. The miles per hour will increase on the airspeed indicator. When the aircraft reaches its take off speed, pull back on the control stick to lift the aircraft into the air. Remember the type of aircraft you are flying; modern jet aircrafts can take off and climb at greater angles, while older aircrafts and propeller aircraft will stall if you pull back too far on the stick.

If you're flying with Control Centering on, you need to keep rolling the mouse back or keep pressing the down arrow key on the keyboard to simulate pulling back on the flight stick; otherwise, the stick moves back to the neutral position when you stop rolling the mouse.

Once you are established in a stabilized climb (not descending or turning) press G to raise your landing gear (if applicable). Flying with your landing gear down increases drag, which slows the aircraft.

After you level off at the desired altitude, be sure to reduce engine power to somewhere between 60% and 70% for jets and 80% to 90% for propeller aircrafts. Flying at full throttle makes the aircraft much more responsive to the slightest stick movement, which may make it seem harder to control.

Using Flaps for Takeoff

If you want to get your aircraft airborne quickly or if you need

to take off in a very short distance, you can do so by using flaps if your aircraft has them.

Press F to lower the flaps before take off. Press 0 to open the engine to full throttle, The miles per hour will increase on the airspeed indicator. Instead of waiting for take off speed to pull back on the control stick, hold the control stick back during the entire take off process.

Once the aircraft lifts off, allow the airspeed to build well beyond the take-off speed (about 20% above it) before pressing F to retract the flaps and G to retract the landing gear.

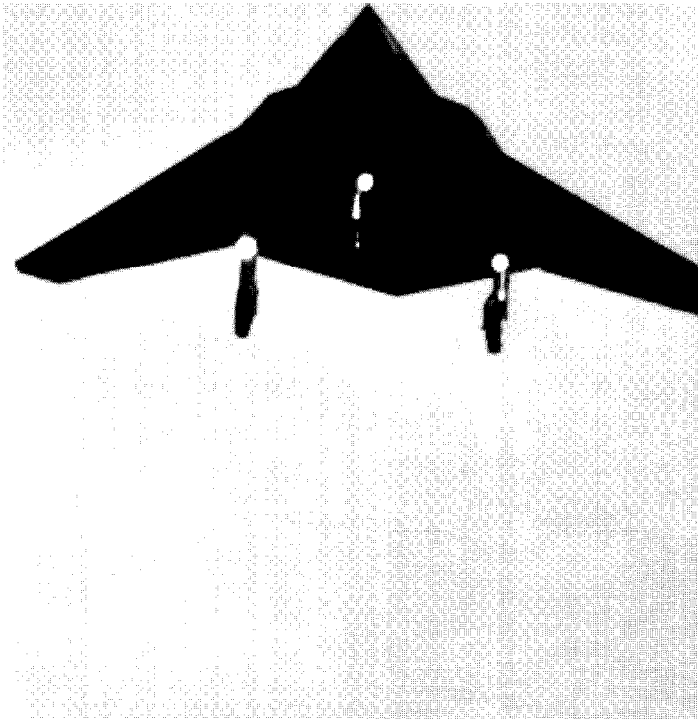
Please note that not all planes have flaps.

Landing

To land, reduce power to about 30% in the jets and about 50% in propeller aircrafts. As the aircraft slows down, it comes closer to stalling so you must remember to pitch the nose down to maintain flying speed as well as to keep the aircraft descending.

Press F to lower the flaps (if available). Flaps lower the stall speed and help slow the aircraft. Press G to lower the landing gear (if applicable) before touching down.

When you're about 75 feet above the ground, reduce the power again to about 10%, pitch the aircraft to a level flight attitude and let it continue to descend ("attitude" is the positioning of the aircraft).



At about 15 feet above the ground, gently pull back on the control stick to bleed off any excess airspeed.

Once the aircraft has touched down, press the Backspace key to cut the throttle to 0% thrust and then press B to actuate the brakes.

Landing on a Runway

The altitudes and speeds suggested previously are for landings in general. To land on a runway requires a touch more skill. You need to learn to judge the distance to the runway and how fast this particular aircraft will cover that distance. A good rule of thumb is to descend to approximately 1,000 to 1,500 feet above the ground at a distance of one to one and one-half miles from the end of the runway.

Ending Flight Without Landing

If you don't need or want to land the aircraft, press Esc at any time to end the flight.

Autopilot

Press the A key to fly in autopilot mode. The autopilot is a two-axis gyroscopic type that only maintains altitude and heading. The autopilot is not computerized, and will not automatically fly the aircraft during stunt assignments — that's your job!

Crashing or Ejecting

During flight practice at the airfield, you can crash an aircraft without penalty (for those of you entered in the Stunt Pilot of the Year competition). Only when you accept assignments through the stunt coordinator during competition will you be penalized for crashing. In the more spectacular crashes, you will awaken in the hospital and find yourself groggily peering up the nostrils of the island surgeon. Note: If you don't want to go to the hospital after a crash, select Alt-P to open the Preferences window; then select Off for the Hospital option.

Press E to eject. When you eject, you change to the parachutist's point of view (you no longer have a view from the aircraft you were flying).

There is no problem with ejecting unless you're in the Stunt Pilot of the Year contest. If you're in the contest, it will cost you a "take" to eject. The goal in the contest is to successfully complete stunts in as few takes as possible. Too many unsuccessful takes can get you fired. If this is your first take in a stunt, ejecting guarantees that you'll miss out on the bonus for completing a stunt in the first take.

Weapons Use

In order to fire a weapon, you must first select that weapon. Press W to toggle through the available weapons (guns, missiles, or bombs). To fire the selected weapon, click button 1 or press the Enter key.

Not all aircrafts are originally equipped with guns, missiles, and/or bombs. The available weapon(s) will appear on the aircraft's cockpit, You can "cheat" and have an aircraft fire a weapon by selecting it through the Global option on the Set Design screen in production.

Dropping Bombs

If you are dropping a bomb, you can press the F7 key to get the bomb target view. The cross hairs in this view help you line up with your target on the ground. Once the cross hair is over the ground target, press a button or the spacebar and the bomb will fall on the target. The bomb target view is automatically recalculated based on speed and altitude so that the cross hair will be accurate.

To drop a bomb, you must select Bomb as the weapon. However, use of the Bomb view is not required. In some cases where you're flying in a tight area, like through a canyon, you may not want to risk shifting from your forward view to the bomb view. Bombing is a bit more tricky this way, but if you stay low and perform a shallow dive toward your target, the bomb should hit.

Aircraft Views

The following are keyboard keys for all the possible vantage points during flight:

Key	View
Fl	Pilot's cockpit view, looking out the front window
F2	Pilot's view, looking out the left window
F3	Pilot's view, looking out the right window
F4	View looking out the rear of the aircraft
F5	Spotter plane view
F6	Adjust spotter plane view. By pressing the arrow keys, moving the joystick, or rolling the mouse, you can adjust the view used in F5 (the spotter plane's perspective on the stunt aircraft). Mouse or joystick users: Button 1 changes the distance from the aircraft while button 2 changes the camera zoom level. You can also press both buttons simultaneously.
F7	Bomb target view
F9	Toggle cockpit display on/off; this key is only applicable when used with the Fl key (forward view).

Keyboard Keys Available During Flight

In addition to the Fl through F9 aircraft views listed previously, the following keyboard keys are available to you when you take off from the airfield:

Key	Function
A	Toggles the Autopilot on and off
B	Toggles the Brakes on and off
E	Ejects the pilot from the aircraft
F	Raises and lowers the Flaps
G	Raises and lowers the landing Gear
P	Pauses the game; select OK to continue
R	Starts and stops Recording
T	Calls up option to change the Time of day
w	Toggles through the available Weapons (Guns, Bombs, or Missiles)
X	Sets off an explosion special effect
Tab	Centers the control device (useful if the Control Centering option is turned off)

These keys are always available:

ALT-D	Opens the Delete file screen
ALT-J	Opens the Joystick calibration screen
ALT-P	Opens the Preferences window
CTRL-Esc	Exits the program (Quick Exit in the Preferences window must be on)

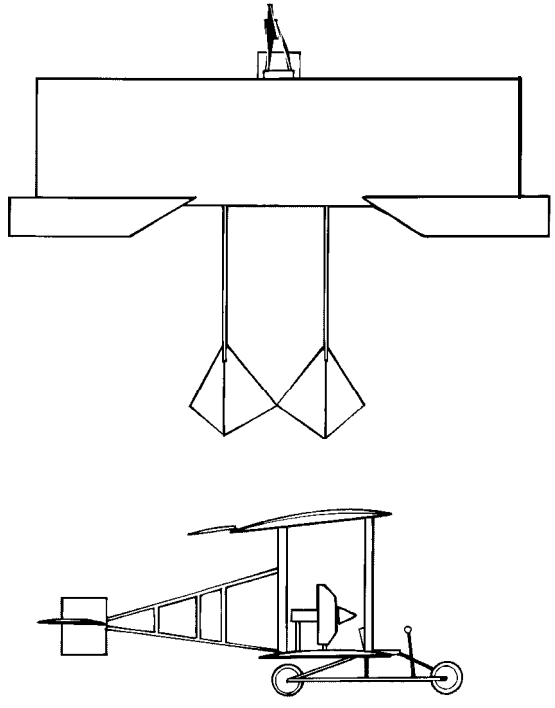
Tips on Successful Flying

+ If you're trying to fly level with the cockpit view off, keep the red dot toward the center of the cross hair. (If you have Control Centering on, this should automatically occur.)
+ If you're trying to fly level in the cockpit view, keep the middle of the cross hair (near the center of the screen) just below the horizon.
+ Use slow movements with your controls, especially at high speeds. Jerky movements with the input device translates into jerky movements of the aircraft, and a tendency to over-control the aircraft.
+ After take off, reduce power to avoid flying at abnormally high speeds. Higher speeds make the aircraft more sensitive to the input device.
+ Use flaps in conjunction with power when trying to slow the aircraft in shorter distances.

Recording During Flight

The R key lets you record your flight at the airfield. While flying, press the R key and an "R" will appear in the upper left corner of the screen to indicate that the program is recording. The "R" will remain on the screen until you press the R key again or end the flight and return to the airfield.

When you return to the airfield, a Save Take requester appears. Name your file and select OK. The file is automatically saved with the .TKE extension to the \STUNTISL\VAULT



Curtiss June Bug

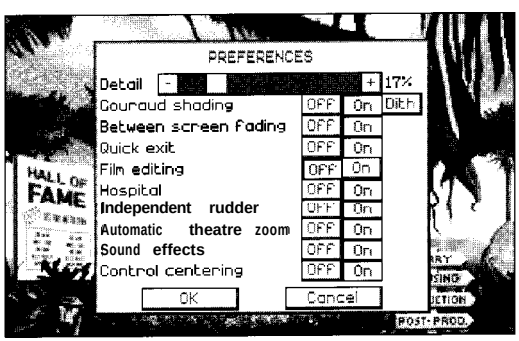
Manufacturer: . . . . Curtiss Aeroplane and Motors Corp.
Take-off speed: 48 m.p.h.
Stall speed: . . . . . 25 m.p.h.
Maximum speed: 65 m.p.h.
Maximum altitude: . . . . . 14,000 feet
Flaps: .....No
Retractable landing gear: ,,,,,,,, No

subdirectory. After you've saved the file, you return to the hangar. If you choose to go to the editing room in post-production, the file will automatically be loaded into the Source deck.

If you record more than one flight at the airfield, the last take saved will be the one loaded into the Source deck. When you go to the editing room, decks 1 and 2 will be loaded. Deck 1 will show the pilot's view and deck 2 will show the spotter plane view; these are the two views that are always recorded. (For complete details on editing, see Chapters 8 and 9.)

Preferences Window

The Preferences window can be opened at almost any time by pressing Alt-P. The Preferences window contains game options that you might want to adjust during play.



DETAIL — The more detail you have on the screen, the slower it may make your machine run. The Detail option does not affect the rendering of any actual objects on the screen, but how much of the art appears on the screen. For example, let's say you were buzzing a field of corn. You would see fewer stalks of corn in the horizon if the detail setting were 50% instead of 100%. The detail of the corn would still be the same, but when they would appear would be different.

GOURAUD SHADING — Gouraud Shading is the shading that appears on the aircraft (not the shadow below the aircraft). You can choose to turn it off, turn it on, or select dithered (DITH) for the most detailed effect. Gouraud Shading involves a lot of computing; having it on or dithered will slow down most machines, some with little effect, others more radically.

BETWEEN SCREEN FADING -When you move from one screen to another, the screen fades to create a smooth visual transition. If you want to jump from screen to screen more quickly, turn this off.

QUICK EXIT — This disables the option that allows you to press Ctrl-Esc to exit the program and return to DOS. If you're in the Stunt Pilot of the Year contest and you press Ctrl-Esc to exit, the results from the stunts you've done in this session of play will not be incorporated into your standings. With Quick Exit off, you must exit the program by leaving on the ferry, which saves your standing in the contests.

FILM EDITING — When you loaded the program, you were asked if you wanted to do your own editing. If you selected Yes, this option will be on. When it's on, after you film a stunt and save it you automatically go to the editing room. When it's off, you automatically go to the theatre. (Chapter 6 contains a

section on how the Film Editing option affects recording.)

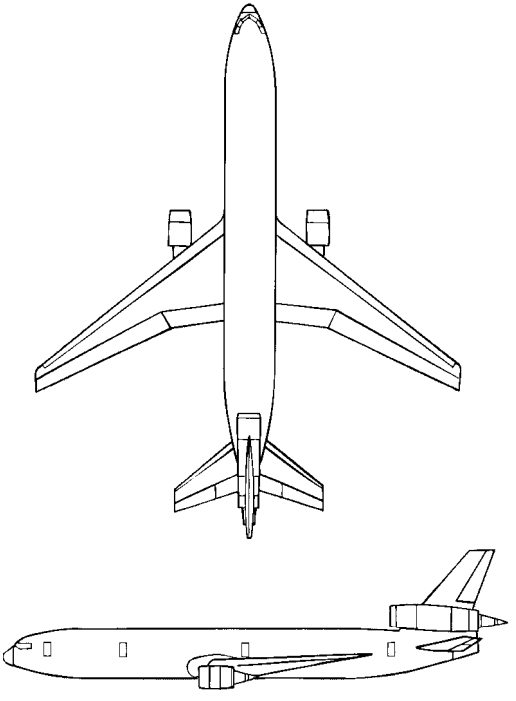
HOSPITAL -When you have especially bad crashes, you're sent to the hospital. To expedite play you can turn this option off so you don't have to visit the hospital screen. Turning off this option does not prevent you from getting penalized for excessive crashes.

INDEPENDENT RUDDER-When this is on, you have the option of independently controlling the aircraft's rudder. When it's off, you can independently control the aircraft's aileron. (For details on controlling the rudder or aileron, see page 32.) You cannot have independent control over the rudder and aileron simultaneously.

AUTOMATIC THEATRE ZOOM When you're at the theatre viewing a film, the theatre screen eventually fills the full frame of the monitor. If you want to keep the theatre at its original size with the viewers in the foreground, turn this off. Having this option off is good for slower machines.

SOUND EFFECTS Select off to turn off sound effects that are sent to the internal PC speaker.

CONTROL CENTERING Although there's no "stick" on a mouse or keyboard, you can treat it as if it had one by using the Control Centering option. When Control Centering is on, the mouse or keyboard behaves like a "flight stick" and automatically returns to the neutral position when you stop moving the mouse or pressing an arrow key. This allows you to make subtle adjustments during flight.



Douglas DC-10

Manufacturer	Douglas Aircraft Co.
Take-off speed:	,155 m.p.h.
Stall speed:	,130 m.p.h.
Maximum speed:	,564 m.p.h.
Maximum altitude:	50,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

CHAPTER 4
Stunt Pilot of the Year Contest

The Stunt Pilot of the Year competition is open to those who answered Yes *to* "Do you want to be in the competition?" (asked right *after the* program loads).

You will find a complete description of each stunt assignment at the end of this chapter.

The Contest

The Stunt Pilot of the Year contest offers 32 different stunts that you can fly. These are the stunts assigned to you by the stunt coordinator from his office in the production building. You must complete at least 26 stunts successfully — without excessive takes — to be able to win the contest.

Your performance in these assignments will affect your standing in the Stunt Pilot of the Year contest. The winner of this contest will have the new airfield named after him or her at Stunt Island's first anniversary party.

Because you're paid for each successful execution of a stunt, with bonuses for completing the stunt on the first take, your success is measured by how much money you're earning. Each dollar you earn equals one point in the standings. You will need to earn an average of $2,300 per stunt to win the contest.

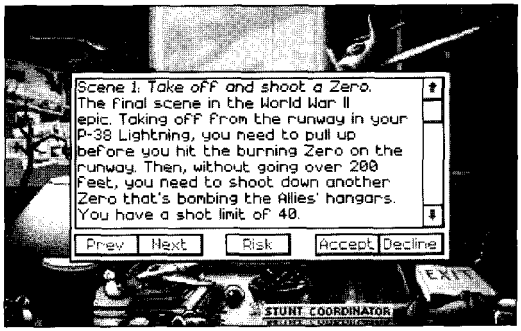
You can check the standings of the contest at any time by selecting Contest Standings in your cabin, or by selecting Competition Standings in the production building.

To check the amount of money you've earned from your completed stunt assignments and the number of takes you've attempted, select the Ledger on the table in your cabin.

Getting Stunt Assignments

All stunts are overseen by the stunt coordinator.

> You do not have to be entered in the contest to fly these stunts. If you're not in the contest, no scores will be kept for you.



SCENE #: Select (-) to see the previous job or (+) to see the next job. (You only get this option if you're not entered in the competition.)

You only get the following three options (Previous, Next, and Risk) if you're entered in the competition.

PREVIOUS — Select this to see the previous assignment.

NEXT — Select this to see the next assignment.

RISK — CAUTION: Don't select this unless you want a mandatory assignment! Select this if you're behind in the standings and want to try to catch up quickly. When you select Risk, you're automatically assigned a high-risk assignment that you *must* accept.

ACCEPT — Select this to accept the assignment. When you choose this option, you'll go to the Camera Crew screen. Select Action-Take to fly the stunt.

DECLINE — Select this to decline the assignment and close the stunt assignment box.

The difference between being in the contest and not being in the contest is the assignments you're allowed to see. If you're not in the contest, the Job option lets you scroll through all the assignments that are available. If you're in the contest, you're only allowed to see certain assignments. As your skills improve, you're offered more difficult assignments.

You can get updates of the standings in the contest in your cabin or in the production building.

Payoffs and Penalties on Stunt Performance

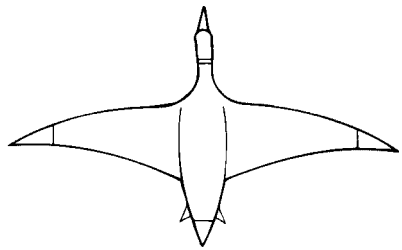
Each stunt has a base pay that you can earn. You can also get a bonus by successfully completing the stunt on the first take. Each additional take will incur a cash penalty that's deducted from your pay after you successfully perform the stunt. The bonus pay, crash penalty, and take penalty for each stunt are listed with each assignment at the end of this chapter.

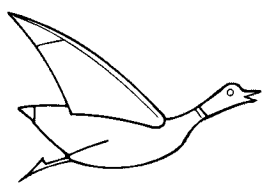
If you crash when you're not supposed to, you will awaken at the Island hospital under the care of the eccentric physician. It will also cost you points in your contest standings. The Hospital option can be turned off to expedite play. To do this, press Alt-P to open the Preferences window; then turn the Hospital option off. Turning off the Hospital option will not cause you to be exempt from any hospital penalties; you will still incur hospital costs.

If you exceed the number of takes allowed on a filming, you're fired from that particular stunt. Choose another stunt to fly.

Camera Crew

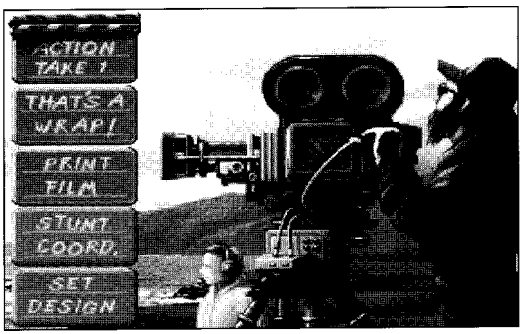
After you accept a stunt assignment by selecting Accept from the stunt assignment window in the stunt coordinator's office, you meet the camera crew on location.





Duck

Take-off speed:	Low
Stall speed:	Low
Maximum speed:	Low
Maximum altitude:	Low
Flaps:	No
Retractable landing gear:	Yes



Select Action-Take to start filming. If you fail to execute the stunt, press Esc to return to the Camera Crew screen. Select Action-Take again; notice that instead of Take 1, this time it's Take 2. The number of takes are tracked on the Camera Crew screen. Before you go to the next take, you're asked if you want to print the last take. If you select Yes to save it, you'll see the Save Take requester. If you select No, you'll begin shooting.

Not saving a take won't fool the program into thinking that you haven't tried a stunt. The program notes each time you've done a take. Whether or not you save the footage from a take is entirely unrelated to the outcome of the contest.

Keep selecting the Action-Take option until you get it right. If you crash, you may wake up in the hospital. If you crash too many times or exceed the allowed number of takes, you may be fired. If you're fired, you cannot retry that stunt — go to another one.

When you successfully complete a stunt, select That's A Wrap to save the footage. You can then select Stunt Coord to return to the stunt coordinator's office for a new stunt assignment, or select any of the other options if you want to take a break from filming.

Stunt Island Hall of Fame

Just outside the hangar at the airport is the Stunt Island Hall of Fame board. It contains the names of the all-time highest scoring pilots (pilots created by the program are not recorded here; only you and your friends are tracked). Select the board to see the names close-up.

Competitors leaving Stunt Island

Competitors who entered the contest must leave on the Ferry (by selecting Ferry and then Leave On Ferry) or else their accomplishments will not be saved. When you're leaving on the ferry, you're asked, "Do you want to save your pilot?" Be sure to select Yes so your achievements are recorded.

If you've had an especially bad day on the set, you may not want to save your day's worth of piloting work; in this case you can select No when you see "Do you want to save your pilot?" The next time you return to Stunt Island, your disastrous day on the set will be only a memory. Then again, victory is only sweeter if you can overcome a bad day in the cockpit to steal the whole show.

The Stunt Assignments

These stunts are available through the stunt coordinator. You do not have to be in the contest to fly them. If you are registered to be in the contest, each attempt at a stunt will count towards your standing. The figures for bonus pay, crash penalty, take penalty and maximum takes allowed only apply to those in the contest.

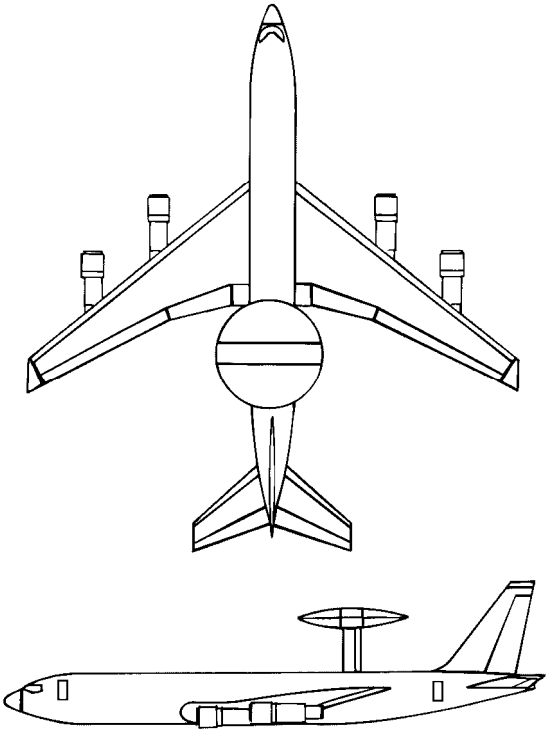
The set's filename is also listed so you can load the set at the Set Design screen to study or modify it. The sets you can load are duplicates of the sets used in the contest. Modifying these sets will not affect the ones used in the contest.

If you're stuck on an assignment, see the section called "Dissecting Stunt Sets for Success" in Chapter 6. Once you understand how sets and events are created, you'll be able to figure out what it takes to successfully complete each stunt.

Scene 1. Take off and shoot a Zero.

This is the final scene in the World War II epic. Taking off from the runway in your P-38 Lightning, you need to pull up before you hit the burning Zero on the runway. Then, without going over 200 feet, you need to shoot down another Zero that's bombing the Allies' hangars. You have a shot limit of 40.

Set filename: TAKEOFF.SET
First take bonus: 220
Crash penalty: 180
Take penalty: 90
Maximum takes allowed: 10



E3 AWACS

Manufacturer: . . . . . Boeing Aerospace and Electronics
Take-off speed: . . . . . 168 m.p.h.
Stall speed: . . . . . 140 m.p.h.
Maximum speed: . . . . . 530 m.p.h.
Maximum altitude: . . . . . 30,000 feet
Flaps: . . . . . Yes
Retractable landing gear: . . . . . Yes

Scene 2. Land on the Golden Gate.
This stunt's for a drama that takes place in the "City by the Bay." In a tense moment, you're forced to land your Cessna 172 on the Golden Gate Bridge without hitting any cars. You should be heading north when you perform this stunt.

Set filename: LNDBRDGE.SET
First take bonus: 150
Crash penalty: 270
Take penalty: 150
Maximum takes allowed: 4

Scene 3. Barnstorm.
This is a classic barnstormer. You have to guide your Fokker Triplane through the open doors of a barn. The added challenge is dodging the three combines passing in front of the barn as you make your entrance. Touching the ground is out, so don't think about landing and then driving through.

Set filename: BARNSTRM.SET
First take bonus: 600
Crash penalty: 390
Take penalty: 240
Maximum takes allowed: 8

Scene 4. Pick up a convict on Alcatraz.
This assignment takes you to The Rock. You need to pluck a convict who's trying to escape off a tower. The convict is holding a hook that will latch onto the wheels of your Sopwith Camel. Fly too high and you'll miss him; fly too low and he'll be forced to duck, Your "package" is about 180 feet off the ground. You must execute the pickup at a minimum of 110 m.p.h.

Set filename: ALCATRAZ..SET
First take bonus: 150
Crash penalty: 360
Take penalty: 210
Maximum takes allowed: 6

Scene 5. Catch a balloon.
There's political trouble afloat in the hot air balloon festival. The red and white balloon is carrying an explosive cargo that is slated to be dropped when it drifts over the governor's mansion. A group of hot air balloons loosely dot the sky. Your job is to snag the red and white balloon with your P-38 Lightning while avoiding all other balloons. Have any part of your aircraft touch the hot air balloon by the basket only; if you hit the balloon, it will cause an explosion and end the stunt.

Once you've safely secured the hot air balloon, you need to tow it over the abandoned castle, at which point it will become detached from your aircraft and slowly start to rise. You need to come back around and shoot the balloon down before it rises above 3.250 feet.

Set filename: BLNCTCH.SET
First take bonus: 150
Crash penalty: 210
Take penalty: 150
Maximum takes allowed: 6

Scene 6. Castlestonn.

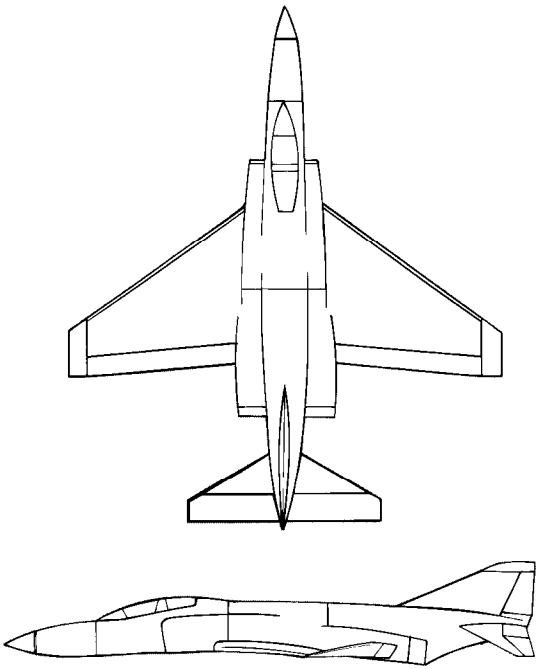
In this medieval farce, you'll start the scene positioned at the backside of a castle in your hang glider. You need to glide around to the front of the castle and go in through the castle's entrance. Once inside, land with your feet on the catapult. You're catapulted back out so be sure to hang on tight.

Set filename: CASTLE.SET
First take bonus: 150
Crash penalty: 300
Take penalty: 90
Maximum takes allowed: 6

Scene 7. Park at the hamburger stand.

In an incredible lapse of vegetarianism, the lead character gets a pathological desire for a grilled cheeseburger. As the vexed pilot, you're going to land your Piper Cherokee on a quiet country road, taxiing it on the road until you hit a roadblock of two police cars. Just before you hit the roadblock, you're going to make a hard left turn down another road, where you'll soon see a parking lot to your left. Pull into the first series of parking spaces and put the nose of your aircraft in the second row, stall 3 (it doesn't matter how the aircraft is positioned as long as the nose is in the right stall). When you park, be sure to put on your brakes or cut your engine so you're stopped. Bon appetit.

Set filename: BURGER.SET
First take bonus: 150
Crash penalty: 420
Take penalty: 270
Maximum takes allowed: 6



F-4E Phantom

Manufacturer:	McDonnell Douglas Corp.
Take-off speed:	,168 m.p.h.
Stall speed:	,140 m.p.h.
Maximum speed:	.1,484 m.p.h.
Maximum altitude:	.62,250 feet
Flaps:	Yes
Retractable landing gear:	Yes

Scene 8. Shoot planes in formation.
This director loves a tense chase scene. Your allies are being pursued by the enemy. You need to hit the five enemy planes without striking your two allies who are in the lead. You'll be positioned behind all the planes in your P-51D Mustang when the action starts. There's a time limit of 3 minutes or a shot limit of 100. whichever occurs first.

Set filename: FORMATN.SET
First take bonus: 600
Crash penalty: 390
Take penalty: 180
Maximum takes allowed: 7

Scene 9. Crash into a 747's engine.
In this mid-air collision footage, your troubled F4U Corsair is making an emergency landing at the airport. As you're coming in, a Boeing 747 is just taking off. You need to strike the right outermost engine of the 747, avoiding the rest of the 747. The right wing and engine are specially reinforced for this stunt, so it's imperative you hit the 747 in that spot.

Set filename: MIDAIRSET
First take bonus: 450
Crash penalty: 480
Take penalty: 150
Maximum takes allowed: 9

Scene 10. Crash into a hotel.
Here's your first science fiction assignment. You're going to crash this specially-made meteor into the hotel that sits at the confluence (or "Y") of the river. Because these meteors were expensive and time-consuming to make, only a few were created. The director and stunt coordinator are counting on first-take success. If you don't succeed, you might consider finding a real meteor to crawl under.

Set filename: METEOR.SET
First take bonus: 600
Crash penalty: 1,260
Take penalty: 600
Maximum takes allowed: 3

Scene 11. Blast a jeep.
This is the scene where the lead character finally tracks down — and finishes off — his nemesis. In this one-pass stunt, you'll chase down and shoot the escaping jeep in your Zero.

Set filename: STOPJEEP.SET
First take bonus: 600
Crash penalty: 330
Take penalty: 240
Maximum takes allowed: 6

Scene 12. Bomber duck.
In this documentary based on the shocking 1992 research revealing the criminal proclivity of birds, you reenact the events of the famous "Egg Blotter" incident. As a duck, you'll fly over the town in search of the police car containing the officers who supposedly chased off your flock from the town square's water fountain. You'll bomb the police car with your

Grade A Jumbos. The eggs must hit right in front of or directly on the police car for success.

Set filename: DUCK.SET
First take bonus: 300
Crash penalty: 270
Take penalty: 330
Maximum takes allowed: 6

Scene 13. Land on the blue building.

You'll wish you had a helicopter for this one. Land your Pitt Special on the roof of the blue building. You must come to a complete stop without any part of the plane hanging over the edge of the building.

Set filename: LANDBLD.SET
First take bonus: 300
Crash penalty: 390
Take penalty: 180
Maximum takes allowed: 8

Scene 14. Save the U.N.

The international establishment known for its attempts to make world peace is about to have its own shattered unless you succeed in your role. From your F4U Corsair, you must shoot at and hit the two leading Humvees in the convoy headed toward the United Nations building. After you've struck your targets, you need to shake off the Zeros by cutting a hard right around the United Nations building.

Set filename: SAVEUN.SET
First take bonus: 450

Crash penalty: 300
Take penalty: 210
Maximum takes allowed: 10

Scene 15. Hit the renegade caterer.

The catering truck, having just stripped the gas station of all its lottery tickets, is racing to get out of town. The hero, who looks forward to his weekly stab at being a millionaire, grows incensed when he picks up the crime on his shortwave radio. He heads for the catering truck in his Sopwith Camel and intends to clip the fleeing truck with his plane (you must hit the right side of the catering truck). You've got to pull off this stunt before the catering truck passes the Stop 'N' Rob and goes out of view.

Set filename: HIGHWAY.SET
First take bonus: 300
Crash penalty: 390
Take penalty: 180
Maximum takes allowed: 6

Scene 16. Fly over a train in a tunnel.

Here's one that'11 test your nerves. You need to fly your Sopwith Camel through a tunnel as a train passes through in the opposite direction. You've got a very narrow flight corridor, but you wouldn't be assigned this stunt if it couldn't be done. Don't drop below 4 feet, and watch your speed or you may find yourself exiting the tunnel before the train even gets there — that's a "no go"!

Set filename: TRAINTNL.SET
First take bonus: 410
Crash penalty: 360
Take penalty: 180
Maximum takes allowed: 6

Scene 17. Land before the armored truck.

This stunt opens the upcoming film on the autobiography of Tex S. Cooper, the World War II veteran pilot and volunteer sheriff who would chase down criminals in his plane. In this re-creation, you're going to stop the hijacked armored truck by landing your Pitts Special in front of it without hitting any other vehicles. You must intercept the armored truck between the two freeway overpasses.

Set filename: STOPARMR.SET
First take bonus: 270
Crash penalty: 360
Take penalty: 270
Maximum takes allowed: 10

Scene 18. Fly down an aqueduct.

An aqueduct that runs between the ocean and a dam is flanked intermittently by towers. The towers will be to the left, to the right, or on both sides of the aqueduct near overcrossings. Your goal is to fly your Pitts Special beneath any overcrossings that are flanked by a tower. Here's the catch: The crossroads that traverse the aqueduct are each held up by two supports, dividing the flight space beneath the overcrossing into three parts. You must fly through the section that the tower is next to. If two towers flank an overcrossing, you must fly between both supports (basically, through the center of the aqueduct).

Set filename: AQUEDUCTSET
First take bonus: 750
Crash penalty: 450
Take penalty: 270
Maximum takes allowed: 6

Scene 19. Crash through a billboard.

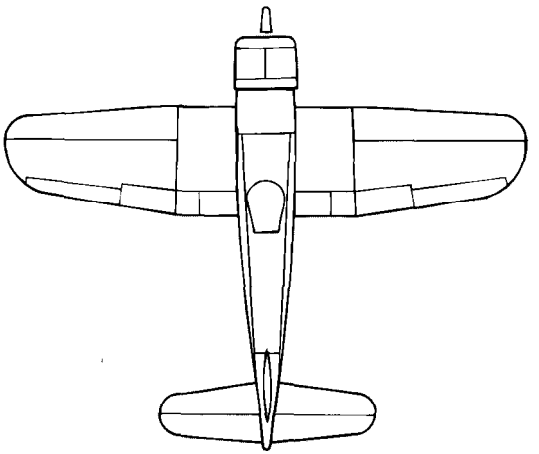
Zig zag your way through six big rigs and then crash through a billboard that's beyond the line of big rigs. You must keep your Piper Cherokee within 20 feet of each truck and fly no higher than 50 feet. Start the stunt by flying to the right of the trailing truck in the convoy.

Set filename: BILLBRD.SET
First take bonus: 370
Crash penalty: 240
Take penalty: 90
Maximum takes allowed: 7

Scene 20. Fly inverted past a Jenny.

This movie involves two old fighter pilots with something to prove. In this particular scene, two Jennys will fly inverted to one another. You'll approach the other Jenny from the opposite direction and as you pass each other, you must be inverted and above the other Jenny at no greater than the distance of 10 feet.

Set filename: JENNYFB.SET
First take bonus: 750
Crash penalty: 480
Take penalty: 360
Maximum takes allowed: 7



F4U Corsair

Manufacturer: . . . . . The United Aircraft Corp., Chance Vought Aircraft Div.
Take-off speed: .....95 m.p.h.
Stall speed: .....77 m.p.h.
Maximum speed: . . . . . 550 m.p.h.
Maximum altitude, ... 40,000 feet
Flaps: .....Yes
Retractable landing gear: . . . . Yes

Scene 21. Land on the goalpost.

The San Jose Silverbacks have just won the Superbowl and in the most flamboyant exhibition of football fanaticism, the lead character — a diehard fan with a flair for the outrageous — lands his paraglider right on the goalpost. Your job is to land right in the center of the goalpost nearest to you at less than 8 miles per hour. Don't hit those uprights!

Set filename: GOALPOSTSET
First take bonus: 750
Crash penalty: 180
Take penalty: 120
Maximum takes allowed: 8

Scene 22. Hit the bullseye with your wing.

In this small town scene, you're going to approach a tower with a bullseye at the top. Fly your Jenny inverted and then hit the bullseye with your reinforced right wing. Your target is about 350 feet off the ground.

Set filename: TOWERBLL.SET
First take bonus: 750
Crash penalty: 420
Take penalty: 300
Maximum takes allowed: 5

Scene 23. Land on a moving train.

The spy, casually dipping into caviar and enjoying the company of a lovely frauline, thinks he's safely on his way out of the country. You're the only thing that stands between him and even more caviar. In your last chance to capture him, you must land the Sopwith Triplane on the moving train — particularly, on the train car that immediately precedes the caboose. The train will be traveling at 64 m.p.h. and you can't be traveling at more than 70 m.p.h. when you land on the train car.

Set filename: TRAIN.SET
First take bonus: 900
Crash penalty: 450
Take penalty: 270
Maximum takes allowed: 8

Scene 24. Escape from the U.N.

In this role, you're a terrorist positioned on the roof of the United Nations building. You need to make a bold escape in a parachute. Jump from the top of the building and drift down to a boat that awaits you on the river. Don't land around the edge of the boat — nail it dead center — and don't hit it at more than 16 m.p.h. unless you have a lot of free time to rehabilitate two broken legs.

Set filename: UN.SET
First take bonus: 750
Crash penalty: 150
Take penalty: 270
Maximum takes allowed: 6

Scene 25. Bomb the SAM site.

In this war scene, you're going to fly over a large "X" on the ground which will signal the ground-to-air missiles to be launched. You need to dodge these missiles and head for the

SAM radar station. When you're in position, you must drop a bomb and take out the radar station. This is a one-pass stunt.

Set filename: JUNGLE.SET
First take bonus: 750
Crash penalty: 210
Take penalty: 70
Maximum takes allowed: 10

Scene 26. Land on the top of a balloon.

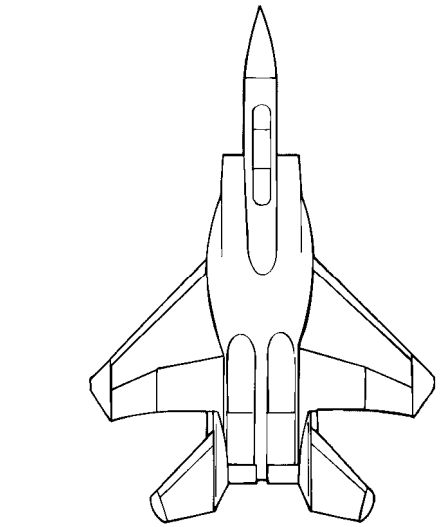
A wedding is taking place in a hot air balloon that the bride's father is paying your character to stop. You must land a paraglider on the top of a hot air balloon, touching down at a maximum of 13 m.p.h. If you touch the hot air balloon at any point other than at the top, it will cost you a take.

Set filename: BALLOON.SET
First take bonus: 600
Crash penalty: 150
Take penalty: 300
Maximum takes allowed: 6

Scene 27. Recover from a stall.

The pilot starts out the day eating drug-laced pancakes made by a vengeful roommate. After breakfast, the pilot is out enjoying a leisurely flight when suddenly the drug takes effect and the pilot becomes severely disoriented. In this particular scene, the Spitfire will be flying straight up — you'll have to recover from the inevitable stall. Hitting the ground is obviously out, but so is any type of contact with the trees in the forest.

Set filename: STALL.SET



F-I 5C Eagle

Manufacturer:	McDonnell Douglas Corp.
Take-off speed:	,168 m.p.h.
Stall speed:	,130 m.p.h.
Maximum speed:	.1,868 m.p.h.
Maximum altitude:	.60,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

First take bonus: 1,050
Crash penalty: 450
Take penalty: 300
Maximum takes allowed: 4

Scene 28. Slalom through the towers.

Here's a chance to show your touch in a Bristol Bulldog. You're going to slalom between six towers, staying as close as possible to each. Enter the slalom to the right of the first tower.

Set filename: OBSTACLE.SET
First take bonus: 900
Crash penalty: 1,050
Take penalty: 1,200
Maximum takes allowed: 10

Scene 29. Fly under two bridges.

No twists or turns to this one. Fly your F16-C Falcon beneath the two bridges at a speed of no less than 1,000 miles per hour. Hint: Don't blink.

Set filename: FASTBRDG.SET
First take bonus: 1,500
Crash penalty: 2,400
Take penalty: 1,500
Maximum takes allowed: 4

Scene 30. Bomb the three radar sites.

This assignment takes place in the recreation of a busy Middle Eastern city. Your job is to bomb three rotating enemy radars without hitting any surrounding civilian structures. You get one pass in your A-6E Intruder

Set filename: CITYRDAR.SET
First take bonus: 900
Crash penalty: 1,050
Take penalty: 1,200
Maximum takes allowed: 6

Scene 31. Pull out of a dive.

You start this stunt in a Pitts Special that's pointed straight towards the earth. You must begin to pull out of the dive at no greater than 400 feet, yet you cannot rise above the altitude of 50 feet once you begin to pull out. When you've pulled out of the dive, head straight and then make a hard right bank around the United Nations building. Remember, stay below that 50-foot ceiling at all times.

Set filename: PULLOUT.SET
First take bonus: 1,130
Crash penalty: 450
Take penalty: 360
Maximum takes allowed: 8

Scene 32. Fly between sky scrapers.

This one-plane Russian parade is about to take downtown Duluth by surprise. Race the MiG-29 Fulcrum down the street that splits the highrises at a minimum of 1,000 miles per hour. The trick is that you'll be starting perpendicular to the "urban canyon" so you'll have to cut hard to get into position.

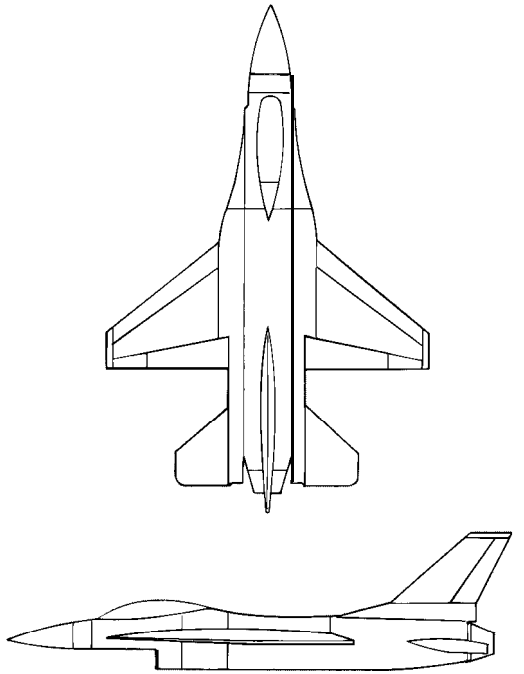
Set filename: FASTTURN.SET
First take bonus: 1,500

Crash penalty: 2,400
Take penalty: 1,500
Maximum takes allowed: 8

Stunt Assignment "Clues"

If you can't seem to succeed on a stunt, you can get details on that stunt by loading a copy of it in the Set Design room and studying it. Take a look at where the collision windows are positioned and check the events list to see what exactly the pilot is allowed to do.

Chapters 5 and 6 go into detail about collision windows, the Events option, and all the other components that go into making a stunt. After you read those chapters, you should be able to dissect each of the stunts in the contest. You'll know what triggers success and what triggers failure.



F-l 6C Falcon

Manufacturer: ..... General Dynamics Corp.
Take-off speed: ..... 168 m.p.h.
Stall speed: ..... 130 m.p.h.
Maximum speed: ..... 1,500 m.p.h.
Maximum altitude: ..... 60,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes
Note: The Silver Falcon is a color variation of the F-l 6C Falcon.

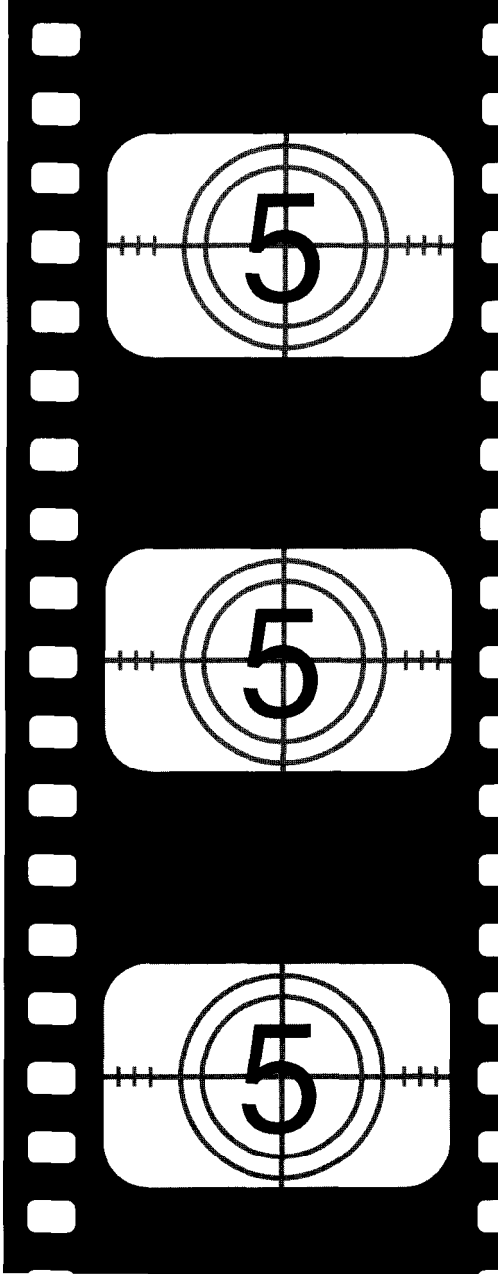
CHAPTER 5
Production: Set Creation and Filming

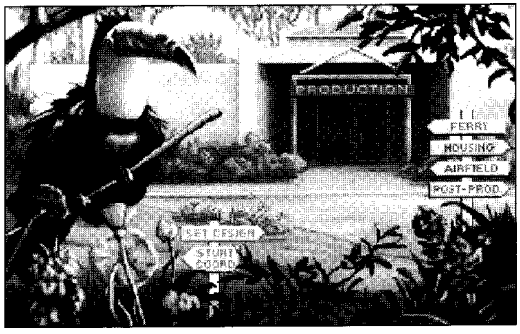
The set is every bit as important as the actor when it comes to setting the proper mood for the movie. A good set will aid the viewers' ability to "suspend their disbelief"; that is, make the viewers forget they're watching a movie and draw them into the onscreen world, accepting it as a real time in a real place.

Shattering the movie illusion is simple. You could easily destroy period authenticity in an outdoor 1940s period piece by having a mercury street light with a square head in the background — something not invented until much later. You could wind up with a doubtful location by putting a telephone booth on the outskirts of a jungle. Or maybe you'll go all out and absolutely tax the viewer's ability to suspend disbelief by putting a pen of horses in the shadow of the Eiffel tower.

Unless the director is shooting a scene that represents someone's imagination, rewrites history, or presents a visionary slice of the future, creating a believable set is important. that is, except in Stunt Island. You can create your sets however you like. Your audience will be you and your friends. If you want the Golden Gate Bridge to span the Washington Monument and a hay barn, you're the director!

Select the Production sign to enter the production building. You can also select the Set Design or Stunt Coord(inator) signs to go straight to those offices.

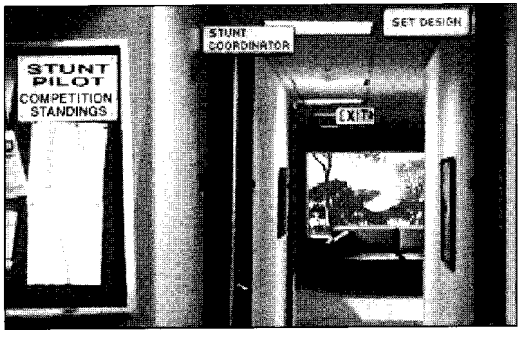




The production building is where you can go to:

+ Choose the film location
+ Place props in the location
+ Select the aircraft used for the stunt
+ Position the aircraft for the stunt
+ Fly an assignment from the stunt coordinator
+ Check the competition standings

Inside the building you'll see these signs:



STUNT COORDINATOR — Select this to receive film flying assignments from the stunt coordinator. You must complete 26 of the 32 assignments within a certain number of attempts to qualify for Stunt Pilot of the Year. (Complete details on the Stunt Pilot of the Year contest are in Chapter 4.)

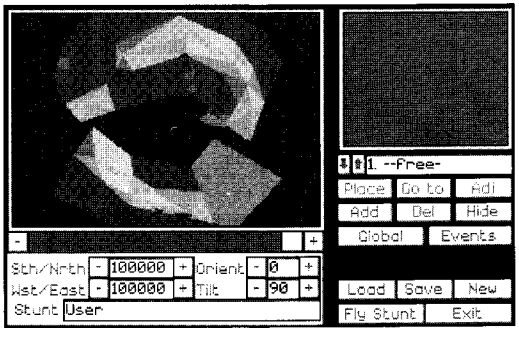
SET DESIGN — Click on this to go to the Set Design screen, where sets are created and film is shot.

STUNT PILOT COMPETITION STANDINGS — Click on this to find out the standings in the Stunt Pilot of the Year contest. This option is only available if you've entered the contest; otherwise, nothing will happen when you select this option.

EXIT — Click on this to leave the production building.

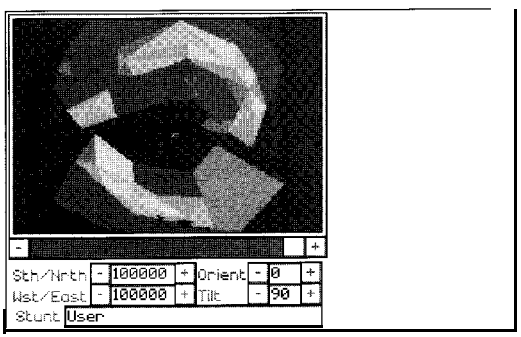
Creating Sets

To create sets, select the Set Design option. You'll see the following screen:



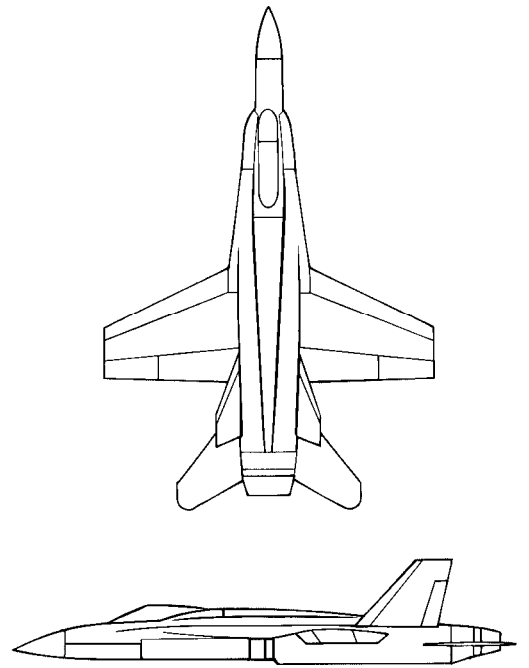
Island View Window and Its Options

On the left side of the screen is an overhead view of Stunt Island. The position of the Sth/Nrth-Wst/East axis determines those values in the lower left corner; whatever point on the island is directly beneath the intersection of the Sth/Nrth-Wst/East axis (the center of the crosshairs) is the default location where set work will take place.



To move the islands position on the screen, move the cursor onto the Island View window, hold down a button and then roll the mouse or move the joystick. Keyboard users can move the cursor into the island window, hold down the Enter key and then press any of the arrow keys to move the island. Joystick and mouse users can hold down the left and right buttons to simultaneously change the orientation and tilt of the island.

The horizontal bar directly under the Island View window lets you zoom in and out on the island. Select the - (minus) button to zoom in or select the + (plus) button to zoom out. You can also slide the box along the scroll bar to zoom in or out.



F/A-18AHornet

Manufacturer:	McDonnell Douglas Corp.
Take-off speed:	,168 m.p.h.
Stall speed:	,130 m.p.h.
Maximum speed:	.1,345 m.p.h.
Maximum altitude:	50,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

The Sth/Nrth and Wst/East axis values go from 0 to 200,000 and represent distance in feet. The Sth/Nrth-Wst/East value of O-O is in the lower left comer of the screen. The center of the screen has the Sth/Nrth-Wst/East value of 100,000-100,000. The upper right comer of the screen has the value of 200,000-200,000.

STH/NRTH — This represents the south/north axis. To change this, select the - (minus) or + (plus) buttons. Because the southernmost value is 0 and the northernmost value is 200,000, you will always select - (minus) to decrease the number, or move south. You will always select + (plus) to increase the value, or move north. You can also highlight the Sth/Nrth field and enter a new number.

WST/EAST — This is the west/east axis. To change this, select the - (minus) or + (plus) buttons. Because the westernmost value is 0 and the easternmost value is 200,000, you will always select (minus) to decrease the number, or move west. You will always select + (plus) to increase the value, or move east. You can also highlight the Wst/East field and enter a new number.

An editing tip..

In options that have values that can be changed, there are two ways to change the values:

+ You can click on the - (minus) or + (plus) button to decrease or increase the value. Each click with the left mouse button changes the value by one, while each click with the right mouse button changes the value by 30.
+ You can click on the value itself and then enter a new number. Use the Backspace key or Delete key to delete the current value.

ORIENT (Orientation) — This changes the orientation of the map. Select the - (minus) button to rotate the overhead view of the island clockwise. Select the + (plus) button to rotate the island counterclockwise. Changing the orientation will not affect the Sth/Nrth and Wst/East values. The range of values is 0 to 359.

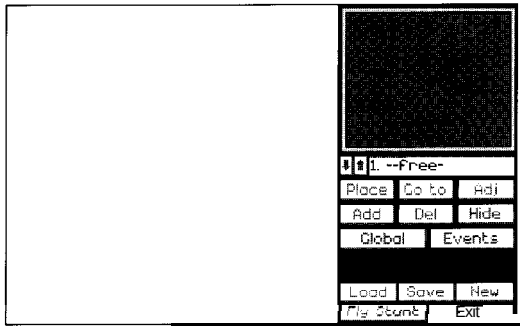
TILT — This adjusts the view of the island from an overhead view to a side-on view, and vice versa. The range of value is 1 to 90.

STUNT This is a descriptive name for the loaded set. Because the filenames can only be eight characters long, the Stunt field gives you the chance to give the stunt a longer, more descriptive name. This description also appears when you highlight the filename on the Load screen.

USER — The default stunt name is "User." To change this, select the User field and enter a new stunt description of up to approximately 25 characters. Press Enter to accept the description.

Prop Windows and Its Options

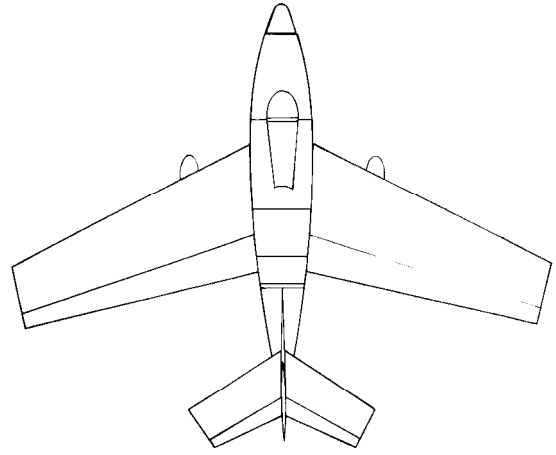
The top right object window shows the currently selected prop. A prop can be the aircraft you're flying, the cameras used to record the action, or any number of moving or stationary objects.

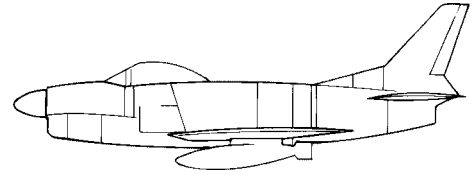


The bar beneath the window shows the name of the aircraft or prop in the window. Select the up or down arrows to scroll through the objects. You have up to 40 slots for props, aircrafts, and cameras:

+ Slot 1 is always reserved for the object that you control
+ Slot 2 is always reserved for the spotter plane.
+ Slots 3 through 8 are for any objects. These objects will be given recording capabilities, no matter what they are.
+ Slots 9 through 40 are for any props.

PLACE — (Before you can use Place, you need to use the Add option to select an object.) Select this to place the selected object at the location where the crosshair is positioned in the Island View window. Select Place again if you want to "pick up" the object to place elsewhere. When the object is picked up, you can make adjustments to the Sth/Nrth-Wst/East settings and then select Place again to place the object.





F-88 Sabre

Manufacturer:	North American Aviation, Inc,
Take-off speed:	,122 m.p.h.
Stall speed:	,110 m.p.h.
Maximum speed:	.617 m.p.h.
Maximum altitude:	.50,800 feet
Flaps:	Yes
Retractable landing gear:	Yes

CAUTION: If you've entered any roll, pitch, or yaw values for the object, they will be reset to 0 when you "unplace" and replace the object. Be sure to write down any values you want to use again.

GO TO — This takes you to the location of the currently selected prop (the one displayed in the upper right window). For props 3 through 8, you can also click in the actual object window to see that prop's point-of-view.

ADJ (Adjust) — This option lets you adjust the location of any plane or prop. Complete details on the ADJ option buttons are under "Special Prop Controls — The Adjust Window," on page 68.

ADD — Select this to add a prop. The props are organized by type. Select a prop category and a list of objects appears. Highlight an object from the list. Use the scroll bar to the right of the object window to scroll the list up or down. Select OK to select the highlighted prop.

DEL (Delete) — Select this to remove the object listed in the slot and shown in the window. "Free" appears in the name slot to indicate that the item has been deleted and that the slot is now unoccupied. Deleting an object from a slot does not affect the numbering of any subsequent props.

You cannot delete an object that has been locked by the Lock button on the ADJ screen. You must select ADJ and then select Lock to unlock it; then you can delete it. Lock is used to keep you from accidentally deleting or modifying a prop.

HIDE Hides all the objects whose visibility (VIS) is not on (the VIS button is not pressed in). The exception is the object you're adjusting it's always available.

GLOBAL — Global contains a variety of settings, as follows:

To change any of the numbers in the fields on the screen, select the number, press Delete or Backspace to delete the number, type in a new number, and then press Enter.

Ret (Record) -With REC on (the default setting), the program will start recording when the stunt begins (when you select Action-Take from the Camera Crew screen). If you turn REC off, you will need to use the Events option to tell the program exactly when to start filming (complete details on the Events option are in Chapter 6). If REC is set to Auto, it only begins recording when you select Action -Take if Film Editing on the Preferences screen is off.

In the more advanced stunts that you create, you won't always want to immediately start filming when you select Action-Take. Some stunts require time to get into position — time that you will not need to capture on film. For example, you might be filming a scene where you want to land on the top of a highrise. You could set it up so that the program only starts to record when the plane is within 20 feet of the rooftop of the highrise.

Time — You can create a set that represents any hour of the day. Stunt Island operates on a 24 hour clock. 0:00 represents midnight, 1:00 to 11:00 are the morning (a.m.) hours, 12:00 is noon, and 13:00 to 23:00 represent the afternoon/evening (p.m.) hours. To change the time of day, click on the arrows above the hours or minutes.

View View lets you select the pilot's initial view during flight. The forward view during flight is the default camera shot.

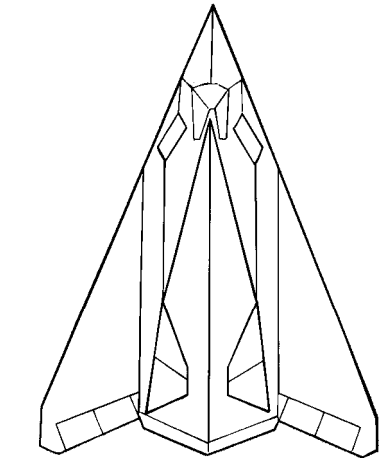
Pilot CP	Looking out front of aircraft with cockpit; this is the default option
Pilot no CP	Looking out front of aircraft without the cockpit
Left side	Looking out left side of aircraft
Right side	Looking out right side of aircraft
Rear	Looking out rear of aircraft
Bomb	Looking through bottom of aircraft
Spotter	Looking through spotter plane's point-of-view

1st Take — Dollar bonus for successful first take

Crash — Dollar penalty for crash

Take Penalty — Dollar penalty for each take you require after the first one

Max Takes — The maximum number of takes allowed to perform the stunt successfully. Exceeding this value will get you fired.



F-l 17A Stealth (Fighter)

Manufacturer: . . . . . Lockheed Corp.
Take-off speed: . . . . . 190 m.p.h.
Stall speed: . . . . . 158 m.p.h.
Maximum speed: . . . . . 673 m.p.h.
Maximum altitude: . . . . . 60,000 feet
Flaps: . . . . . Yes
Retractable landing gear: . . . . . Yes

Camera — This is the initial camera for auto-edited films. It's the camera that you would like to use to establish your initial shot. Prop slots 1 through 8 are slots that record film. You can set up a camera in any of these slots and have the initial camera be one of them. For those editing their own films, the initial camera is irrelevant since you will be determining exactly what segments of film get edited into the final order.

Gear — Determines initial position for landing gear (up or down) on the aircraft in prop slot 1. Some aircraft do not have retractable landing gear.

Flaps — Determines initial position for flaps (up or down) on the aircraft in prop slot 1. Some aircraft do not have moveable flaps.

Brakes Determines initial setting for brakes on the aircraft in prop slot 1.

Weapon — Lets you choose the initial weapon — gun, missile, bomb, or no weapon (None) — for the aircraft in prop slot 1. During flight, you can press the W key to toggle through the weapons. Some aircrafts do not have weapons; however, you can "cheat" and use this Weapon option to engage a weapon that this aircraft would not have under normal conditions. The aircraft will have the weapon engaged when you go to fly the stunt.

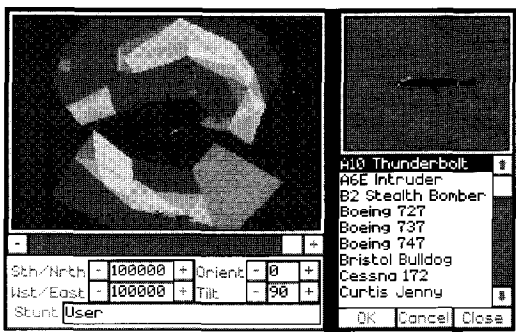
EVENTS — The EVENTS option is an option that lets you create stunt assignments for you or others to do. Because this is an option that teaches you advanced techniques, it's covered in a separate chapter (Chapter 6).

How to Select Your Stunt Aircraft

+ Go to slot 1 in the prop field below the Prop window.

+ Select ADD.

+ A window opens which shows all the prop categories. Highlight Planes (at the bottom of the list) and select Open. A list of aircraft appear.



Highlight the one you want to fly and then select OK.

+ Choose the location where **you want** the aircraft placed by positioning the intersection of the Sth/Nrth-Wst/East cross hair in the Island View window over that location.

+ Select Place. The aircraft is placed wherever the Sth/Nrth-Wst/East is located on the map, facing due north. Be sure to select Place to place the aircraft; otherwise when you select Fly Stunt, you'll be told, "Prop 1 needs to be placed before the stunt can be flown." If you want to see your aircraft, select (-) below the Island View window to zoom in on the island, or slide the button on the bar to the left.

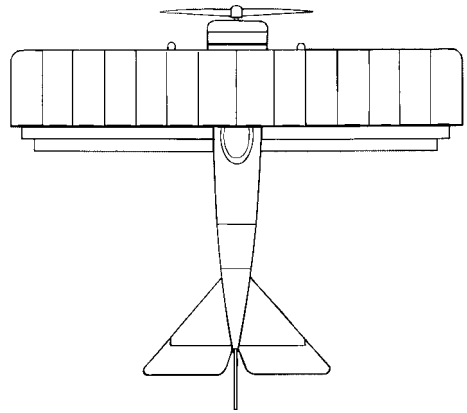
To move the aircraft's starting location at any time, see "How to Move a Prop."

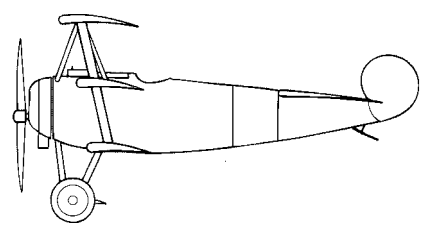
You can only select one aircraft to directly control with your mouse, joystick, or keyboard. This aircraft must be placed in slot 1 in order for you to be able to control it. If you put your aircraft in slot 3, you will not be able to fly it.

Any object placed in prop 1 can be flown. However, unless it's an object that comes from the Planes category, the object will be flown with generic flight characteristics. The aircraft in the Planes category have specific flight characteristics.

How to Place A Prop

+ Select a prop slot number. Slots 3 through 8 give the object recording capabilities. Objects in slots 9 through 40 do not record.
+ Select ADD.
+ Highlight a prop category and select Open.
+ A list of objects in that category appears. Highlight an object and then select OK to accept it. To switch to another category, select Close. To exit the window, select Cancel.
+ Select Place. The prop is placed wherever the Sth/Nrth - Wst/East crosshair is located on the map. If a prop has not been placed when the set is saved, the prop will be placed at the location of the current crosshair.





Fokker Dr.1 (Triplane)

Manufacturer:	Fokker Flugzeugwerke
Take-off speed:	.60 m.p.h.
Stall speed:	.50 m.p.h.
Maximum speed:	,103 m.p.h.
Maximum altitude:	20,000 feet
Flaps:	No
Retractable landing gear:	No

How to Move a Prop

+ Go to the slot number that the prop is in. This prop should appear in the upper right window.
+ Select Place to "pick up" the prop. This removes the prop from the Island View window. Be careful when you "unplace" an option because it will zero out all yaw, pitch, and roll values that you may have entered.
+ Change the position of the Sth/Nrth-Wst/East crosshair in the island window; move the intersection of the crosshair to the prop's new location.
+ Select Place again to place the prop in its new location.

Another way to move a prop is to select that prop and then select ADJ to open the Adjust window.

On the right side of the screen you'll see the Position options. Select the - (minus) or + (plus) button to increase or decrease the Sth/Nrth or Wst/East values. You can also highlight either field, enter a new number, and then press Enter.

How To Delete A Prop

To delete a prop, select it (it should appear in the Prop window in the upper right corner of the screen). Select the DEL option to remove it.

If the DEL option does not work, the Lock feature is on. To turn off the Lock feature, select ADJ to open the Adjust window. Select Lock to turn it off and then select OK to close this window. Now you can select DEL to delete the prop.

Special Prop Controls — The Adjust Window

The most important thing to determine is what type of prop you want this to be (in the Adjust window). Knowing what type of prop this is establishes which of the other settings in the Adjust window you'll be able to use. Props must be categorized as one of the following:

FACE	FREE
SEEK	SPOT
FOLLOW	ATTACH

All props have the default setting of Free. The two exceptions are the props in slot 1 and 2. Slot 1, reserved for the aircraft you fly, has the Face setting. Slot 2, reserved for the spotter plane, has the Spot setting.

The other options and values that you see in the Adjust window (Position, Facing, Heading, Anim, Wtch, etc.) relate to a prop's position and animation values (optional). These options are covered in "How to Fine Tune Props" and "How To Animate Props," later in this chapter.

Face Props

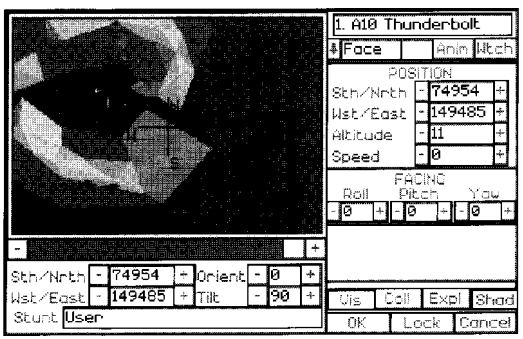
This causes an object to move in the direction it's facing.

Prop 1, reserved for the aircraft you control, has a permanent setting of Face. Whatever direction your aircraft's facing, it will

fly in that direction. This restricts you from being able to fly your aircraft sideways or backwards

If you turn WTCH (Watch) on for any of the camera slots (l-8), the Watch feature will override the Face feature. This object will watch whatever object you assign to it. Complete details on Watch are on page 79.

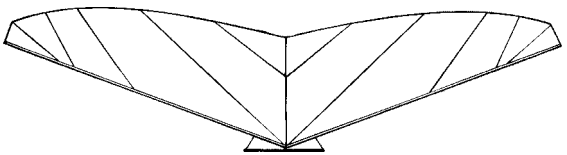
You can adjust any of the following options when you select Face:

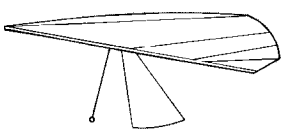


Free Props

FREE props are those that do not respond to other props. You place the prop where you want, how you want. If you want to animate this prop, you can. Free is the default setting for all props, except props 1 (the aircraft you control) and 2 (the spotter plane).

The Free and Face categories work exactly the same for inanimate objects. If you're placing a building or a boulder or something else that won't be moving, it really doesn't matter





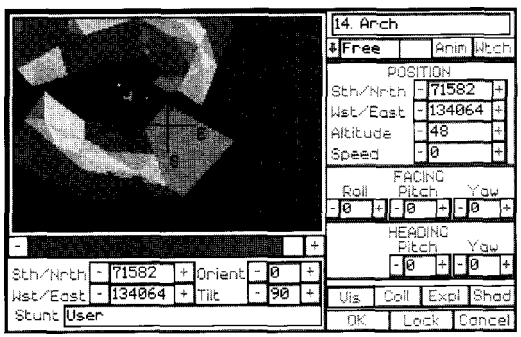
Hang Glider

Take-off speed:	Low
Stall speed:	Low
Maximum speed:	Medium
Maximum altitude:	Low
Flaps:	No
Retractable landing gear:	No

whether you select Free or Face (although Free will be the default setting in props 3 and up).

The crucial difference between Free and Face arises if the object must move. Face objects can only move in the direction they're facing. Free objects, on the other hand, can be facing in one direction and move in another. Let's say you have a house perched on a hill and you want it to slide down the hill Free allows you to send the house off the hill in any direction. If the house had the setting of Face, it could only slide down the hill in the direction it's facing (in this case, it's in the direction of the front door).

You can adjust any of the following options when you select Free:



Seek Props

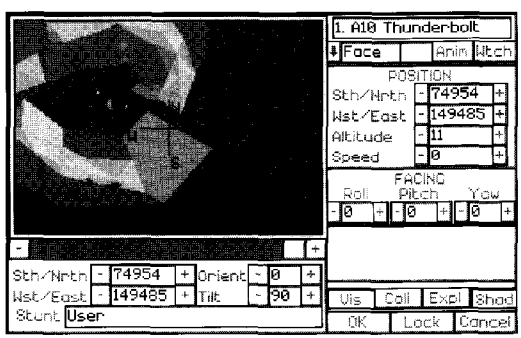
Select Seek if you want this prop to seek out another prop at the speed you set. The object that this prop will seek out must be entered in the slot after Seek.

For example, you could have a car positioned at one end of the island and you could have it seek a building at the other end of the island. You set the speed and the car will travel towards the building until it reaches it. Once the prop reaches the designated object, it will continue to revolve around the object in a tight circle.

In order to avoid having this object keep revolving around the other object once it has reached its target, you need to either have it explode so it disappears, or use the Events option to remove the object or change its heading once it reaches its destination.

When you have an object seek another object, the Heading values of Pitch and Yaw become unavailable. An object always seeks another object in a straight line, so that imaginary straight line between the two objects determines the values for Heading Pitch and Yaw.

You can adjust any of the following options when you select Seek:



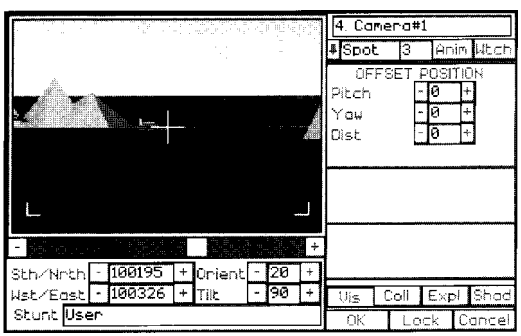
Spot Props

Spot is best suited for use in any of the camera slots (3 through 8). Spot lets the camera follow the prop you define, auto-acljusting for the best viewing angle. Spot is best utilized for a camera that's "tracking" a moving object because of its auto-adjusting capabilities.

The slot number of the prop that's being spotted must be entered in the box next to Spot.

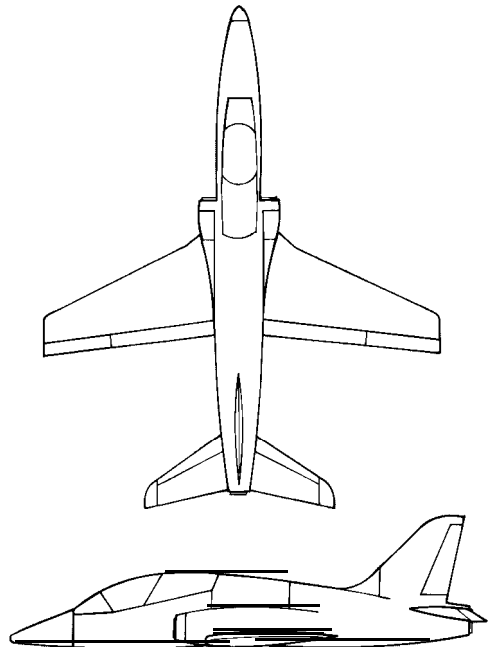
You can have a non-camera prop (in slots 9 or higher) use the Spot setting, but keep in mind that an object without recording capabilities will not be able to take advantage of the Spot's key feature — the auto-adjusting capability.

You can adjust any of the following options when you select spot:



Follow Props

This option forces this prop to match another's roll, pitch, yaw,



Hawk

Manufacturer: . . . . . British Aerospace Ltd., Military Aircraft Div.

Take-off speed: . . . . . 145 m.p.h.

Stall speed: 122 m.p.h.

Maximum speed: . . . . . 621 m.p.h.

Maximum altitude: 50,000 feet

Flaps: . . . . . Yes

Retractable landing gear: . . . . . Yes

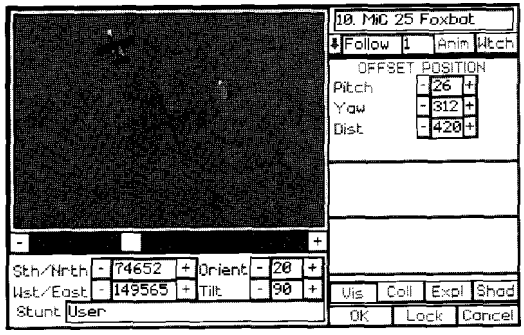
Note: The Red Hawk is a color variation of the Hawk.

altitude, and speed values. The slot number of the prop that is being followed must be entered in the box next to Follow.

Although the Follow option is most appropriate for aircrafts flying in formation, you can use it for a flock of birds, fleet of vehicles, group of missiles, and so on. For example, you could animate one UFO to slowly ascend, spinning as it rises. Then you could add four more UFOs to the set, having all of them follow — in essence, mimic — the first UFO's actions.

The Offset Position screen lets you establish where this prop is in relation to the prop it's following. If you leave the values at zero, this prop will be placed directly on top of the other prop.

The following options are available when you select Follow:



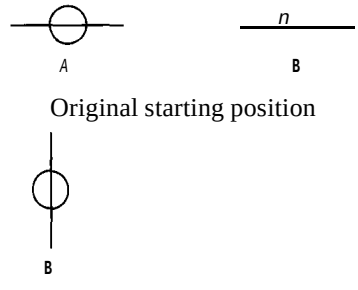
Attach Props

This causes an object to remain attached to another object. The number of the prop that this prop is being attached to must be entered after Attach. Props that are attached to each other must face in the same direction

Here's an example of a use for Attach: You could attach a camera below an aircraft and catch the action of bombs being dropped. No matter how the aircraft moves, the camera will always capture the view from directly below the aircraft. You could also do "non-camera" things like attaching a wing walker to an aircraft's wing or attaching a covered wagon to the back of a moving horse.

Although they sound alike in function, Follow and Attach behave very differently. Follow causes one prop to mimic another's values, while Attach causes one prop to stay in a fixed position in relation to another prop.

In the example below, notice how the aircrafts start out in the same positions. But when the initial prop banks, the Follow and Attach props behave differently.

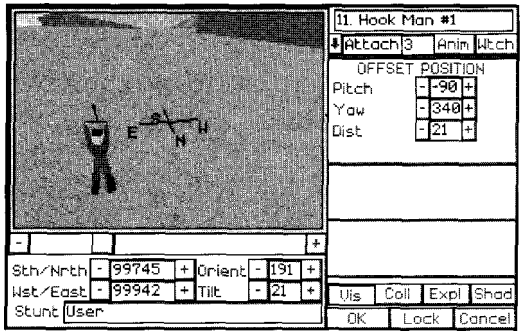


Rolling left; what happens when Follow is selected and plane A rolls left

Rolling left; what happens when Attach is selected and plane A rolls left

As with the Follow option, the Attach option requires you to enter Offset Position values to determine where it should be in relation to the main prop. If you don't enter offset positions, this prop will be placed right on top of the other prop.

The following Adjust options are available when you select Attach:



Before you begin working in depth with these prop types, select each of them to become acquainted with their possible settings. Notice how the options in the Adjust window change depending on which one you selected.

How to Fine Tune a Prop

Whether stationary or animated, your prop is positioned a certain way when the cameras start rolling. If you're content with how the prop looks when you placed it, you don't need to make any of the following adjustments. But if you want to do something like tilt a prop, elevate it, turn it sideways, etc., do the following:

+ Go to the prop slot for that object. The prop should appear in the upper right window.

+ Select ADJ to open the Adjust window.

For objects assigned FACE, FREE, and SEEK:

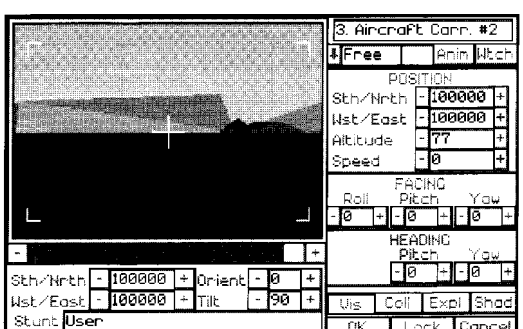
+ Under the Position section, select an altitude at which this prop will start and a speed at which this prop will travel. The Sth/Nrth and Wst/East settings don't need to be adjusted unless you want this prop moved to a new location.

+ Under the Facing section you can adjust the Roll, Pitch, or Yaw, if desired. These properties are the same as those of an aircraft.

For objects assigned SPOT, FOLLOW, or ATTACH:

+ Select the Offset Positions for Pitch, Yaw, and Dist(ance). This positions this object in a specific spot from the defined object.

When you're adjusting props 2 through 8, you'll see a view that has brackets around the corners and a cross hair in the center.



This is your prop's point-of-view, which is what it will see when recording starts. As you make adjustments to the previous settings, the prop's point-of-view should change accordingly. For example, if you change yaw, the point-of-view should move sideways. If you change pitch, the point-of-view should move up or down.

You can get the point-of-view for props in slot 2 through 8 simply by clicking on it when it's in the Prop window. This saves you from having to open the Adjust window just to check the prop's point-of-view.

Spotter plane note: You can change the spotter plane's prop type to something other than Spot, but this may cause erratic results. You should leave the spotter plane setting on Spot since the spotter plane was designed to be used with this setting.

Starting Altitude and Speed

A starting altitude and speed can be given to Face and Free objects through the Adjust window.

ALTITUDE — An object's altitude is measured from the center of the object to the ground. Even if an object is resting on the ground, unless it's perfectly flat, it will have an altitude. The object will maintain this altitude unless you change it.

SPEED -This lets you establish a starting speed for this object. The object will maintain this speed unless you change it.

How to Animate a Prop

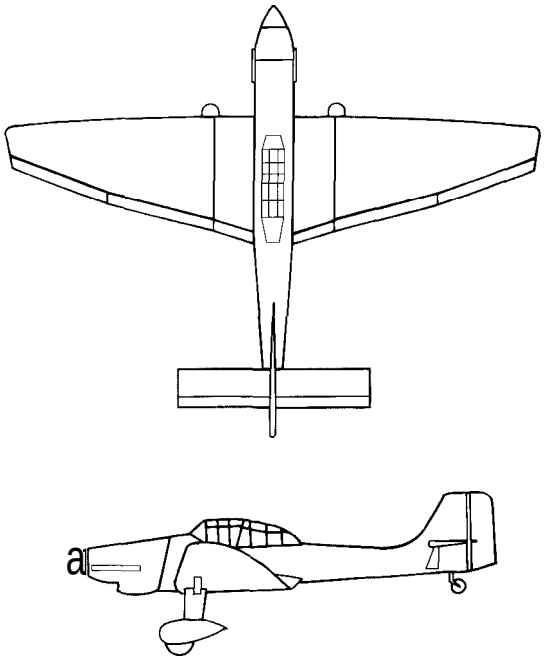
Except for your aircraft in prop slot 1, every object in the Stunt Island inventory can be animated. It doesn't matter what it is — automobile, building, cactus, billboard, etc.

There are two types of animated props: still and dynamic. A still prop that's animated simply goes from one point to another, like a missile. The missile itself does not have animated characteristics like spinning.

A dynamic prop is one that not only travels from point A to point B, but also moves along its vertical, lateral, and/or longitudinal axis (its yaw, roll, and/or pitch is changing). For example, let's study a car that's spinning out of control down a stretch of road. As the car spins, it moves along its vertical axis — its yaw is constantly changing as the car spins. It's also traveling down the road — going from point A to point B — as it's spinning. This is a dynamic prop. If the car wasn't spinning, but pointing in one fixed direction while going from A to B, it would be a still prop instead of a dynamic one. Please keep in mind that this program doesn't animate in the classic sense: legs don't move, wheels don't spin, wings don't flap. Animate is about moving objects from A to B, and whether those objects as a whole pitch, roll, or yaw.

Animating a Still Prop

+ Place a prop, as outlined in "How to Place a Prop."
+ Go to the slot the prop occupies
+ Select the ADJ option.



Junkers Ju 87D Stuka

Manufacturer: . . . . Junkers Flugzeug Und Motorenwerke
Take-off speed: ..... 90 m.p.h.
Stall speed: ..... 75m.p.h.
Maximum speed: ..... 255 m.p.h.
Maximum altitude: ..... 24,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

✈ Under the Position section, select an altitude at which this prop will start and a speed at which this prop will travel. The Sth/Nrth and Wst/East settings don't need to be adjusted unless you want this prop moved to a new location.

✈ Under the Facing section you can adjust the Roll, Pitch, or Yaw, if desired. You do not need to enter new settings for this prop unless you want the prop's current roll, pitch or yaw to be different.

✈ Free props: Under the Heading section, select the Pitch and Yaw. Pitch determines the angle at which the prop will travel while Yaw determines which direction on the compass the prop will head. A negative pitch value causes the prop to go down, while a positive pitch value causes it to rise.

This is all you need to do to animate a still prop. You should not have selected the ANIM(ate) button on the screen. The Anim button is reserved for dynamic props.

✈ When you film the stunt, the prop will move according to the Speed, Pitch, and Yaw settings that you entered. The prop will continue on its path indefinitely. You can stop an animated prop by having it eventually collide and explode with something or by having it disappear or change by using the Events option (details in Chapter 6).

Animating a Dynamic Prop

+ Place a prop, as outlined in "How to Place a Prop."

+ Go to the slot the prop occupies.

+ Select the ADJ option.

+ Under the Position section, select an altitude at which this prop will start and a speed at which this prop will travel. The Sth/Nrth and Wst/East settings don't need to be adjusted unless you want this prop moved to a new location.

+ Under the Facing section you can adjust the Roll, Pitch, or Yaw, if desired. You do not need to enter new settings for this prop unless you want the prop's starting roll, pitch or yaw to be different.

+ Under the Heading section, select the Pitch and Yaw. Pitch determines the angle at which the prop will move while Yaw determines which direction on the compass the prop will head. A negative pitch value causes the prop to go down, while a positive pitch value causes it to rise.

+ Next, click on Anim. Notice how the numbers reset to 0. That's so you can now enter values for how much the prop will move for its Roll, Pitch, and/or Yaw. The higher the value, the faster it will roll, pitch, or yaw. If the value is 0 for roll, the object will not roll. If the value is 0 for pitch, the object will not change its pitch. If the value for yaw is 0, the object will not yaw.

For example, if you want to make a car "spin out" you would enter a value like 360 for Yaw. This tells the car to move 360 degrees per second. If you wanted a man to flip head over heels, you could enter a Pitch value of 180. This tells the man to pitch forward, 180 degrees per seconds.

+ The options under the Heading section let you program the prop to move. The prop can travel along at a certain pitch and in a certain direction.

Anim Heading Pitch — The object, if given speed, will move in a North/South circular pitch. A positive value will cause the object to move clockwise. A negative value will cause the object to move counter clockwise. If you do not enter a speed, the object will not move.

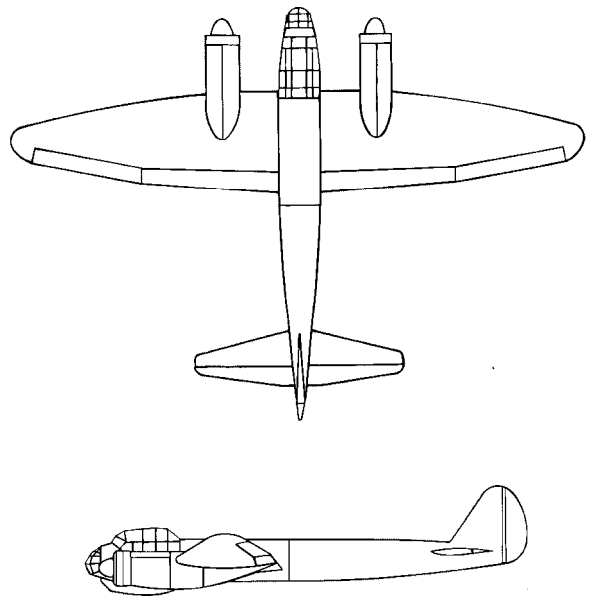
Anim Heading Yaw — The object, if given speed, will move in an East/West circular pattern. A positive value will cause the object to move clockwise. A negative value will cause the object to move counter clockwise. If there is no speed, the object will not move.

Note: When using the Anim Heading Yaw or Pitch options, the prop may drift slightly.

+ When you go to film the stunt, the prop will move according to the various settings you established.

The prop will continue moving along its path indefinitely. If you want to designate a specific stopping point for a prop, or if you want to "program" specific things to happen with an animated prop, you'll need to use the Events option. (Complete details on the Events option are in Chapter 6.)

Note: If you set a speed and/or altitude for a still animated prop and then set a different speed for a dynamic animated prop, the larger of the two speed and/or altitude values will be used.



Junkers Ju 88A

Manufacturer:	Junkers Flugzeug Und Motorenwerke
Take-off speed:	,114 m.p.h.
Stall speed:	.95 m.p.h.
Maximum speed:	.295 m.p.h.
Maximum altitude:	.25,000 feet
Flaps:	Yes
Retractable landing gear:	No

Having More Than One Stunt Aircraft

You can only control one aircraft at a time with your mouse, joystick, or keyboard. However, you can make other aircraft fly in formation with the aircraft you're controlling through the Follow option.

How to Set Up Cameras

The directory of photography (also referred to as the cinematographer) works with the director to translate the screenplay into moving photographic images. The director of photography doesn't physically operate the camera and lights; that work is carried out by the DP's support staff consisting of people like the camera operator, the gaffer, and the key grip. In your role as DP, you'll decide where you want the cameras positioned to capture the action.

Setting up a camera in Stunt Island follows the same procedures as setting up a prop. You choose the camera you want to use, place it in a specific location, and make fine adjustments on its positioning.

There is a total of 8 possible camera shots: one from the stunt aircraft (prop slot l), one from the spotter plane (prop slot 2), and six from other positions that you can select (prop slots 3 through 8). The stunt and spotter plane shots are always automatically shot. The remaining cameras are optional.

The two types of cameras — Camera 1 and Camera 2 — are located in the Production Tools category (the other props in this category are "collision windows" and are explained in Chapter 6). The only difference between these cameras is cosmetic. They behave the same when it comes to filming.

Cameras don't have to he cameras. It's not necessary to have Camera 1 or Camera 2 in slots 3 through 8 to capture action — any prop placed in these slots will record action. You could put a water fountain in one of these slots and it will have recording capabilities.

When you select a prop for the camera slots, be sure to choose a Face, Free, Seek, Spot, Follow, or Attach option to determine what this camera should do. Except in the case of Face or Free cameras, be sure to enter a prop's slot number after the prop type (e.g., Attach 4 tells the camera to stay attached to the prop in slot 4).

FACE — The camera will face in the direction you set it; the camera will not track an object unless you select WTCH and turn it on.

FREE — The camera will remain stationary at the location it's placed; the camera will not track an object unless you select WTCH and turn it on.

SEEK The camera will seek out a defined object

SPOT — The camera will stay with a defined object and keep the object centered in its frame.

FOLLOW — The camera will mimic the moves of the defined object.

ATTACH — The camera will be attached to the defined object, filming the action from a fixed point in relation to the defined object.

If you choose the Spot, Follow, or Attach option, use the ADJ option to set the Offset Positions of pitch, yaw, and distance. This establishes the position of the camera in relation to the object.

The cameras automatically start rolling when you select Action-Take as long as REC in the Global option is not turned off. If you don't want the filming to begin right when you select Action-Take, turn REC off and then use the Events option to determine when filming should start (the Events option is covered in Chapter 6)

After you're done filming, you can go to the post-production building to load and edit any of the footage you've shot.

During filming, you can press Ctrl and any of the Fl through F8 keys to switch among the camera views.

The Watch (WTCH) Option

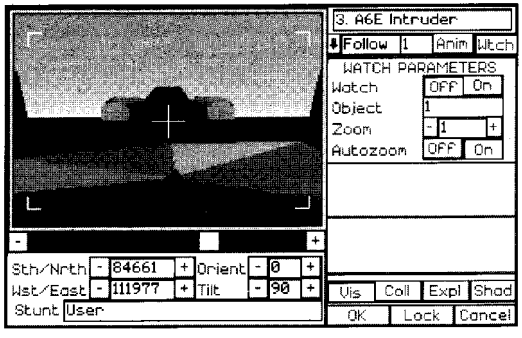
The Watch (WTCH) option lets you make one prop watch another prop with a specific zoom (magnification) setting. No matter where the defined object moves, this object will change its angle to "watch" the defined object, Watch has

priority over all other settings.

The Watch option is a key feature for those props in slots 1 through 8, since these are the "camera" slots. The camera slots take advantage of the zoom (magnification) capabilities of the Watch option since these slots can record the action.

If you select the Watch option for prop slots 9 or higher, you will not have the zoom options; you will only be able to enter a number for this prop to watch. This is useful for props that you want to film watching other props. For example, you could capture ground missiles tracking a plane that's passing overhead. Or, you could film people watching a drag race, with their bodies turning to follow the action as it goes down the road.

When you select WTCH (Watch), the following options are available:



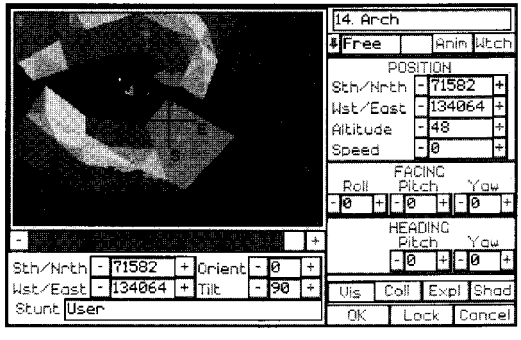
1.0 (Zoom) — The initial zoom value for this camera (only applicable to props 1 through 8). The acceptable values range from 0.2 to 7.99. The higher the value, the more powerful the zoom. (See the, next option, for "Auto" details on using this number.)

AUTO — This is associated with the Zoom value. If you select Auto, the camera will shift the Zoom value in order to keep the object at a constant size. The size will be determined by the level of zoom set before Autozoom is activated (the default Zoom value is 1.0).

If the Auto option is not selected, should the object that the camera is focused on get closer than the Zoom value, the Zoom will not pull back to adjust.

Adjust Screen "Programming" Options

The options at the bottom of the Adjust window let you control certain details on how this prop should be treated by the program.



VIS (Visible) — This option is always automatically selected.

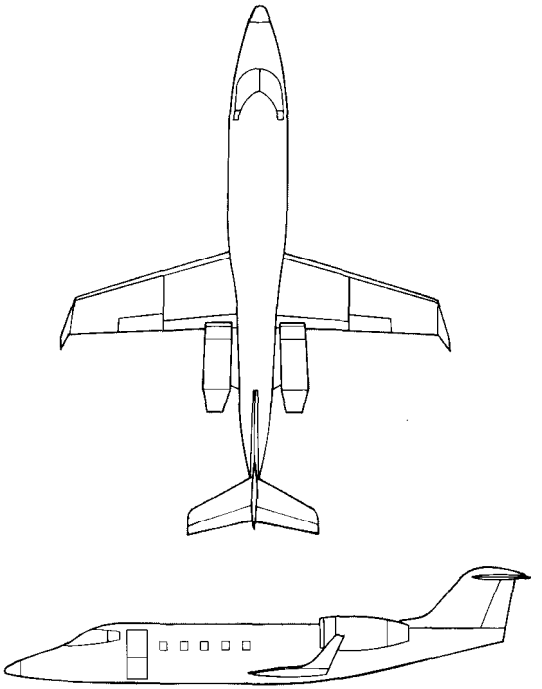
When selected, it keeps this object visible during filming. You may not want certain objects, like cameras or collision windows, to be visible during filming.

COLL (Collision) — If Collision is selected, then this object is deemed as one that can be "hit." If this isn't selected, then this object is "transparent" — it won't register a collision if another object strikes it. For example, you probably won't want a cloud to have the Collision option on since clouds can be flown through. Or maybe you want to pretend a building is a hologram that can be flown through. Without Collision selected, the program ignores these as "strikable" objects; you can hit them without anything occurring. An object that has Collision on does not mean it will explode whenever something hits it; in order for an object to explode when it's struck, you must also select EXP (Explosion).

All objects used on the permanent Stunt Island locations have Collision on.

EXP (Explosion) — EXP tells this object to explode (stock explosion footage is used) whenever any other object hits it. For example, if the current prop is a car, you can select EXP to have the car explode whenever anything — be it missile, man, beachball or cornstalk — strikes it. In order for Explode to work, Collision must also be on; otherwise, this object will not be recognized as something that can be hit.

SHD (Shadow) — When the Shadow option is selected, a shadow will be cast by the prop. If the object is airborne, a



Learjet 60

Manufacturer:	Learjet, Inc.
Take-off speed:	,146 m.p.h.
Stall speed:	,122 m.p.h.
Maximum speed:	548 m.p.h.
Maximum altitude:	.51,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

shadow will only appear when it's close enough to the ground to cast a shadow. Objects with shadows take longer to process. If you're using a slower machine, you should consider leaving the Shadow option off.

OK — Select OK to accept the changes made.

LOCK — Select this to "lock" the screen so changes can't inadvertently be made. You must select Lock again to unlock the screen before you can make any modifications. Lock also keeps you from accidentally deleting a prop through the DEL option. If you've made changes to a prop and then realize it's locked, you can select Lock twice; this unlocks it, accepts the changes you've made, and then relocks it.

CANCEL Cancels any changes made.

Saving and loading Sets

There are several dozen pre-built sets. All sets have the file extension of SET. You can personalize a pre-built set by adding or removing props. When you save a pre-built set that you've modified, you can save it under its current name or give it a new name. We recommend you give it a new name so you always have the original set intact.

Changing the pre-built sets will not affect the stunts used in the contest. The contest sets use different files that you do not have access to. The sets that you do have access to are replicas of the contest sets.

LOAD SET — Select this to load a previously saved set. Select a name and then select OK to load the set.

SAVE SET — Select this to save this set. Type in a name and select OK. You can overwrite any of the original sets, but we recommend you save any modified sets under a new name.

You can find complete details on Load and Save File requesters in Chapter 2.

Creating New Sets

You can clear the current set by selecting the New option. If you haven't saved the current set when you select New, you're given the chance to save it before it's cleared away. The New option only clears the set; it doesn't change your location.

Tips on Designing a Set

There are dozens of permanent locations on Stunt Island. Objects cannot be removed from a permanent set, but they can be added. (You'll find a complete listing of permanent locations in Appendix B.)

There are also 32 pre-built sets. These sets are exact duplicates of the ones used in the Stunt Pilot of the Year competition. These pre-built sets have the cameras placed, the props set up, and the aircraft you control ready to go.

You can personalize a pre-built set by loading it and making any modifications you want. When you save a pre-built set

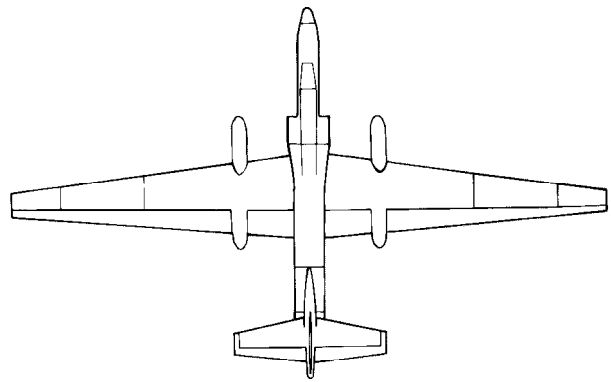
that you've modified, you should save it under a new name so the original name remains intact for future use. (You'll find a complete list of set names under the stunt assignment descriptions at the end of Chapter 4.)

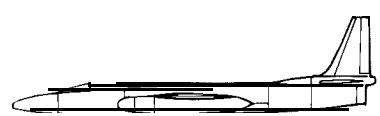
If you're building an elaborate set from scratch, you should group set types together. For instance, let's say you're creating a set near a shore. Rather than simply adding props consecutively, you could reserve slots 10 through 20 for boats, 20 through 30 for buildings along the shoreline, and slots 30 to 40 for people. It's easier to edit a set when you don't have to scroll through your entire inventory to find one prop.

How To Film A Stunt

You're ready to film a stunt after you do one of the following:

+ See the stunt coordinator for an assignment. When you accept an assignment, you'll join the camera crew on location.
+ Go to the Set Design office and choose a location to fly. You can create a new set or load an existing set. Select Fly Stunt at the Set Design screen and you'll join the camera crew on location. A new set can be as simple as having one aircraft placed anywhere on the Island View screen.

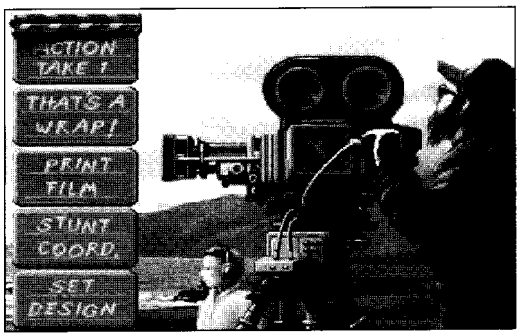




Lockheed TR-1

Manufacturer:	Lockheed Corp.
Take-off speed:	168 m.p.h.
Stall speed:	140 m.p.h.
Maximum speed:	428 m.p.h.
Maximum altitude:	80,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

When you're with the camera crew on location, your options are:



ACTION-TAKE: Select this to begin filming. Press Esc during filming when you're done or when you want to cut the action and return to the camera crew. The number after "Take" keeps track of what take this is.

Note: If your computer setup has speech capabilities, you will hear the director say, "Quiet on the set.. Speed. Action!" ("Speed" instructs the camera person to start the film rolling.)

THAT'S A WRAP: If you select That's A Wrap immediately after you finish a take, you're asked if you want to save the take. If you select Yes, you're shown the Save Take requester. After you save the take, you can edit it in the post-production editing room.

If you chose not to edit, you'll go to the theatre to view the take.

PRINT FILM: This prints (or saves) the film footage. Type in a name and then select OK to print the film or Cancel to cancel this selection.

STUNT COORD: Takes you to the stunt coordinator's office.

SET DESIGN: This returns you to the Set Design screen. If you've recorded any footage that you want to save, you need to save it before returning to the Set Design screen.

"Disk Full" Issues

If you run out of hard disk space, a requester saying "Disk Full" appears. If this appears, select OK to acknowledge the message. All data from the current flight will be lost and all cameras will shut down. At this point, you should exit to DOS and free up some room on your hard disk drive.

If the footage you recorded does not equal the actual time you invested in flying, that means you passed a one megabyte recording limit for the SPOOL.$$$ file. At the one megabyte limit, cameras will shut down and stop filming, although you can keep flying around. There is no way to get around this since the one megabyte limit is fixed.

leaving the Production Building

Select Exit to exit the production office and/or the production building.

Questions and Answers

Q. I placed two props but only see one. Why?

A. You may have placed the two props in the same location. Select DEL to remove the second prop and see if the first prop appears.

Q. I know I placed a prop, but I can't see it. What happened?

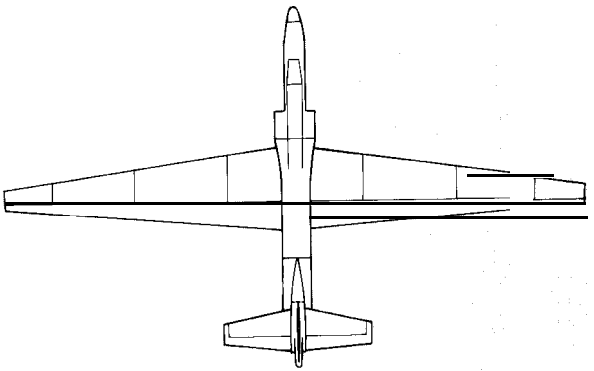
A. Try increasing or decreasing the zoom level. You may be too far or too close to the object.

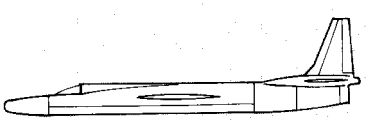
Q, All my prop settings of Yaw, Pitch and Roll have 0 as a value, yet it moves. Why?

A. You have a speed entered. 0 is a valid setting for Yaw, Pitch and Roll — 0 does not mean nothing is entered. For yaw, 0 is due north. For Pitch and Roll, 0 is level. Be sure to check that the speed is zero when the ANIM button is pressed and unpressed (animation on and off).

Q, I made my own set and then chose Fly Stunt. I had been flying around for a long time when the message DISK FULL appeared. What happened?

A. You ran out of disk space. When you chose Fly Stunt, the program started filming (unless you turned REC off). The longest a flying segment can be is about 20 minutes or 1 megabyte in size, whichever occurs first. To delete this file, exit to DOS. Type CD\STUNTISL\VAULT. Then type DEL SPOOL.$$$ to delete the file that caused your disk to become full. SPOOL.$$$ is a temporary name the file responsible for filling up the disk will be saved under.



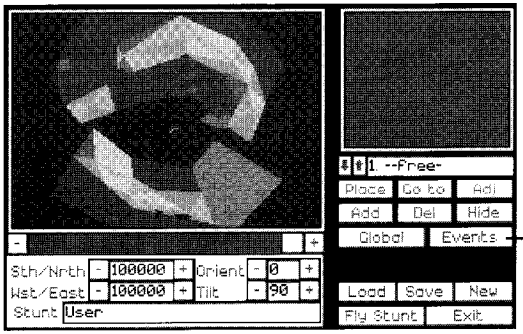


Lockheed U-2 (Spy Plane)

Manufacturer:	Lockheed Corp.
Take-off speed:	168 m.p.h.
Stall speed:	140 m.p.h.
Maximum speed:	428 m.p.h.
Maximum altitude:	80,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

CHAPTER 6
Setting Up Special Events

The Events option, located on the Set Design screen, lets you set up the parameters for a stunt.



Events option

Here are some examples of things that can be done with the Events option:

- If an aircraft ever gets within a certain radius of the toxic drum, have the drum explode.
- If an aircraft fires a weapon that lands within 5 feet of a car, have that car spin out.
- Don't start filming unless the aircraft is within 50 feet of the barn.
- If a pilot successfully lands his hang glider in the center of the sports stadium, have cheering sounds and then award the pilot 100 points.
- If a bomb hits Alcatraz Island instead of the intended boat target 15 feet offshore, stop the stunt and report "missed marked."

+ If the pilot doesn't snatch the wingwalker off another aircraft within a certain amount of time, have that wingwalker disappear and turn the other aircraft into a UFO that rises off into space.

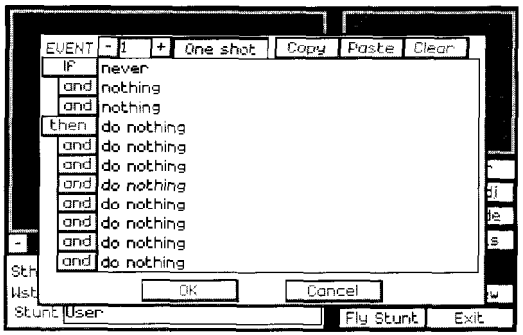
Events can be simple or involved, but in either case, they're easy to create with the Events' menus. You don't need to do any programming. Except for entering an occasional number, there's nothing to do but select the objects and actions.

All the assignments that are used in the Stunt Pilot of the Year contest were created through the Events option. You have the same opportunity to create comparable stunts for your own contest. The only difference is that you won't be able to load your stunts through the stunt coordinator's office. To fly stunts that you set up, you must load it at the Set Designscreen.

You can modify any of the sets used in the competition. Actually, you won't be modifying the original sets, but copies of them. We recommend that you save any original sets you've modified under a new name so you always have them intact.

With the Events option, you can create your own contest with up to 64 different assignments. When it comes time to fly, just load this set at the Set Design screen and then select Fly Stunt. The Events option functions in an "If - Then" manner. It first checks to see if certain requirements are met. If they are, then the command(s) are executed. For example, you could program a stunt in which the pilot must crash through a billboard. If successfully done, then music plays and the pilot is rewarded 100 points. If the pilot doesn't crash through the billboard, the remaining commands are not executed — no music and no points.

The Events options are as follows:



EVENT — This is the Event number. Select the - (minus) button to go to the previous event or the + (plus) button to go to the next event.

ONE SHOT — Select this if this event can only be done once. For example, an event that checks for the aircraft to crash is one that you'll want as a one shot event.

COPY — Select this to copy all the contents of this screen. The Copy option is helpful if you have events that are alike. You can copy one event, move to a blank event slot, and then select Paste to copy the event into the new slot. You can then make any necessary modifications to the event.

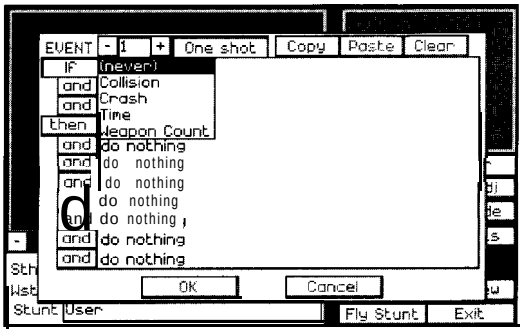
PASTE — Select this to paste the contents of what was copied with the Copy button.

CLEAR — Select this to clear all the lines in the current Events list.

You can also use the Del key to delete a line or the Ins key to insert a line on the Events list. To delete a line, place the cursor over the line you want deleted and press Del. To insert a line, place the cursor on the line that you want to insert above and press Ins.

If Option

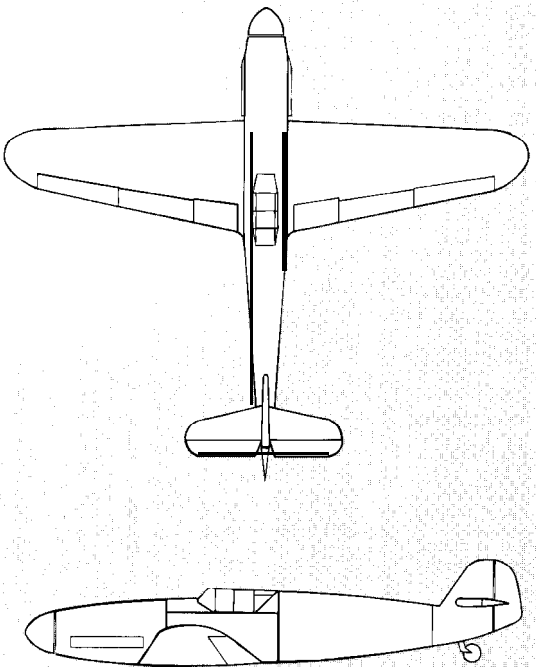
The IF statement sets up this stunt. In order for the remaining statements to be executed, the IF statement must first be satisfied.



If — Never: This is the default option that acts as a placeholder. Nothing is executed by this command line if Never is selected.

If — Collision: This checks for a collision between two objects. When you select this option, you're prompted to select the two objects that must collide. There are two special options that precede prop slot I: Any Weapon and Any Object.

For example, you could set it up so that if your plane hits Any



Messerschmitt Bf 109G

Manufacturer: ..... Messerschmitt Flugzegba U, G.m.b.H,
Take-off speed: ..... 96 m.p.h.
Stall speed: ..... 80 m.p.h.
Maximum speed: ..... 428 m.p.h.
Maximum altitude: ..... 35,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

Object, the next statement is executed. Or, you could be much more specific and require the aircraft to collide into prop slot 15's cactus in order to execute the next statement. Both objects must have COLL (Collision) on under their Adjust windows in order for the objects to be able to collide. (For details on the Collision option, see page 81.)

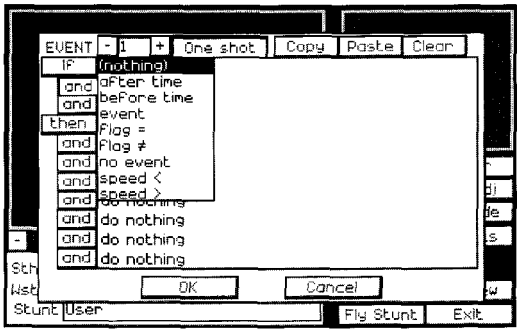
If — Crash: This checks to see if something crashes. If it does, then the next statement is executed. Crashing occurs when anything with COLL (Collision on the Adjust window) turned on crashes into any permanent sets like water, canyon, cities, mountains, the ground — anything that **can't** be removed from the island.

If — Time: This checks to see if a certain amount of time has passed. If it has, then the next statement is executed. The maximum value for time is 655 seconds.

If-Weapon Count: This checks to see how many times a weapon has been fired.

And Qualifier

The two AND qualifiers that follow IF let you build on the requirements that must be met before the remaining statements (starting with THEN) can be executed.



And — Nothing: "Nothing" is the default setting which tells this statement not to do anything.

And — After Time: This checks for a minimum time requirement. Enter the time in seconds and then select OK. You can enter fractions of a second;(e.g., 2.3,10.5,438.5, etc.)

And — Before Time: This checks for a maximum time limit. Enter the time in seconds and then select OK. You can enter fractions of a second.

And — Event: This checks to see if an Event has been triggered. Enter the event number and select OK.

And — Flag = : Enter a flag number and then the value that you want this flag to equal. Flags are useful for keeping track of whether things have happened or not. See page 95 for an explanation of flags.

And — Flag ≠ : Enter a flag number and then the value that

this flag should not equal. (See page 95 for an explanation on flags.)

And — No Event: This checks to make sure that a specific Event has not been triggered. Enter the event number and select OK.

And — Speed > : This checks to see if a prop's speed is greater than a certain value when this event is triggered. You're asked to select the prop and the minimum speed

And — Speed < : This checks to see if a prop's speed drops below a certain value when this event is triggered. You're asked to select the prop and the maximum speed.

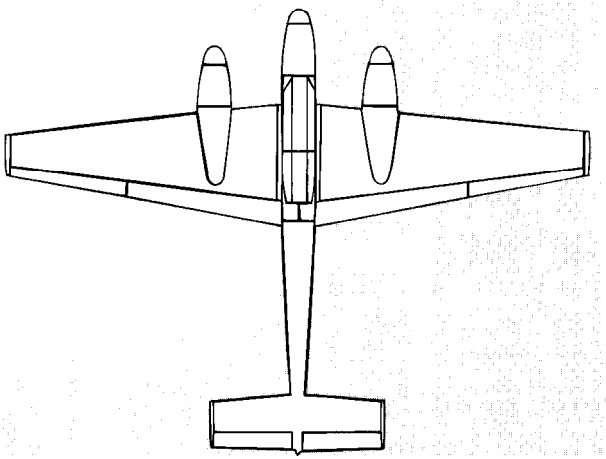
Here's a simple events list that does not use the AND command:

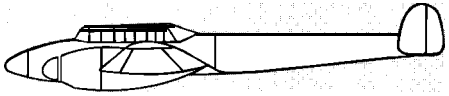
IF [500 seconds have elapsed]
THEN [award 500 dollars]

Here's the same events list using AND. Notice how more qualifications must be met before the THEN statement can be executed:

IF [500 seconds have elapsed]
AND [the plane's speed does not exceed 500 m.p.h.]
AND [event 4 has not occurred]
THEN [award 500 dollars]

The above example is more specific about what must happen before the remaining statement can be executed than if only the IF command were used.





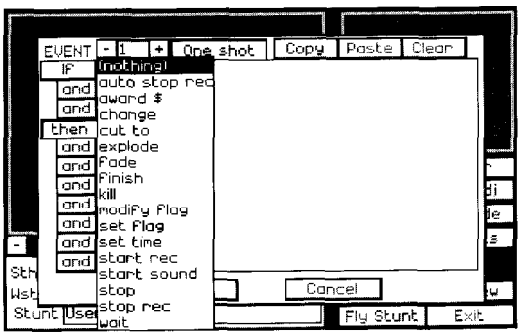
Messerschmitt Bf 110

Manufacturer: . . . . . Messerschmitt Flugzegbau, G.m.b.h.
Take-off speed: .....105 m.p.h.
Stall speed: . . . . . 88 m.p.h.
Maximum speed,.....340 m.p.h.
Maximum altitude: ..... 35,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

The first statement is as simple as: "If you eat your meat, then you can have your pudding." That's the simple If - Then statement. Compare that to "If you eat your meat and wash behind your ears and do them both within 50 seconds, then you can have your pudding." The second statement has a few more requirements before you get the pudding payoff.

Then Option

THEN provides the details on what happens if the above requirements are satisfied. THEN has a number of options so you can tailor your event.



Then — Nothing: Do Nothing. "Nothing" is useful as a place holder. For instance, maybe you've built a fairly elaborate event that you just want to take one "Then..." option out of. Rather than rewriting the entire event, you can select Nothing. Or you can use Nothing simply as a spacer between a couple of executable options.

Then -Auto Stop Rec: This lets you stop the recording if you've selected auto-editing.

Then — Award $: Enter the number of dollars the pilot will be awarded.

Then — Change: Changes an object. When you select Change, the object window opens so you can choose the object you want to change. A wide variety of ways to change this object is presented:

Shape. The Prop window opens. Select the prop you want this one to change into.

WE position. Changes the west-east position.

Altitude. Changes the altitude.

SN position. Changes the south-north position.

Roll. Assigns a new Roll value. A negative number sets a new Roll position to the left; a positive number sets the new Roll position to the right, This sets the object to a new Roll value; there is no motion involved.

Pitch. Assigns a new Pitch value. A negative number decreases Pitch; a positive number increases pitch. This sets the object to a new Pitch value; there is no motion involved.

Yaw. Assigns a new Yaw value. A negative number sets the object Yaw counterclockwise; a positive number sets it clockwise. This sets the object to a new Yaw value; there is no motion involved.

Roll Anim. Adjusts the speed of rolling. The higher the number, the faster the rate of roll. (Does not apply to prop 1.) This actually rolls the object along its longitudinal axis; motion is involved. A negative number makes the object roll counterclockwise; a positive number makes it roll clockwise.

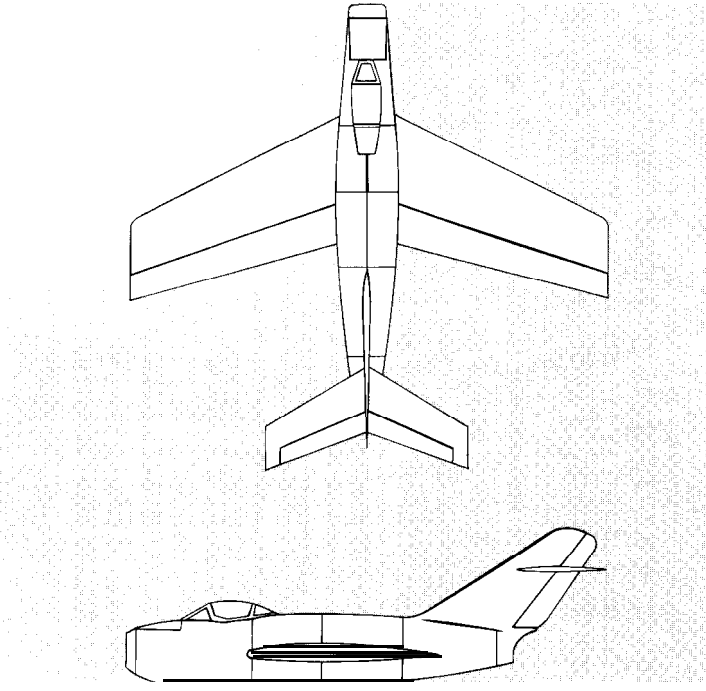
Pitch Anim. Adjusts the speed of change in Pitch. The higher the number, the faster the change in pitch. (Does not apply to prop 1.) This actually changes the position of the object along its lateral axis; motion is involved.

Yaw Anim. Adjusts the speed of change in yaw. The higher the number, the faster the change in yaw. (Does not apply to prop 1.) This actually changes the position of the object along its vertical axis; motion is involved.

Heading Pitch. Adjusts the direction of pitch in which this object is moving. This prop must already have an initial speed in order for this function to work.

Heading Yaw. Adjusts the direction of yaw in which this object is moving. This prop must already have an initial speed in order for this function to work.

Heading Pitch Anim. Heading Pitch Anim makes the object travel in a circular pattern. Think of a chair on a ferris wheel. Heading Pitch Anim lets you set the same type of motion pattern for an object as the chair on a ferris wheel. The chair itself will not move along its lateral, vertical, or horizontal axis unless you specially use the



MiG-15(UT) Midget

Manufacturer: ..... Mikoyan Guryevitch
Take-off speed: ..... 123 m.p.h.
Stall speed: ..... 112 m.p.h.
Maximum speed: ..... 668 m.p.h.
Maximum altitude: ..... 51,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

Pitch Anim, Roll Anim, or Yaw Anim options.

Heading Yaw Anim. Heading Yaw Anim makes the object travel in a circular pattern. Think of a roulette wheel with a ball in a slot. The object will have the same motion pattern as the ball that's going around and around. The ball itself isn't moving unless you specially instruct it to.

Speed. Changes the speed. A negative value causes the object to go in reverse; a positive value causes it to go forward.

Acceleration. Changes the rate of acceleration. The amount you enter will be gradually added to the current speed (add a negative number to reduce speed).

Zoom. Changes the level of zoom. This only applies to objects in prop slots 2 through 8.

Watch Obj. Changes the object that this object is watching. You can set this to 0 (zero) to disable the Watch option.

Method. Lets you select a new type of method for this object (Face, Free, Seek, Spot, Follow, or Attach.)

Method Obj. Lets you choose a new object for the method.

Visibility. You can set this at 0 for off or 1 for on. An object that is on can be seen on the screen.

Collideability. You can set this at 0 for off or 1 for on.

Collideability is explained on page 81.

Auto zoom. This turns the auto zoom feature under Watch on or off. 0 equals off while 1 equals on. This feature only applies to prop slots 3 through 8.

Then — Cut To: Cut to another camera or object. If the object being cut to is not a camera, nothing will happen.

Then — Explode: Explodes the prop that you choose.

Then — Fade: Lets you fade the screen. The Fade percent requester appears. Enter the value that you want this screen to fade by; the higher the number, the darker the screen gets.

Then — Finish: Ends the stunt and shows a message stating why the stunt is over. A list appears that lets you choose the appropriate message. In the case of success, choose the Success option. In the case of failure, choose any of the other options.

Then — Kill: Makes an object disappear. This is useful if you don't need a certain object anymore. If the program does not need to keep track of it, it can free up room for another object. The object window opens; select the object that you want "killed."

Then Set Flag: This lets you choose a flag number and set it to any value ranging from -128 to 127. For an explanation on setting up and using flags, see page 95.

Then — Set Time: This lets you set the time of day. Click on

the up or down arrows to adjust the time.

Then — Start Rec: Starts recording. This option is required when REC on the Global screen is turned off. If REC is turned off and you don't use Start Rec, recording will never occur. Use this to tell the program to start recording when the IF – AND requirements are met. All cameras record at the same time; cameras cannot be instructed to individually turn on or off.

Then — Start Sound: This lets you select a piece of music or sound effect. The Select Score window appears; select the sound you want. (Details on the Select Score window are in Chapter 8.)

Then Stop Rec: Stops recording. Use this to end the Start Rec option, If you don't include a Stop Rec statement in the Events list, the recording will stop when the pilot presses Esc to return to the Camera Crew screen. All cameras record at the same time; cameras cannot be instructed to individually turn on or off.

Then -Wait: You're prompted to enter the number of seconds to wait before the remaining actions on the Events list are executed. Wait does not affect your flying; you can still fly even though the Event list is waiting to finish executing.

Setting and Using Flags

Flags take on any value that you assign it. The Flag value can range from **-128** to 127.

Let's say your goal in a stunt is to land on a particular spot on a bridge. First, you could set up Event 1 to check if you crashed. If you did, then set flag #I to 1. Now you can use flag #l in any other event as the indicator for whether or not you crashed. You could set up Event 2 to check if you successfully landed on the bridge (represented by the collision window 00010x00010) and to make sure that flag #l does not equal 1 — which you set up as representing a crash. The events could look something like:

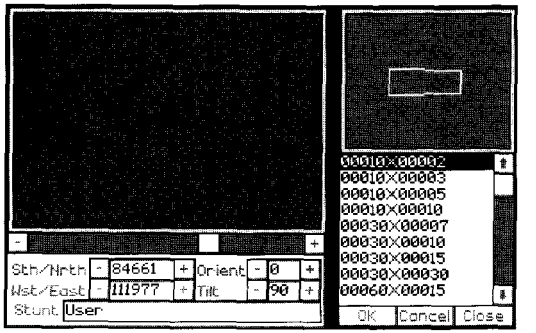
Event 1
IF Piper Cherokee (1) crashes
THEN set flag #l to 1

Event 2
IF Piper Cherokee (1) hits 00010x00010
AND flag#l#1
THEN finish - success

It's important that you keep in mind that flag values have no relation to each other, like time or speed or altitude does. You know that with speed, the higher the number the faster you're going. Or with time, the greater the number the more time has elapsed. Flags don't have such a relative value. It's merely a number. In the above example, you could easily replace flag #l with flag #12. Or change the flag value from 1 to 4. The only thing that matters with flags is what numbers and what values you assign them — and that you remember what these values represent when you use them in another event.

Collision Windows

Under the Production Tool category in the props are "collision windows."



Collision windows are simply outlines of rectangles or solid spheres. They work as "space indicators" that let you define an area. Once you place collision windows, you can then use the Event option and define these collision windows as areas where something should or should not happen.

For example, let's say you have a stunt where you have to fly between two highrises, with the requirement being that the aircraft pass through the highrises at an altitude no higher than the fifth floor. You could specify this requirement by setting a collision window that covers the ground up to the fifth floor. The aircraft must past through this collision window or the stunt will not be acknowledged as successful.

In another stunt, you might want a parachutist to land in the center of a stadium. You could lay down a horizontal collision window that defines the specific area in which the parachutist must touch down in to call it a successful stunt. You would in effect be laying down a transparent mat that the parachutist must land on in the previous two examples, the collision win-

dows are rectangular and two-dimensional. There's another type of collision window that comes in the shape of a sphere. The sphere, unlike the rectangular collision windows, defines a three-dimensional airspace. A sphere is useful when defining an airspace that doesn't matter what direction you approach it from when you "collide." For example, let's say you wanted a car to start driving off if an aircraft came within 50 feet of it. You could put a sphere around the car that extends out 50 feet. When an aircraft hits this collision window, or "collision sphere," the car will drive off. Keep in mind that in order for the car to respond like this, you must use the Event option to "program" this action.

Vertical windows range from 00010 x 00002 to 36000 x 36000. Horizontal windows range from 0010 x 0002 to 6000 x 6000. These measurements are in feet. Spheres range from 00001 to 15000; these are radius measurements in feet (radius is the measurement from the center of the sphere to the edge).

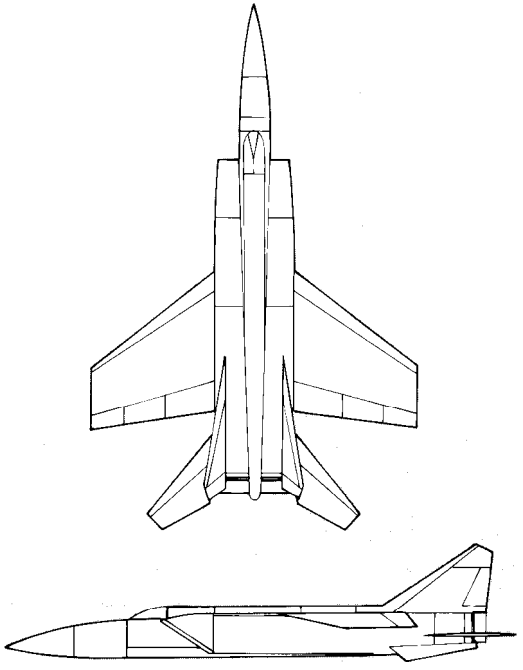
After you place a collision window, you should turn Collision (COLL) on so it registers when hit. You will probably also want to take Visibility (VIS) off so you can't see the outline of the collision window when you film the stunt.

Chapter 7 contains examples of how collision windows are used.

Setting The Recording Features

There are three different settings that determine whether or not recording will occur:

1) the Global-Ret option on the Set Design screen, 2) the Events



MiG-25 Foxbat

Manufacturer: ..... Mikoyan Guryevitch
Take-off speed: ..... 162 m.p.h.
Stall speed: ..... 135 m.p.h.
Maximum speed: ..... 668 m.p.h.
Maximum altitude: ..... 75,450 feet
Flaps ..... Yes
Retractable landing gear: ..... Yes

option on the Set Design screen, and 3) the Film Editing option on the Preferences screen.

The following chart shows how the above three options in combination affect recording:

	FILM EDITING	
GLOBAL	**ON**	OFF
ON	Recording	Recording
AUTO	Recording*	Not Recording
OFF	Not Recording	Not Recording

Events -Start Rec and Stop Rec override ALL of the above options.

* Only Auto Stop Rec stops this recording mode

The Global Option

The Global-Ret option is available at the Set Design screen. Select the Global option and the Global Information screen appears. In the upper left corner is the Rec option with the default setting of on. Select the down arrow next to Rec and the options of Off, Auto, and On appear.

ON — Cameras automatically start recording at the beginning of a take.

OFF — Cameras stay off. They will only start rolling if you give specific instructions through the events list.

AUTO If Film Editing on the Preferences screen is on, cameras start recording right when the action starts. If Film Editing is off, cameras stay off unless triggered by an Event.

The Preferences Screen

On the Preferences screen is the option Film Editing. This option is set to on or off depending on how you answered the question "Do you want to do your own editing?" that appears when you first start the game.

ON — Film Editing is set to on if you answered Yes to "Are you going to do your own editing?" When you're done filming, the program automatically goes to the editing room and loads the footage from each camera angle used onto the Source decks. You can either stay in the editing room and work on your film or exit and do something else. You are not required to stay here and edit.

OFF Film Editing is set to off if you answered No to "Are you going to do your own editing?" When you're done filming, you'll go directly to the theatre to view the footage you've just recorded.

Although the Film Editing option is off, you can still go to the editing room at any time to edit this footage. You are not barred from the editing room just because Film Editing is off — you just won't automatically be taken to the editing room when you're done.

Recording Through the Events Option

The Events option is "recording king." It doesn't matter what any other recording setting is — if an Event has the line Start Rec, recording will **always** start if that Event is triggered.

The Events option is available on the Set Design screen. Select the Events option and the Events list appears. All the following options are available through the THEN option on the Events list:

AUTO STOP REC - Stops all recording **if** Auto was selected under the Global-Ret option and Film Editing is off. This **will not** stop recording if Film Editing is on; you must use Stop Rec if the Film Editing option is on.

START REC — Starts recording when this event is triggered. It does not matter what any other setting is.

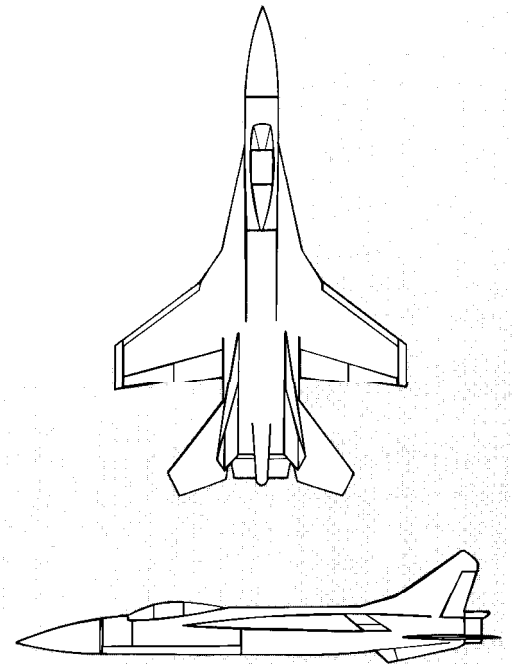
STOP REC — Stops recording when this event is triggered. It does not matter what any other setting is.

Auto-Edited Films

If you go to the Set Design screen, build a set from scratch, and then fly it — without using the Events option — you can get an auto-edited film, but the auto-edited film will only be made up of your pilot's camera view.

True auto-editing, where different footage from different cameras is spliced together, occurs when camera cuts have been programmed in through the Events option. All the pre-built sets have camera cuts built in for auto-editing.

If you load any of the pre-built sets and look through the Events list, you'll see the option "cut to [prop name]" on some of the Events. The "cut to" command tells the program what cameras to



MiG-29 Fulcrum

Manufacturer:	Mikoyan Guryevitch
Take-off speed:	168m.p.h.
Stall speed:	140m.p.h.
Maximum speed:	1,530 m.p.h.
Maximum altitude:	60,700 feet
Flaps:	Yes
Retractable landing gear:	Yes

take footage from to create the auto-edited films. If you choose to do your own editing, the "cut to" command is not important to you — you won't be seeing its effects. But even if you're doing your own editing, auto-editing still occurs — you just won't be automatically taken to the theatre to view it.

Take a look at the BURGER.SET. Events 22 and 23 have "cut to" commands in them. Notice that they're used in conjunction with collision windows. That's the best way to set up camera cuts. Set up collision windows in the area of the camera. Then when the aircraft hits the collision window, the camera will know that the aircraft is in view and cut to that camera.

To understand cuts, study the Event lists in the pre-built sets. See what collision windows are tied to which cameras. See what order the cuts occur. See how the collision windows and cameras are placed on the set. If you've successfully flown any of the stunts, watch the film and see how the cuts relate to how they were set up on the Events list.

What Editing Options You Should Choose

If you just want to fly and don't want to view any films, make sure Film Editing (under Alt-P) is off. No footage will be recorded, which keeps your computer's memory and hard drive use to a minimum.

If you're flying a pre-built set and would like to see an edited film without doing any editing work, make sure Film Editing (under Alt-P) is off and Global-Ret is on Auto.

Remember that if you're not flying a pre-built set or a set that has cuts built into the Events, the auto-edited footage will only consist of the pilot's view.

If you want the editing to be done by the program (you don't want to do it in the editing room) on a set you created, you must be sure to program the "cut to" options in the Events list. Turn Global-Ret off so the cameras don't immediately start rolling with the action. Then use the Events option to start and stop recording, and to establish the camera cuts. Keep in mind that all the pre-built sets have cuts already built into them. It's the sets that you build and want auto-edited that require you to use the cut options in the Events list.

If you're heavy into doing your own editing in the editing room, make sure Film Editing and Global-Ret are on. You'll capture all footage from beginning to end. You can then go to the editing room to put it together the way you want.

Dissecting Stunt Sets for Success

Now that you've learned all there is to know about objects, collision windows, and Events lists, you have the key to interpreting all the stunts used in the Stunt Pilot of the Year contest. If you can't seem to succeed on a stunt, load it in the Set Design room and study it. (The names of the sets used for each stunt are listed at the end of Chapter 4.)

Take a look at where the collision windows are positioned and check the Events lists to see what exactly the pilot is allowed

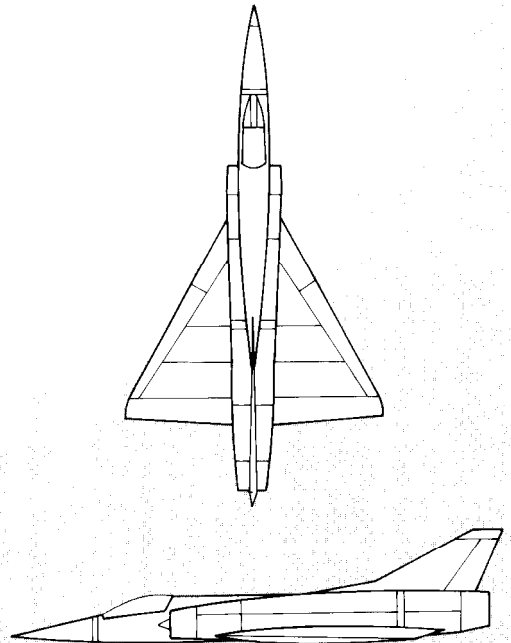
to do. This should help you determine what triggers success and what triggers failure.

You can also modify a stunt to make it easier to do, giving you the opportunity to complete it. For example, in BURGERSET, you'll see in Event 3 that if 100 seconds have elapsed, then you've failed because you took too long. If you want to extend the time limit, you could just change the first line in that event to If - 655 seconds have occurred. This extends the time limit.

Event 1 in BURGER.SET checks to see if the Piper Cherokee crashes. If it crashes, the stunt ends. You could alter this by changing the first line to If - crate truck (20) crashes. The program no longer looks for the Piper Cherokee to crash. It looks for the crate truck to crash, which should never occur.

The sets that you can load at the Set Design screen are copies of the ones used in the contest. So even if you've successfully flown all the stunts loaded from the Set Design office, you can't win the contest because these stunts aren't the ones being tracked by the contest. You must see the stunt coordinator to receive assignments that count towards the contest.

There's no way to have the aircraft automatically flown for you in the contest, so keep up the sharp piloting.



Mirage 2000

Manufacturer:	Dassault Aviation
Take off speed:	138 m.p.h.
Stall speed:	114 m.p.h.
Maximum speed:	1,645 m.p.h.
Maximum altitude:	59,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

CHAPTER 7
Tutorial: Creating Sets and Events

In this chapter you'll learn how to create a set for a stunt, and then use the Events option to set up the requirements for that stunt.

Contest Scene 7

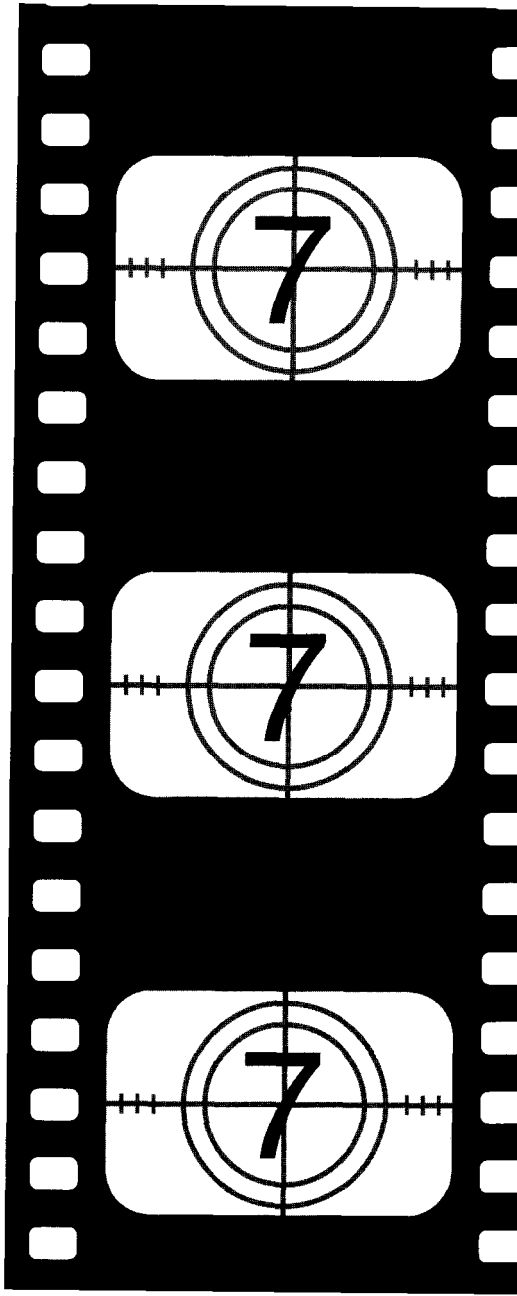
The stunt you'll be setting up is one that's used in the Stunt Pilot of the Year contest — Scene 7: Park at the hamburger stand. That's the one where you have to do the following:

1. Land your Piper Cherokee on the country road.
2. Taxi down the road. When you get to the police road block, make a left hand turn to avoid them.
3. The hamburger joint is to the left. Pull into the parking lot and put the nose of your plane in the second row, third stall in.

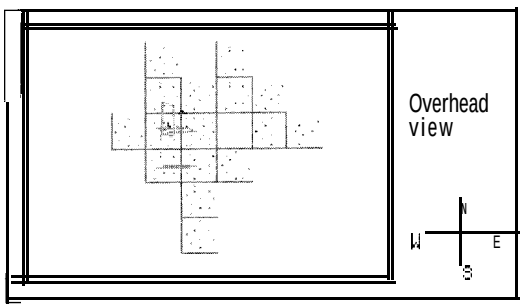
This stunt needs to be performed in less than 100 seconds (a little over one and a half minutes) and the plane cannot crash or hit any of the vehicles.

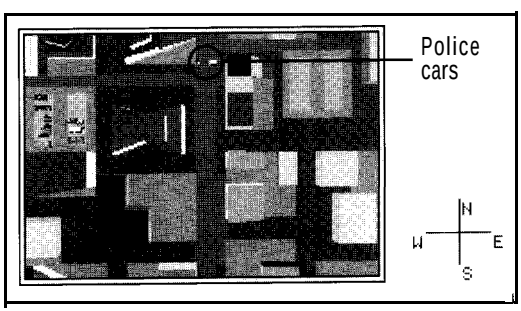
Designing The Set

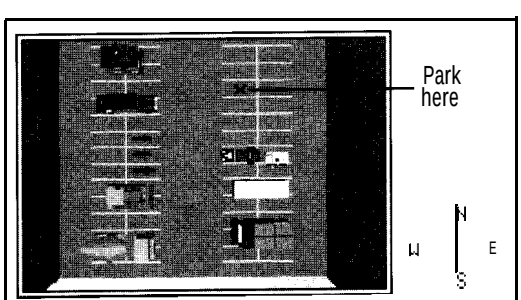
All work takes place at the Set Design screen in the production building.



Here's a rough layout of how your set should look when you're done:







This stunt takes place in a pre-built set of a small town. The approximate coordinates of the location is Sth/Nrth 175,963 and Wst/East 60,503. Go to this location on the island view screen.

Now that the location is established, you're going to work on placing the props, Below is a list of all the props you need to place with their exact locations and Adjust option settings.

Setting Up The Cameras

Props 1 through 8 have filming capabilities. You will only record with props 1 through 4 in this stunt.

Prop 1. Piper Cherokee

The Piper Cherokee is the stunt plane you'll be flying. The plane starts out in mid-air with a specific altitude and speed setting.

PROP TYPE Free
ANIM . ..... No settings
WTCH ..... No settings

POSITION	Sth/Nrth	169000
	Wst/East	60970
	Altitude	430
	Speed	120
FACING	Roll	0
	Pitch	0
	Yaw	0

Prop 2. Spotter Plane

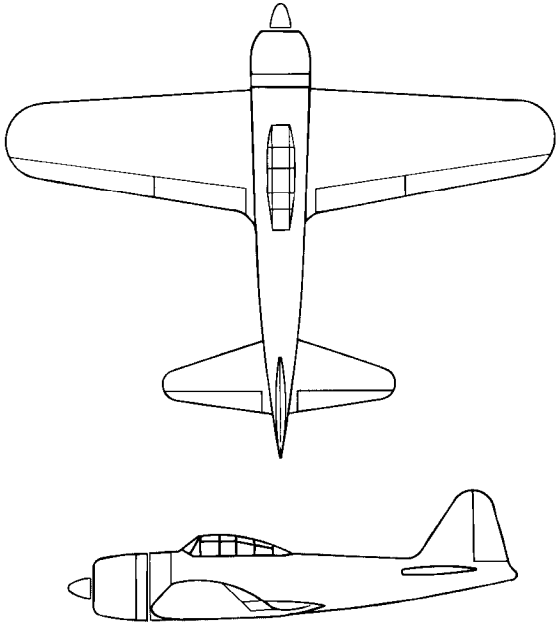
The spotter plane is set slightly below (pitch -14), behind (yaw 100), and 70 feet away (dist 70) from the Piper Cherokee. Because Watch is on and the autozoom is off, the spotter plane will maintain a fixed zoom power of 1 on the Piper Cherokee. The Spot option instructs the spotter plane to auto-adjust for the best camera angles.

PROP TYPE ..... Spot
ANIM ..... No settings
WTCH _____ ... Watch .... .ON
Object 1
Zoom 1
Autozoom OFF
OFFSET
POSITION Pitch -14
Yaw 100
Dist 70

Prop 3. Camera #l

This camera is filming towards the direction that the plane will be coming from. It's set to watch the Piper Cherokee with the automatic zoom on.

PROP TYPE ....Free
ANIM No settings
WTCH Watch ON
Object 1
Zoom 1.4
Autozoom.. ON



Mitsubishi A6M Zero-Sen

Manufacturer: ..... Mitsubishi Jukogyo Kabushiki Kaisha
Take-off speed: ..... .90 m.p.h.
Stall speed: ..... .75 m.p.h.
Maximum speed: ..... ,340 m.p.h.
Maximum altitude: ..... .24,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

POSITION ..Sth/Nrth 175981
Wst/East.. 60720
Altitude ..... .64
Speed 0
HEADING . . . ..Pitc h.. 0
Yaw. 0

Prop 4. Camera #1

This camera is set up in the parking lot to film the Piper Cherokee as it tries to maneuver into the parking space.

PROP TYPE ..... .Free
ANIM ....No settings
WTCH ..... Watch ..... OFF
Object.. 1
Zoom.. 1
Autozoom ..... OFF
POSITION ..... Sth/Nrth.. ..... .175922
Wst/East ..... .60497
Altitude ..... .17
Speed 0
FACING ..... Roll 0
Pitch.. ..... -10
Yaw.. 16

Prop 11.00010x00010

Prop slots 5 through 10 are not used. Because you don't need to set up any more cameras, we had you jump to prop slot 11 to start the next series of items. This is just a simple way of keeping track of items.

Prop 11 contains the 10x10 foot collision window that detects if the nose of the plane is parked properly in the stall.

PROP TYPE.. ..... .Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 176006
Wst/East ..... .60539
Altitude 6
Speed 0
FACING ..... .Roll 0
Pitch 0
Yaw.. 90
HEADING ..... Pitch ..... .
Yaw.. 0

Prop 12. Sphere 00006r

The sphere is attached to the nose of the plane and is used to determine if the plane is properly parked in the stall at the end of the stunt. The sphere must touch the 10x10 foot collision window (prop 11) placed in the stall.

PROP TYPE ..... Attach
ANIM ..... No settings
WTCH ..... No settings
OFFSET
POSITION ..... Pitch 0
Yaw 180
Dist 6

Parked Vehicles

The next 11 props, starting with the monster truck, are the vehicles parked outside of the hamburger stand. The Collision must be toggle on (it will look pushed in when on) in order for these planes to be "collideable."

You could place all these props and run into them with the Piper Cherokee without penalty if all their COLL options were toggled off.

Props **13** through 19 have a FACING yaw of 90 because the front of these vehicles point due east.

Prop 13. Monster Truck #2

PROP TYPE	Free	
ANIM	No settings	
WTCH	No settings	
POSITION	Sth/Nrth	.176018
	Wst/East	.6049 1
	Altitude	.
	Speed	.0
FACING	Roll	.0
	Pitch	.0
	Yaw	90
HEADING	Pitch	.
	Yaw..	0

Prop 14. Limousine #2

PROP TYPE	Free	
ANIM	No settings	
WTCH	No settings	
POSITION	Sth/Nrth	175999
	Wst/East	.60491
	Altitude	.
	Speed	.0
FACING	Roll	.0
	Pitch	0
	Yaw..	90
HEADING	Pitch	.
	Yaw	0

Prop 15. WWII Motorcycle

PROP TYPE	Free	
ANIM	No settings	
WTCH	No settings	
POSITION	Sth/Nrth..	175984
	Wst/East	60497
	Altitude	.2
	Speed	.0
FACING	Roll	.0
	Pitch	.
	Yaw.	.90
HEADING	Pitch	.0
	Yaw.	0

Prop 16. WWII Motorcycle

PROP TYPE..	Free	
ANIM	No settings	
WTCH	No settings	
POSITION	Sth/Nrth	175977
	Wst/East	.60497
	Altitude	2
	Speed	.0
FACING	Roll..	0
	Pitch	0
	Yaw..	90
HEADING	Pitch	0
	Yaw..	.0

Prop 17. WWII Motorcycle

PROP TYPE..	Free	
ANIM	No settings	
WTCH	No settings	
POSITION	Sth/Nrth	175969
	Wst/East	.60498
	Altitude	2
	Speed	.
FACING	Roll	0
	Pitch	0
	Yaw.	.90
HEADING	Pitch	.
	Yaw..	.0

Prop 18. Bulldozer

PROP TYPE ... Free
ANIM .... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 175958
Wst/East 60491
Altitude 3
Speed 0
FACING Roll 0
Pitch 0
Yaw 90
HEADING ..... Pitch 0
Yaw..... 0

Prop 19. Cement Truck

PROP TYPE ... Free
ANIM ..... No settings
WTCH ..... .No settings
POSITION ..... Sth/Nrth 175936
Wst/East . ..60496
Altitude 5
Speed 0
FACING . . . . Roll 0
Pitch 0
Yaw 90
HEADING ..... .Pitch 0
Yaw 0

Prop 20. Crate Truck

Props 20 through 23 have a FACING yaw of 270 because the front of these vehicles points due west.

PROP TYPE ..... Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth ..... .175942
Wst/East ..... .60550
Altitude 7
Speed ..... .
FACING ..... Roll ..... .
Pitch ..... .
Yaw.. ..... ,270
HEADING ..... Pitch 0
Yaw.. 0

Prop 2 1. Mail Truck

PROP TYPE.. ..... Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 175961
Wst/East ..... .60550
Altitude 4
Speed ..... .
FACING ..... Roll 0
Pitch 0
Yaw.. 270
HEADING ..... Pitch 0
Yaw 0

Prop 22. Taxi Cab

PROP TYPE . .Free
ANIM No settings
WTCH No settings
POSITION ..... Sth/Nrth 175974
Wst/East 60558
Altitude .2
Speed 0
FACING .Roll 0
Pitch 0
Yaw 270
HEADING .Pitch 0
Yaw 0

Prop 23. Porsche

PROP TYPE ..... Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 175976
Wst/East 6054 3
Altitude 3
Speed 0
FACING ..... Roll 0
Pitch 0
Yaw 270
HEADING ..... Pitc h ..... .
Yaw.. 0

Prop 24. Police Car

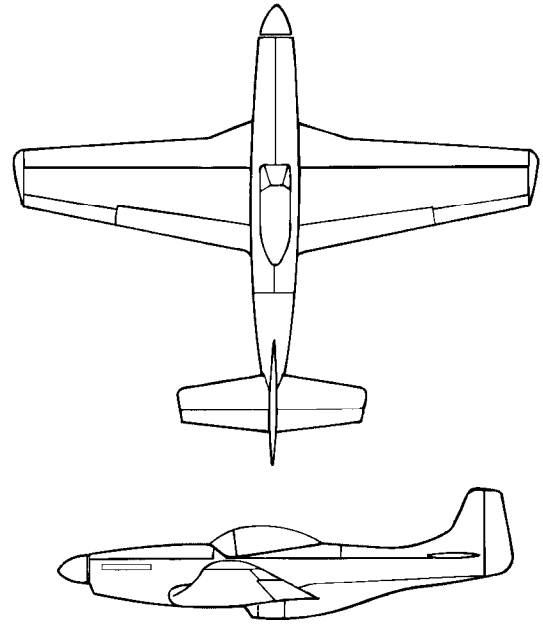
This is the first of two police vehicles that will block the plane's path from continuing straight down the country road. This vehicle faces east.

PROP TYPE.. ..... Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth ..... .176083
Wst/East ..... .60770
Altitude 2
Speed 0
FACING ..... Roll 0
Pitch 0
Yaw., ... .90
HEADING ..... Pitch 0
Yaw 0

Prop 25. Police Wagon

This is the second vehicle that will block the plane's path. This vehicle faces west, in a nose-to-nose position with the other police car.

PROP TYPE.. ..... Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 176079
Wst/East 6079 2
Altitude 2
Speed 0



P-51 D Mustang

Manufacturer: ..... North American Aviation, Inc.
Take-off speed: ..... .90 m.p.h.
Stall speed: ..... .75 m.p.h.
Maximum speed: ..... ,445 m.p.h.
Maximum altitude: ..... .40,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

FACING ..... Roll 0
Pitch 0
Yaw ..... ,270
HEADING ..... Pitch 0
Yaw 0

Collision Windows

To keep similar props grouped together, skip to slot **31** to start the section for collision windows.

Prop31.00500x00500

This collision window is used to detect when the airplane reaches that specific area. When the plane hits this collision window, there's a cut to the camera in slot 4 (as defined in the Events option).

PROP TYPE ..... .Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 176046
Wst/East ..... .60619
Altitude ..... ,250
Speed ..... .
FACING ..... Roll 0
Pitch 0
Yaw.. ..... .90
HEADING ..... Pitch 0
Yaw.. 0

Prop32. 00500x00500

When the plane hits this collision window, filming and sound will start, as defined through the Events option.

PROP TYPE _____ Free
ANIM ..... No settings
WTCH ..... No settings
POSITION Sth/Nrth 175211
Wst/East ..... .60783
Altitude 250
Speed 0
FACING ..... .Roll 0
Pitch 0
Yaw 0
HEADING ..... .Pitch 0
Yaw.. 0

Prop33. 00500x00500

When the plane hits this collision window, the program will cut to the camera in prop slot 3, as defined through the Events option.

PROP TYPE .. ... Free
ANIM No settings
WTCH .....No settings
POSITION ..... Sth/Nrth 175879
Wst/East 60783
Altitude 250
Speed 0
FACING ....Roll .... .O

Pitch 0
Yaw..... 0
HEADING .....Pitch 0
Yaw.. 0

Now the props are all set. Next you're going to use the Events option to define what must be accomplished in this stunt.

Event 1.
Event 1 looks for the first thing that'11 automatically fail you in this stunt — a crash.

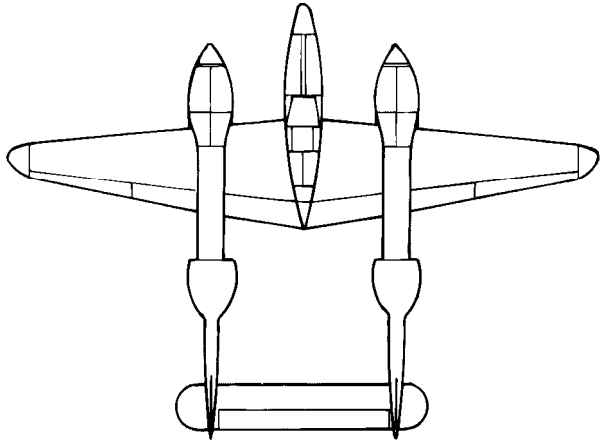
1 IF ..... Piper Cherokee (1) crashes
2 and ..... flag #0 = 0
3 and ..... flag #15 = 0
4 THEN.. ..... fade to 0%
5 and ..... set flag #15 to 1
6 and.. ..... play 'Crash#2' on chan 2, vol=4, pilot only
7 and ..... wait 1.5 seconds
8 and ..... finish — hospital

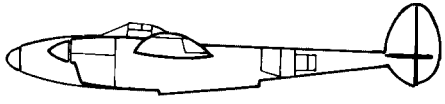
Line 1. Checks to see if the Piper Cherokee crashes

Line 2. Checks to see if a flag is set to a certain value. In this case, it wants to know if flag #0 equals 0. Flags are variables that you set. (There is a complete discussion on flags on page 95.)

Line 3. Checks to see if flag #15 equals 0.

Only if the first three lines are met will lines 4 through 8 be executed.





P-38 lightning

Manufacturer: ..... Lockheed Corp.
Take-off speed: ..... .90 m.p.h.
Stall speed: ..... 75 m.p.h.
Maximum speed: ..... ,350 m.p.h.
Maximum altitude: ..... .40,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

Line 4. This instructs the screen to fade to black (0% brightness)

Line 5. This sets flag #15 to the value of 1. In contrast to line 3, where flag #15 equalled 0, it has now been set to a value of 1.

Line 6. This line causes the sound called "Crash#2" to play on channel 2 at volume level 4. "Pilot only" means only the pilot flying will hear the sounds; the sounds will not be recorded.

Line 7. Tells the program to wait for 1.5 seconds

Line 8. This signals that the stunt is finished and to send the pilot to the hospital.

Event 2.

Event 2 checks to see if you've successfully pulled the plane into its parking spot.

```
    IF.. ..... 00010x00010 (11) hits Sphere 00006r (12)
2   and..... ..plane's speed < 2 mph
3   and.. ..... flag #15 = 0
4   THEN ..... set flag #0 to 1
5   and.. ..... award $2400
6   and..... play 'Great flying, kid!' on than 2, vol=4,
                pilot only
7   and.. ..... wait 3 seconds
8   and.. ..... fade to 0%
9   and..... finish - success
```

Line 1. Checks to see if the collision window in the parking spot hits the sphere that is attached to the nose of the plane.

Line 2. Checks to make sure the speed of the plane is less than 2 miles per hour. This checks to see that you've basically parked the plane in the stall, rather than just hitting the collision window by ramming through the stall.

Line 3. Checks to see if flag #15 equals 0. Flag #15 equalling 0 means that none of the other events that would disqualify the pilot have occurred.

only if the first three lines above are met will lines 4 through 9 he executed.

Line 4. Instructs flag #l to be set to 1.

Line 5. Instructs the program to award the pilot $2,400.

Line 6. This line causes the dialogue "Great flying, kid!" to play on channel 2 at volume level 4. "Pilot only" means only the pilot flying will hear the sounds; the sounds will not be recorded.

Line 7. Tells the program to wait for 3 seconds.

Line 8. Fades the screen to black (0% brightness).

Line 9. This tells the program that you are finished and were successful in executing the stunt.

Event 3.
Event 3 sets up a time limit for this stunt.

1 IF ..... 100 seconds have elapsed
2 and. ..... flag #0 = 0
3 and..... no thing
4 THEN .....fade to 0%
5 and. ..... set flag **#15** to -1
6 and..... finish too late

Line 1. Checks to see if 100 seconds have elapsed.

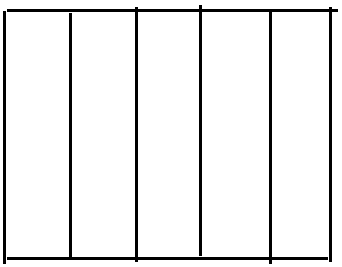
Line 2. Checks to see if flag #0 equals 0. In Event 2, if you succeeded in parking the plane without hitting anything, flag #0 was set to 1. This checks to make sure that you haven't already completed the stunt successfully, which would make all other actions irrelevant.

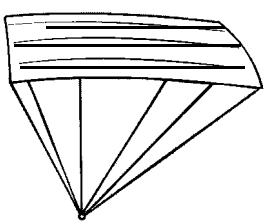
Line 3. This line is not used

Line 4. Fades the screen to 0% brightness, or black

Line 5. Sets flag #15 to equal -1

Line 6. This tells the program that you are finished and were unsuccessful in executing the stunt because you took too long to perform the stunt.





Paraglider

Take off speed: ..... Low
Stall speed: ..... Low
Maximum speed: ..... Low
Maximum altitude: ..... Medium
Flaps: ..... No
Retractable landing gear: ..... No

Event 4.

Event 4 checks to see if the Piper Cherokee hits the Monster Truck that's parked in the parking lot.

```
1   IF .....  Piper Cherokee (1) hits Monster Truck #2
              (13)
2   and . .....  flag #0 = 0
3   and . .....  flag #15 = 0
4   THEN ..... set flag #15 to 1
```

Line 1. Checks to see if the Piper Cherokee in prop slot 1 hits the Monster Truck that occupies prop slot 13.

Line 2. Checks to make sure that flag #0 equals 0. In Event 2, if you succeeded in parking the plane without hitting anything, flag #0 was set to 1. This checks to make sure that you haven't already completed the stunt successfully, which would make this event irrelevant.

Line 3. Checks to see if flag #15 equals 0. In Events 1 and 3, there's a line that sets flag #15 to 1 if you crashed (Event 1) or took too long (Event 3). If you've already failed, this event is irrelevant.

Line 4. If the above three lines are met — which means you hit the monster truck before you performed the stunt successfully — flag #15 is set to equal 1. In Event 2's outline for success, notice how flag #15 must equal 0.

Events 5 through 16 have the exact same formula as Event 4. The only difference is the object the Piper Cherokee hits in Line 1. Events 4 through 16 establish every object that the Piper Cherokee is not allowed to hit.

Event 17

Event 17 checks to make sure that the plane's weapon is never fired, since this stunt does not call for the firing of weapons.

```
1   IF . . . . . Weapon count = 1
2   and . . . . . flag #0 = 0
3   and . . . . . flag #15 = 0
4   THEN . . . . . fade to 0%
5   and ..... set flag #15 to -3
6   and.. . . . . ..... . ..finish — general failure
```

Event 21.

Event 21 checks to see if you hit any of the vehicles on the ground.

```
1   IF . . . . . 1 second has elapsed
2   and . . . . . flag #0 = 0
3   and ..... flag #15 = 1
4   THEN fade to 0%
5   and.. .... .play 'Explosion#7' on chan2, vol=4, pilot
              only
6   and . . . . . wait 1.5 seconds
7   and .... finish hospital
```

Line 1. Checks to see if 1 second has elapsed yet. Basically, this means "when the stunt starts."

Line 2. Checks to see if flag #0 = 0. When the flag equals 1, the stunt has already been successfully done, making this event irrelevant.

Line 3. In events 4 through 16, if the Piper Cherokee hit any vehicle, then flag #15 was set to 1. This line checks to see if flag #15 equals 1, which means a vehicle was hit.

Line 4. Fades the screen to black.

Line 5. This line causes the sound effect called "Explosion #7" to play on channel 2 at volume level 4. "Pilot only" means only the pilot flying will hear the sounds; the sounds will not be recorded.

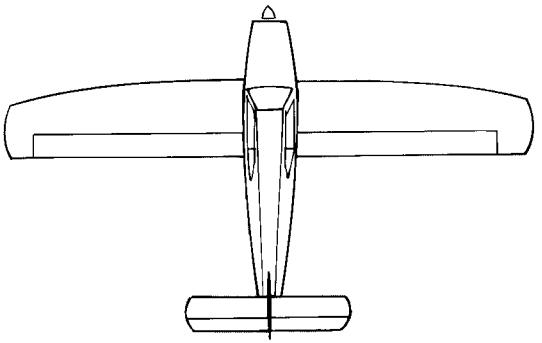
Line 6. Wait 1.5 seconds.

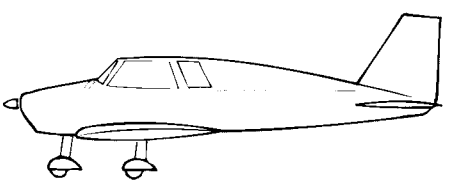
Line 7. This signals that the stunt is finished and to send the pilot to the hospital.

Event 22.

Event 22 tells the program to cut to the camera in prop slot 4 when the Piper Cherokee hits the collision window in prop slot 31. This camera captures the Piper Cherokee as it attempts to park.

1 IF ..... Piper Cherokee (1) hits 00500x00500 (31)
2 and..... .nothing
3 and..... .nothing
4 THEN. ..... cut to Camera #1 (4)





Piper Cherokee

Manufacturer: ..... Piper Aircraft Corp.
Take-off speed: ..... .60 m.p.h.
Stall speed: ..... .47 m.p.h.
Maximum speed: ..... ,144 m.p.h.
Maximum altitude: ..... .12,000 feet
Flaps: ..... Yes
Retractable landing gear: ..... Yes

Event 23.

Event 23 tells the program to cut to the camera in prop slot 3 when the Piper Cherokee hits the collision window in prop slot 33. This camera catches a shot of the plane as it approaches the police cars. This camera angle is important for auto-edited film.

```
1  IF ....  Piper Cherokee (1) hits 00500x00500 (33)
2  and..        .nothing
3  and ..... nothing
4  THEN ..... cut to Camera#1 (3)
```

Event 24.

This event tells the program to start recording when the Piper Cherokee hits the collision window in prop slot 32. This way, the program starts recording when the plane is in a good position to execute the stunt the preliminary flying to set up for position is not filmed since it's footage that won't be used.

```
1  IF .....  Piper Cherokee (1) hits 00500x00500 (32)
2  and..  .  .no  thing
3  and..  no  thing
4  THEN ..... start recording
5  and ..... wait 0.1 seconds
6  and ... ..... play '*Prop' on chan 1, vol=4, and loop,
                 tape only
```

Line 6 starts the sounds. When the filming on the plane begins, the sound of the propeller also starts, "Tape Only" means the pilot will not hear propeller sounds.

This concludes the stunt. Select Save and then save it under the name of MYBURGER. Now select Fly Stunt to go get your burger.

Animating The Police Car

In the previous stunt assignment you created, nothing's moving except for your airplane. In this section, we'll show you how to animate the police car so it comes skidding up next to the police wagon just as the Piper Cherokee needs to go into the hard left turn.

Start with the set and events you set up above. Two props will be added and one will be adjusted.

Prop 5. Camera #2

This camera will capture the action of the police car skidding into position for the road block. It's watching the police wagon (prop 25), which is positioned in a spot where all the action will take place.

Note: Rather than having the camera watch prop 25, there's the alternative of setting the camera up with the FACE setting. In this case, have it FACE the police wagon and don't worry about the Watch settings. There are often several ways to accomplish the same task — which features you use can be a matter of your directorial choice.

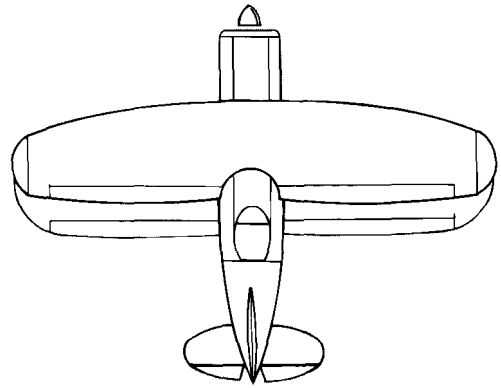
```
PROP TYPE      Free
ANIM .....     No settings
WTCH Watch ..... ON
                Object ..... 25
```

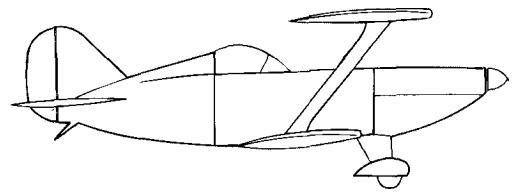
	Zoom	1
	Autozoom	.OFF
POSITION	Sth/Nrth	175980
	Wst/East	60714
	Altitude	57
	Speed	0
HEADING	Pitch..	.0
	Yaw..	0

Prop 34.00060x00060

This collision window is used as a "trigger." When the airplane hits this collision window, it's the police car's cue to start moving towards the airplane (as defined in the events).

PROP TYPE..		Free
ANIM		No settings
WTCH		No settings
POSITION..	Sth/Nrth	175908
	Wst/East	60780
	Altitude.	.0
	Speed	.0
FACING	Roll	.0
	Pitch	.0
	Yaw	0
HEADING	Pitch.,	.0
	Yaw	0





Pitts Special

Manufacturer:	Christen Industries
Take-off speed:	65 m.p.h.
Stall speed:	55 m.p.h.
Maximum speed:	160 m.p.h.
Maximum altitude:	14,500 feet
Flaps:	Yes
Retractable landing gear:	Yes

Prop 24. Police Car

You need to make some adjustments to this existing prop. The police car will now have a starting position farther north. The nose of the car will also start out pointing south.

PROP TYPE Free
ANIM ..... No settings
WTCH ..... No settings
POSITION ..... Sth/Nrth 176290
Wst/East 60770
Altitude ..... ?
Speed 0
FACING ..... Roll 0
Pitch 0
Yaw 0
HEADING ..... Pitch 0
Yaw 180

Now that your two new props are in place and the police car has been adjusted, you need to add the events that will tell the police car exactly what to do.

Event 25

1 IF ..... Piper Cherokee (1) hits 00060x00060 (34)
2 and..... nothing
3 and..... nothing
4 THEN ..... change Police Car (24)'s speed to 20
5 and.. ..... wait 4 seconds
6 and..... change Police Car (24)'s yaw anim to -25
7 and.. ..... wait 3 seconds
8 and.. ..... stop Police Car (24)

Line 1. This checks to see if the Piper Cherokee hits the collision window just down the road from the police cars.

Line 2. This line does nothing.

Line 3. This line does nothing.

Line 4. Change the police car's speed to 20 (from 0).

Line 5. This lets the police car travel down the road for 4 seconds.

Line 6. This establishes a change of value for the police car's yaw. The value of -25 tells the car to move counter-clockwise at a yaw value of 25.

Line 7. Lets the police car move at the current speed and new animated yaw value for 3 seconds.

Line 8. Stops the police car from all motion. When the police car stops, it should be just about nose-to-nose with the police wagon.

Event 26

Interested in adding skid sounds to accompany the police car's sideways halt? This event does that.

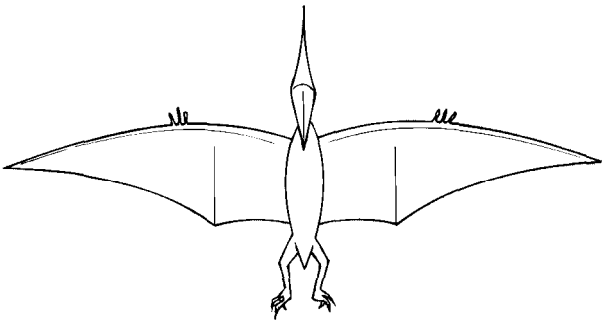
1 IF ..... Piper Cherokee (1) hits 00060x00060 (34)
2 and nothing
3 and. nothing
4 THEN ..... wait 6 seconds
5 and ..... play 'Car Skid on chan 2, vol=4

Line 1. Looks for the plane to meet the collision window.

Line 2. Does nothing.

Line 3. Does nothing.

Line 4. In event 25, the police car was triggered to start moving as soon as the plane hit the collision window. At about 6 seconds, the police car goes into its skid. This is when you want the skid sound to play. You want the sound to play on channel 2 because the sound for the plane's prop is being played through channel 1. If you send this sound through channel 1, the prop sound will be cut off until the skid sound is done playing.

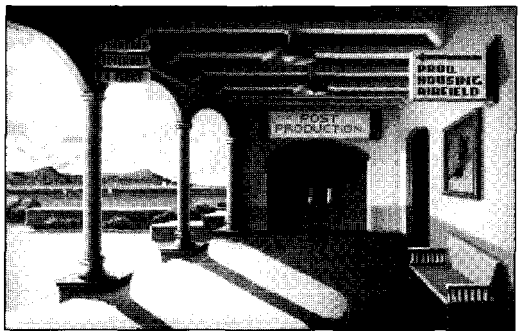


Pterodactyl

Take-off speed:	Low
Stall speed:	Low
Maximum speed:	Low, but more than the duck
Maximum altitude:	Low
Flaps:	No
Retractable landing gear:	No

CHAPTER 8
Post-Production: Editing and Special Effects

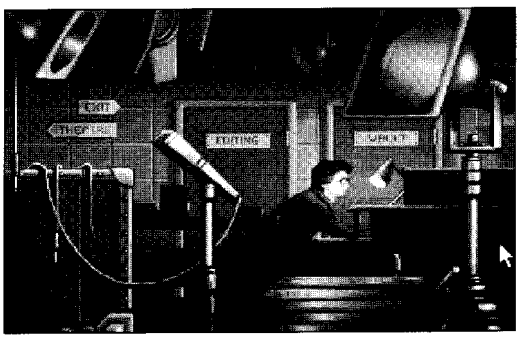
In post-production, your focus will be on the printed film. Your main responsibility in post-production will be as editor. You'll use your eye for action to arrange scenes into a single exciting sequence for viewing.



During real life production, the editor must work closely with the director to carry out the vision of the story. After each day of filming, a film processing lab develops the negative; hence the term "dailies." The editor views the dailies with the director to discuss what combined images will create the desired story impression. The original negative goes to the vault, a clean fireproof storage room. A print of the original negative is made; this "work print" is the film that's actually edited.

When you enter the post-production building, you see a fellow "tapehead" who has the necessary ability to sit in a darkened room for 20 hours a day, 7 days a week,

watching thousands of feet of footage roll before him. From here you can go to the following areas:



VAULT — This is where film is stored. You will not need to access this room; vaulted masters are kept under close supervision by the vault keeper.

EDITING — This is where all editing and post-production effects are performed.

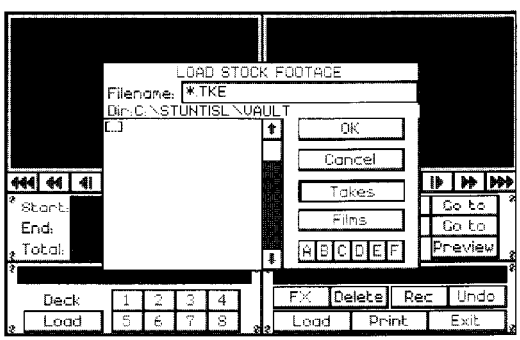
THEATRE — Come here to view your dailies or completed film on the large screen. Your film doesn't need to be completely finished to view it at the theatre.

EXIT — Select this to leave the post-production building.

Editing Film Footage

To edit film footage, you must first be in the editing room in the post-production building.

When you enter the editing room, the Load Stock Footage requester automatically appears. There are two types of footage you can load from this requester: Takes or Films. (The exceptions are if you've just been taken to the editing room from a stunt or if you just come from the airfield by pressing the R key. In these cases, the auto-edited take is automatically assigned to a deck.)



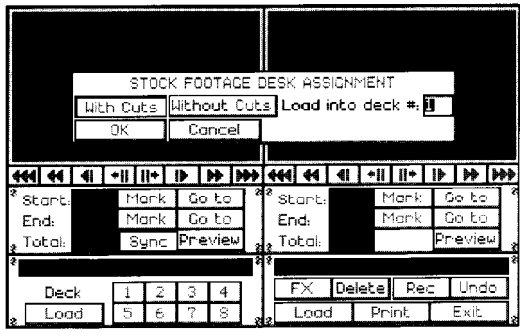
TAKES — The normal default loading option is Takes. All the stunts that you fly are saved as Takes, with a .TKE file extension.

FILMS — Films are created from Takes that have been edited and saved. If you want to load footage that has the .FLM file extension, select Films. Films can be used as a source of footage for other films.

The default drive should be automatically selected. If you want to load a file from another drive, select that drive letter. Drives that are unavailable are in a lighter color. If you're using a drive that's something other than A through F, enter that driver letter

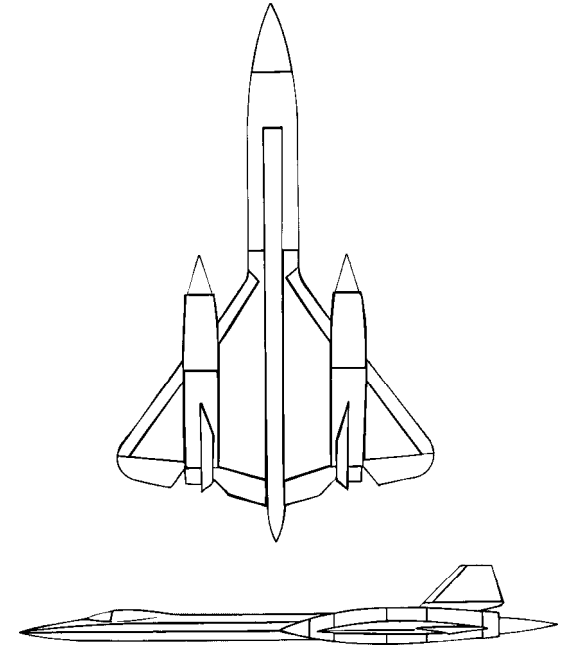
in the Filename field and press Enter. For example, if you have a drive labeled J, you'd type J: in the field after Filename and press Enter.

Highlight the name of the file you want to load and then select OK. After you select a file, the Stock Footage Desk Assignment requester appears:



WITH CUTS — This loads the footage with cuts. All Takes come in a computer edited version (With Cuts) and an unedited version (Without Cuts). The version of a take With Cuts is created by the program (as opposed to a film With Cuts — a person creates this).

If you selected No when you were asked, "Do you want to do your own editing?" (just after you loaded the program), With Cuts shows the edited version created by the program. If you selected Yes when asked if you want to do your own editing, selecting With Cuts will only give you the pilot's view.

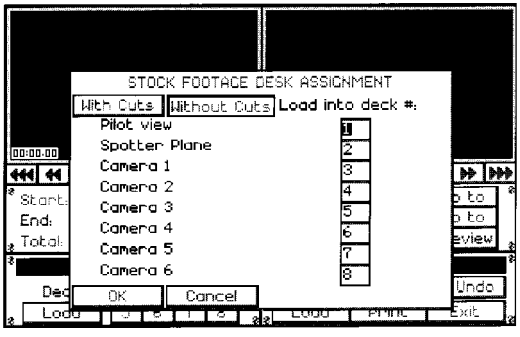


SR-71A Blackbird

Manufacturer:	Lockheed Corp
Take-off speed:	.190 m.p.h.
Stall speed:	,160 m.p.h.
Maximum speed:	2,000 m.p.h.
Maximum altitude:	.85,000 feet
Flaps:	Yes
Retractable landing gear:	Yes

While Takes have the option of being loaded With Cuts or Without Cuts, all Films are loaded With Cuts since all films are the product of someone's edited work.

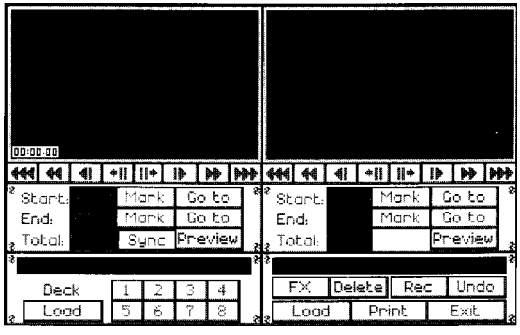
WITHOUT CUTS — This loads the footage without cuts. You can assign a deck to each camera angle used during the filming process. Select a box below "Load into deck #:," press Backspace or Delete, enter a number from 1 to 8, and then press Enter to move to the next deck. Select OK when done.



It's not necessary to assign a camera angle to a deck if you don't plan on using footage taken by that camera. Think of each deck as a separate VCR player. You can load film in up to eight different decks for viewing and editing. If film is already loaded into a deck, any new footage you assign to that deck will take the place of the footage that's currently in the deck. But before the footage is loaded over current footage, you're asked if you're sure you want to overwrite the existing footage.

Source Deck vs. Destination Deck

Next, you go to the editing panel. On the left is the Source deck, which is where you'll manipulate the original footage. On the right is the Destination deck, onto which you'll copy segments of footage to create the final film.



The deck buttons are as follows:

 Jump to start of film footage

 Fast reverse

 Reverse (left mouse button for normal speed reverse; right mouse button for half speed reverse)

 Stop and single step reverse one frame

 Stop and single step forward one frame

 Forward (left mouse button for normal speed forward; right mouse button for half speed forward)

 Fast forward

 Jump to end of film footage

START: OO:OO.OO . ..This is the point in the footage that you've marked off as the start for the edited piece of footage.

MARK . . . . . This marks the point to start copying the footage.

GO TO . . .. Jumps to the start of the marked footage.

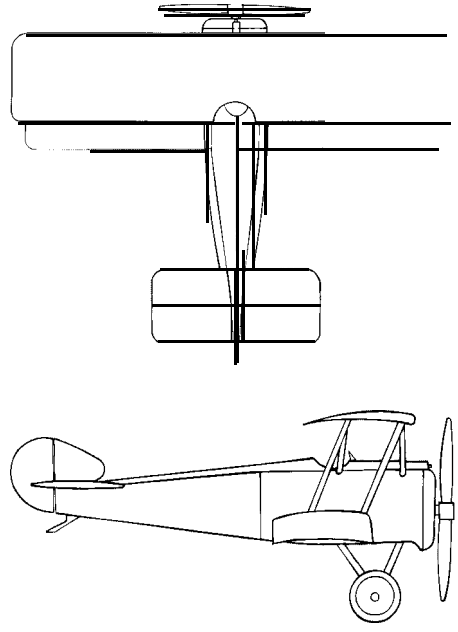
END: OO:OO.OO . . . . ..This is the point in the footage that you've marked off as the start for the edited piece of footage.

MARK ..... .This marks the point to end (stop) copying the footage.

GO TO ..... Jumps to the end of the marked footage.

TOTAL: OO:OO.OO ..This is the total time of the footage that is loaded in the active deck.

SYNC . . . Select this to have this deck run in sync with all the other decks that have Sync selected. For instance, let's say decks 1, 3 and 6 have Sync selected, while the remaining decks do not have Sync selected. All decks are currently "rewound" to the beginning of their takes (the time on each deck is 00:00.00). Now you view the footage in deck 1 from OO:OO.OO to 00: 12.00 seconds. If you go to decks 3 and 6, the tape in those decks will also show 00: 12.00 seconds, as they ran in sync with deck 1. If you go to any of the other decks,



Sopwith Camel

Manufacturer:	Sopwith Aviation Company
Take-off speed:	.60 m.p.h.
Stall speed:	.50 m.p.h.
Maximum speed:	,115 m.p.h.
Maximum altitude:	.19,000 feet
Flaps:	No
Retractable landing gear:	No

the counter should have remained at 00:00.00.

PREVIEW Select this to preview the marked segment.

LOAD ....Select this to open the Load Footage requester.

The field above Deck shows the name of the loaded Takes or Film. In the case of uncut Takes, you also see which camera it was shot from.

DECK.....Select numbers 1 through 8 to have that decks footage appear on the source monitor

FX .The following options are available when you choose FX:

AUDIO — Lets you add music or sound effects to the film

SILENCE Lets you erase audio that has been added

CREDIT — Lets you enter credits for the film

COLOR — Lets you shift the color any degree from full color to black and white

FADE — Lets you fade the film any degree of brightness, from full brightness to black

SPEED — Lets you control the speed at which that segment of film runs. The value is entered as a percentage.

DELETE.....Delete footage marked on the Destination deck; you can also press D on the keyboard as a shortcut.

REC .Record marked footage from the Source deck to Destination deck.

UNDO.....Undo last command; you can also press U on the keyboard.

LOAD Load footage onto the Destination deck

PRINT.....Save the current film on the Destination deck. All saved films have the file extension of .FLM.

EXIT ..... Exit this screen

Marking Footage — The Cornerstone to Editing

Marking the footage is the most important thing you need to know when it comes to editing. When you mark footage, two marks are required: one to mark the start and another to mark the end.

To mark a segment of footage, you need to first determine where that segment is in the take or film and advance to it. Then select Start: Mark to mark the starting point of the footage. Then go forward to the end of the segment and select End: Mark to mark the end of the footage. Now that the footage is marked, you can do whatever you want with it. If you're at the Source deck, you can record it onto the Destination deck. If you're working on the Destination deck, you can delete the footage or apply special effects to it.

Let's say you want to use a stunt segment that begins 25 seconds into the film. You'd use the forward buttons [⏭] or [▶] until 00:25.00 appears on the screen, indicating you're 25 seconds into the take or film and at the start of the segment you want to use. Select Start: Mark to mark the start of the footage.

Next you need to advance to the end of the stunt sequence. Let's say the stunt sequence lasts one minute. You need to advance the film until 01:25.00 appears on the screen. Now you can select End: Mark to mark the end. Your footage is now marked and ready for use (e.g., copying to the Destination deck, adding special effects, deleting from the film, etc.).

It doesn't matter if you mark the end of the footage or the start of the footage first. In the above example, you could go to 01:25.00 and select End: Mark. Then you could rewind the film to 00:25.00 and select Start: Mark. It's the same segment of footage regardless of whether the Start: Mark or the End: Mark gets marked first.

Editing "On The Fly"

In the above editing instructions, we had you go to the beginning of the edit segment, mark it as the start, go to the end of the edit segment, and then mark it as the end. This is a precise and controlled way of editing.

There's a style of editing called "editing on the fly." That means as the tape is running, you mark the start and end of the footage you want edited — you never stop the film to mark it. You can edit on the fly in the SI editor simply by clicking on [▶] to play the tape. When you see the begin-

ning of the segment you want edited, select Start: Mark. The tape will continue running because you haven't given it a command to do anything else. When it reaches the end of the edited segment you want to capture, select End: Mark. That's editing on the fly — you do it as the tape runs. You never have to edit on the fly, but some editors like to view this ability as a sign of proficiency in their craft.

If you select REC while the Source deck is running, the Source deck will stop.

Recording from the Source Deck to the Destination Deck

Start the editing process by selecting the deck number which contains the footage you want to edit. Remember that the only decks that are available are those that you loaded Film or Takes into; all 8 decks may or may not be used.

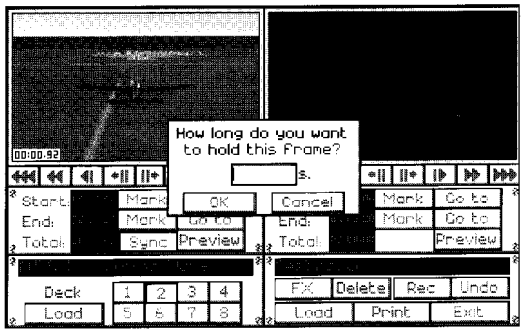
+ Use the forward and reverse control buttons on the Source deck to stop the film on the exact frame you want to start the edited segment with.
+ Select Start: Mark to mark the beginning of the edit. The time that appears on the frame should appear next to Start:.
+ Using the forward control button, go to the exact frame that you want to end the edited segment with.
+ Select End: Mark to mark the end of the edit. The time that appears on the current frame should appear next to End:.
+ Select Preview if you want to view the marked segment.
+ Copy the edited footage over to the Destination deck by clicking on the REC button (located on the Destination deck)
+ If you've clicked on REC and then decide you don't want that segment of footage attached, select Undo to remove it.

Marking and Copying a Single Frame

Sometimes you'll want to show a frame for a couple of seconds, maybe for visual impact or maybe to run credits over.

Let's say you have a shot of a car that you want to freeze for several seconds so you can flash a credit over it. Here's how you would do it:

+ On the Source deck, go the exact frame you want to use. In our example, it would be any frame that shows the car.
+ Select Start: Mark.
+ Select End: Mark. The single frame is now marked as the start and end of the footage. The Start: Mark and End: Mark will have the identical counter numbers.
+ Select REC on the Destination deck. A requester appears. Enter how many seconds you want this single frame to hold on the screen.



+ Select OK. The frame will appear on the edited footage for as long as you instructed it to.

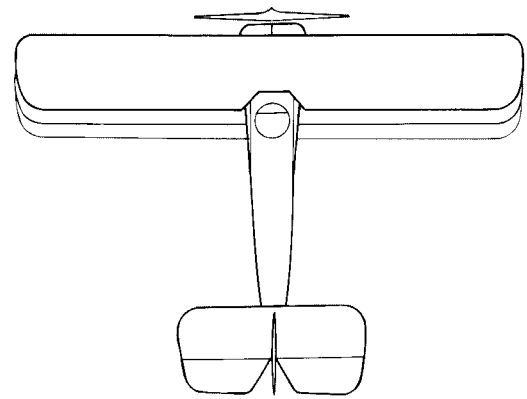
Inserting Footage on the Destination Deck

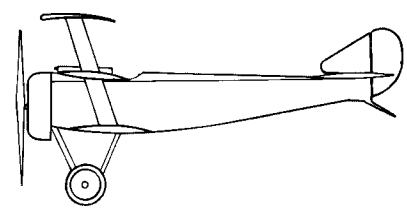
If you edit footage on the Source deck and record it onto the Destination deck without touching any of the forward or reverse buttons on the Destination deck, the footage will be continually attached **at the end** of the footage on the Destination deck.

To **insert** a section of footage on the Destination deck, you must go to the frame on the Destination deck where the footage will be inserted. When you select REC to record, the footage will be inserted **in front of** the current frame on the Destination deck.

+ On the Source deck, use the Start: Mark and End: Mark buttons to mark the section of footage you want to insert.

+ On the Destination deck, use the reverse and/or forward





Sopwith Triplane

Manufacturer:	Sopwith Aviation Company
Take-off speed:	60 m.p.h.
Stall speed:	50 m.p.h.
Maximum speed:	113 m.p.h.
Maximum altitude:	20,500 feet
Flaps:	No
Retractable landing gear:	No

buttons to go to the frame where you want the footage inserted.

+ Select REC to insert the footage.

+ After you've inserted the footage, be sure to select ⏭ to return to the end of the tape. Otherwise, you will continue to insert footage into the middle of the footage on the Destination deck.

Deleting Footage from the Destination Deck

Note: All of the buttons used in the following instructions are those on the Destination deck, NOT the Source deck.

To delete footage from the Destination deck:

✈ Use the reverse and/or forward buttons to go to the frame where you want to start the delete. When you're on the correct frame, select Start: Mark.

✈ Advance to the last frame in the segment you want to edit. Select End: Mark.

✈ Select Delete to delete that section of marked footage. (You can also press D to delete marked footage.)

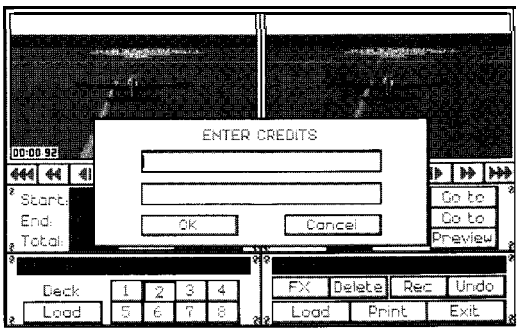
Incorporating Visual Effects

The sound and visual effects are available under the FX option on the Destination deck. The FX options that relate to visual effects are Credit, Color, Fade, and Speed. (Audio and Silence are for audio effects and are covered in the next section.)

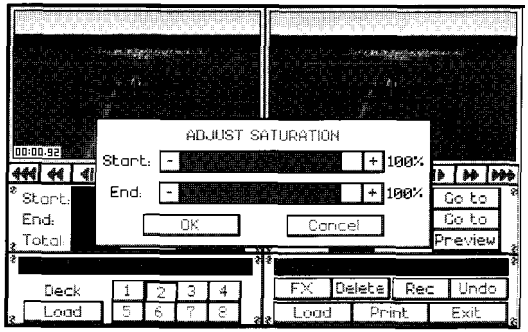
Before you select a visual effect, you need to mark the footage that the visual effect will be attached to. At this point in editing, you're only working on the Destination deck; you cannot attach special effects to footage on the Source deck.

On the Destination deck, use the Start: Mark and End: Mark buttons to mark the start and end of the segment. Then select FX and one of the following options:

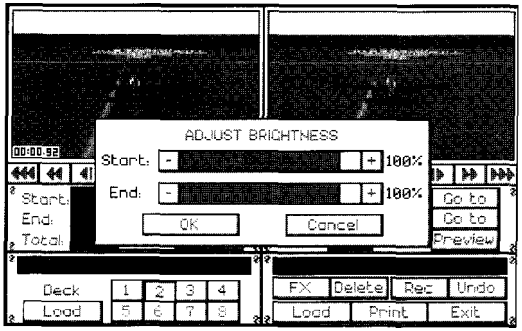
CREDIT Lets you enter credits for the film. Press Enter to move between lines. Select OK when done. Keyboard users: Press the Tab key to exit the credit lines.



COLOR — Lets you shift the color any degree from full color to black and white. Slide the box in the bar to see the color saturation change. You can also select the (-) or (+) buttons to adjust it. The top bar is how the color saturation will be at the start of the marked segment. The bottom bar is the color saturation at the end of the marked segment.

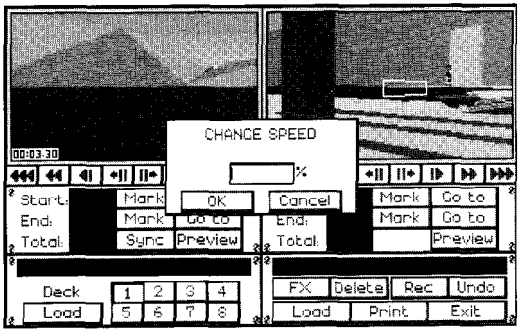


FADE — Lets you adjust the film any degree of brightness, from full brightness to black. Slide the box in the bar to see the brightness change. You can also select the (-) or (+) buttons to adjust it. The top bar is how the brightness will be at the start of the marked segment. The bottom bar is the brightness at the end of the marked segment.



SPEED — Lets you control the speed at which that segment of film runs. The value is entered as a percentage. If you want a piece to run faster, enter a number greater than 100. For example, to run a segment of film twice as fast as the normal

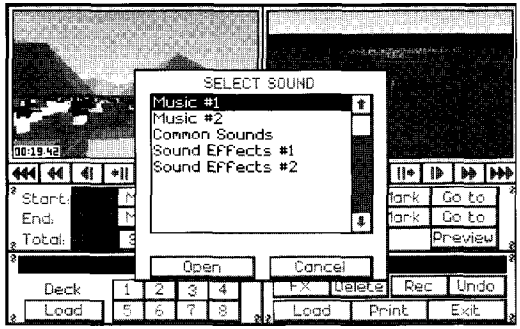
playing speed, you would enter 200. If you wanted to play a segment of film in slower-than-normal motion, enter a number less than 100. For example, you would enter 50 to run the segment at half its normal speed.



Incorporating Music and Sound Effects

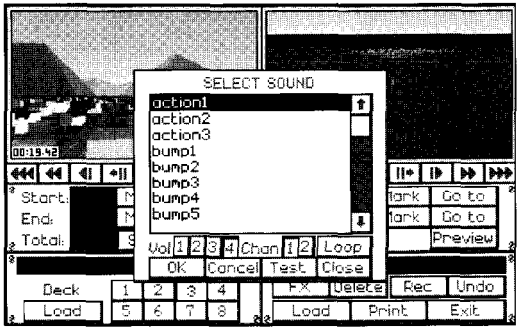
The sound and visual effects are available under the FX option on the Destination deck. The two FX options that relate to music and sound effects are Audio and Silence. The other options under FX (Credit, Color, Fade and Speed) are for visual effects; these are covered in the preceding section.

AUDIO Lets you add music or sound effects to the film. When you select this option, you see the first Select Sound window.



The available sounds are broken into categories. The first two categories, Music #l and Music #2, contain music. The remaining categories contain sound effects like crashing, exploding, screeching, etc.

Select the category of sound you want and you'll go to another Select Score window. Choose the specific music or sound effect. Then set the following options:



VOL (Volume) — There are four volume levels. 1 is the lowest volume level while 4 is the highest.

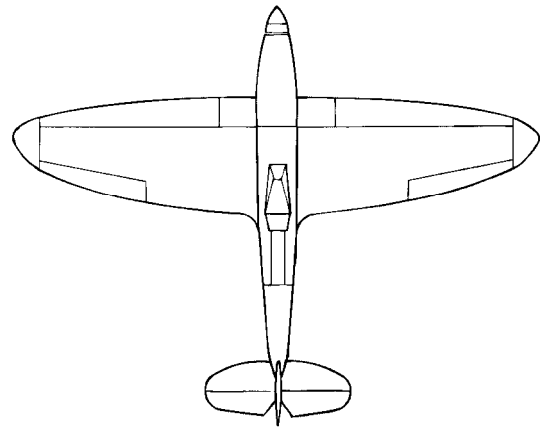
CHAN (Channel) — There are two channels that sound can be played through. You can play one or two audio segments (like music and a sound effect) at once on separate channels. If you're only using one piece of audio, it doesn't matter if you select channel 1 or 2 to output it to. You cannot have two pieces of audio sent through the same channel — one must go through channel 1, while the other goes through channel 2.

LOOP — Select this to continually loop the music or sound effect until another audio sound is loaded to play through this channel. If another audio sound is not loaded onto this channel, the audio file you selected will continue to play.

SILENCE — Lets you erase any sounds you've recorded. Mark the segment that contains the sound and then select Silence to erase the sound.

When you use the Audio option to put audio on a segment of footage, it actually places a single mark at the start of the marked footage, rather than marking the entire footage with audio. That's why you can't start the mark at 00:00.00. The program needs to encounter the mark as the film runs, so that mark must occur no sooner that 00:00.00 for it to be recognized.

Also, when you use the Silence option, only audio marks that occur in the segment that was silenced will be deleted. For example, let's say a piece of music plays from 00:02.00 through 01:30.00. If you mark the segment from 00:10.00 through 01:30.00 and then select Silence, you will still hear the entire piece of music. What you need to do is mark OO:OO.OO through



Spitfire

Manufacturer ..... Supermarine Vickers-Armstrongs, Ltd.
Take-off speed: . . . . . 96 m.p.h.
Stall speed: . . . . . 80 m.p.h.
Maximum speed: ..... 416 m.p.h.
Maximum altitude: ..... 44,000 feet
Flaps: . . . . . No
Retractable landing gear: ..... No

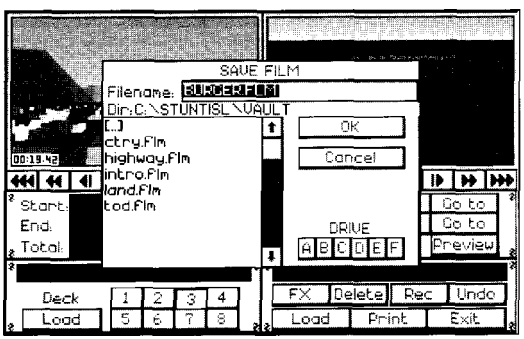
00:04.00. It doesn't matter if any other frames are included; you just want to make sure that the 00:02.00 mark will be encountered by the Silence mark since that's the exact frame where the audio mark was made. After you've marked the segment, select Silence to remove the audio mark.

To incorporate a stretch of silence across a specifically marked segment of footage, you need to select Silence from the Common Sounds or the Sound Effects 2 category at the Select Sound window. The file called Silence is treated like a regular sound file, except that you will hear nothing.

Note: Engine sounds for airplanes always default to channel 1. Weapon sounds always default to channel 2. If you record sound over either of these channels, you will record over the engine or weapon sound.

Saving Edited Footage

Select Print on the Destination deck to save the edited footage.



Enter a name and then select OK. Films are automatically saved in the \STUNTISL\ VAULT subdirectory. If you want files stored in a different subdirectory, select that subdirectory from the list or enter a new subdirectory name in the field after Filename.

Complete details on using Save File requesters are on page 24.

leaving the Editing Room

Select Exit to leave the editing room,

Maximum Film Values

The longest film you can create will last about 20 minutes or take up one megabyte of RAM one or the other. The more complicated the stunt you've created (e.g., with lots of props or animated objects), the shorter the film will be. The most objects you can have moving at one time in a film is 40.

Firing a weapon also takes up memory. Continuous firing, especially while recording, causes RAM to be consumed quickly. Of all the weapons, the gun can consume the most RAM since it can be fired most rapidly.

Stunt Island requires 70K free on the hard drive in order for you to be able to fly. The program has a 64K buffer that accumulates flight data as you fly around; the information accumulated in the buffer writes to a file called SPOOL.$$$ when it becomes full.

Films can be up to 20 minutes in length. If you try to surpass this length, you'll see the message "The operation would make the film exceed the maximum time allowed." Select OK to acknowledge the message. Re-edit the film so it does not exceed 20 minutes.

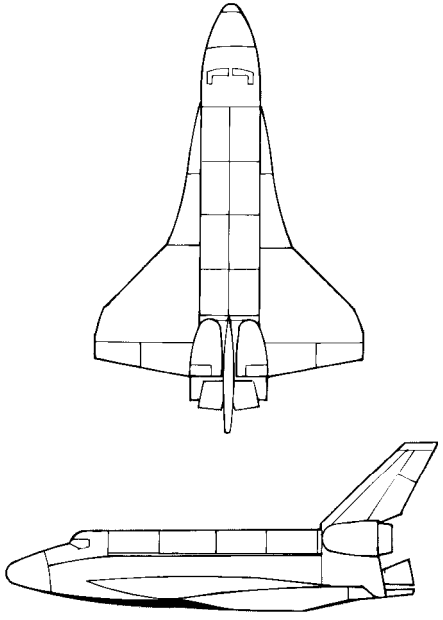
Incorporating Your Own Sound Files

Stunt Island lets you add .VOC files that you've created through other **sound devices like the Sound Blaster or the Thunder Board.** See your sound device manual for details on creating .VOC files.

Stunt Island has a special program that lets you add .VOC sounds files you've created. To add sound files, you should be at the DOS prompt, not in the Stunt Island program. You must also be in the Stunt Island subdirectory (which is \STUNTISL unless you selected a different one during installation). At the DOS prompt, type **ADDSNDS.** The Stunt Island Digital Sound Manager screen appears.

You're asked to select a sound file that you would like to modify. There are five main files that you can put sounds into — Usersndl through Usersnd5. Each category can contain up to 253 individual sound files, Highlight one of the five Usersnd files and press Enter.

If you're selecting a Usersnd category that you've never selected before, you're asked if you want to create the file. Select "Yes, Create the file" to create the file.



Space Shuttle

Because the Space Shuttle has been specifically tailored for stunt flying, the speed and altitude capabilities have been modified from those of an authentic space shuttle. The Stunt Island space shuttle flight specifications are comparable to those of a very fast aircraft.

Flaps: .....Yes

Retractable landing gear: ..... Yes

Note: The shuttle on the 747 uses the same values as those of the Boeing 747.

Next, you're asked to choose the sound you would like to modify. Choose a slot number and press Enter. You're shown a File requester and are asked to locate the .VOC file. Select the subdirectory in which the .VOC is located and then select the .VOC file.

Once you select the file, you're prompted to enter a short description for it. You can enter a description that's up to about 25 characters in length. When you press Enter, the file is compressed for use in the Stunt Island program. Save the file once it's done compressing.

If you need to modify a sound, highlight the filename and press Enter. You'll see the Modify Entry screen. You have the option to change the name of the description, remove it from the list, replace this sound file with another sound file, or move this sound file to another slot number.

The .VOC files that you select through the ADDSNDS program can be up to 12OK in length, unpacked. If the file is larger than 120K or if the .VOC is packed, the program will be unable to compress the file for use with the Stunt Island program.

You can use the .VOC files you've created in the post-production editing room. When you select the FX option and then select Audio, you'll see the Select Score window. You should now see the Usersnd category you added. Use your .VOC files like any other audio file.

Previewing Films to Other PC Owners

Stunt Island comes with programs called MAKEONE.EXE and PLAYONE.EXE that lets anybody with an IBM or compatible machine view film footage without having to own the Stunt Island program. The MAKEONE.EXE and PLAYONE.EXE files are located in the STUNTISL subdirectory.

MAKEONE Program

Before you can show films to other PC owners you need to prepare the file using the MAKEONE program. The MAKEONE program does special things to the file so it can be shown without the actual Stunt Island program. To prepare the film, you must be at the DOS prompt (not in the Stunt Island program). Type \STUNTISL and press Enter to go to that subdirectory. Then type MAKEONE and press Enter. You'll go to the theatre where you'll see the Load File requester. Load the file you want to show to other PC owners and the MAKEONE program will prepare it. You're returned to DOS when the MAKEONE program is done.

PLAYONE Program

After you've used the MAKEONE program to prepare the film, you can distribute the film to another PC owner. In order for the PC owner to be able to view it, the film must be accompanied by these files:

PLAYONE.EXE ..... .Runs the film
[FILENAME].FLM.....The name of the film you prepared with the .FLM extension
[FILENAME] .ALL.. ..... The name of the film you prepared

with the .ALL file extension. (This file was created by the MAKEONE program.)

VDATA.BIN.. ....Incorporates musical instruments used to create sounds

SETUP.BAT . . . . . Allows user to access sound options to configure his or her system

INSTALL.EXE Allows SETUP.BAT to be run

INSTALL.CFG ..... Allows SETUP.BAT and save options to work

PFONT.BIN Allows Load Film requester and VCR controls to appear

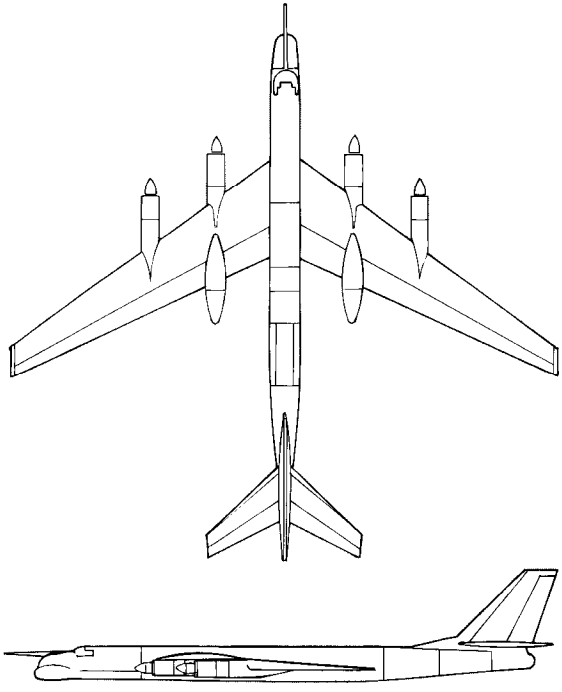
DRIVERl.BIN .Enables MIDI sounds to play

DRIVER2.BIN .... Enables MIDI sounds to play

DRIVER3.BIN Enables MIDI sounds to play

The files listed may be copied and distributedfreely, as can the films you've created. However, all other files that *make up* the Stunt Island program are copyrighted and it is illegal *to* distribute them to others.

To use the PLAYONE program, type PLAYONE and a Load Film requester appears at the theatre. Select a film and then use the controls at the bottom of the Theatre screen to view the film.



Tupolev Tu-142Bear

Manufacturer: ..... Tupolev Design Bureau
Take-off speed: ..... 150 m.p.h.
Stall speed: ..... 125 m.p.h.
Maximum speed: ..... 575 m.p.h.
Maximum altitude: ..... 45,900 feet
Flaps: ..... Yes
Retractable landing gear: Y e s

CHAPTER 9
Tutorial: Editing a Film

This chapter teaches you how to use the different footage from the file called HIGHWAY.TKE and turn it into a finished film like the one called HIGHWAY.FLM.

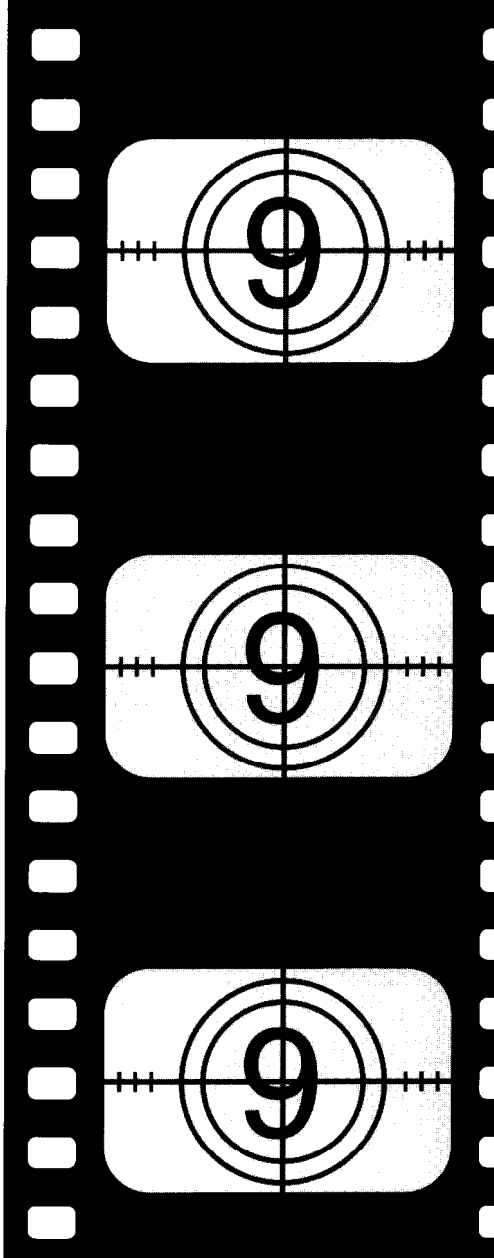
The following step-by-step instructions guide you through the editing process. By the end of this tutorial, you'll know how to load footage, mark the segments you want to use, edit them together, and then add special sound and visual effects to complete the presentation.

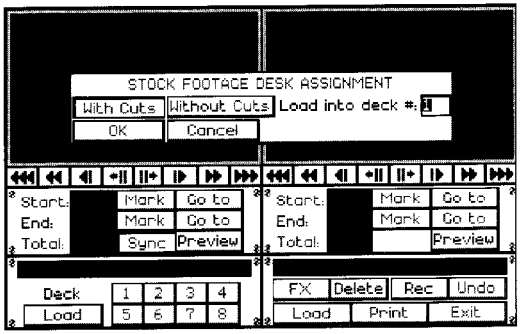
The final product will be approximately 21 seconds in length.

loading the Highway Take

Go to the editing room in the post-production building. The Load Stock Footage requester automatically appears when you first enter the Editing room. First, let's take a look at the film called HIGHWAY.FLM. Select Films and a list of films in the vault appears. Select HIGHWAY.FLM and then select OK.

Next, the Stock Footage Desk Assignment screen appears.



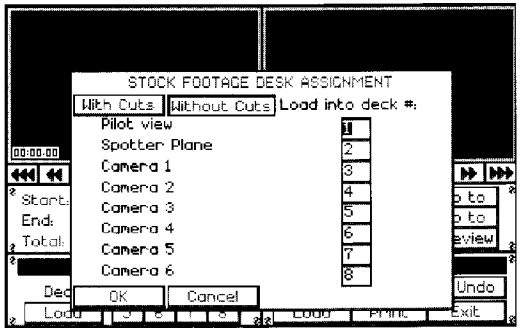


Because this is a film and because all films have been edited, you must select the With Cuts option (only takes can be loaded without cuts). Load the film into deck 1.

Select deck 1 on the Source deck if it isn't already selected. A black screen with "The Highway" appears on the Source moni tor. View this film to get an idea of what you'll be creating.

When you're done looking at the film, select Load on the Source (left) deck. The Load Stock Footage screen appears with the takes shown. Select HIGHWAY.TKE and then select OK.

Select Without Cuts from the Stock Footage Desk Assignment screen. You'll see a screen that looks like this:



Footage from all eight cameras have already been assigned to each deck. You don't need to keep the camera footage in the decks they're assigned; any camera footage can be loaded into any deck. For the benefit of this tutorial, keep the cameras assigned to their current decks. Select OK to continue.

Editing the Footage

Select deck 1. The take from deck 1 should appear on the Source monitor with OO:OO.OO in the lower left corner of the monitor. The film loaded into deck 1 should show a long shot of the road. Take a look at this footage by selecting the forward or reverse buttons. Then select the other deck numbers and look at their footage.

The first segment of footage comes from deck 8. Select deck 8 and then select ⏮ to make sure you're at the start of the footage. Select Start: Mark to mark the start of this footage. The counter value of OO:OO.OO should remain between START: and MARK.

Use the forward button to advance to 00:06.32 seconds and then select End: Mark to mark the end of this footage. The counter value of 00:06.32 should appear between END: and MARK.

You've just marked your first piece of footage. To copy it over to the Destination deck, select REC on the Destination deck. The Source and Destination monitors should show the identical frame and time.

The next piece of footage comes from deck 6. Select deck 6, go to 00:02.86, and then click on Start: Mark. Notice how 00:00.00 changes to 00:02.86 to indicate the new starting mark. Advance the film to 00:07.32 and select End: Mark. Copy it over to the Destination deck by selecting REC.

00:10.78 should appear in the corner of the Destination monitor. This is the total time of the footage on this deck so far.

Select deck 7 and go to 00:09.56. Select End: Mark. Notice in this piece of footage that you're marking the end of it first. Rewind to 00:07.32 and select Start: Mark. It doesn't matter whether you mark the start or the end of the segment first.

Select deck 8 and go to 00: 11.62. Select Start: Mark. Advance the film to 00: 16.80 and select End: Mark. Record this third segment of footage to the Destination deck by selecting REC.

Take a look at what you've done so far on the Destination deck by selecting the ◀◀◀ button to go to the start of the film and

then selecting [▶] to play it. Notice anything unusual? There's a segment of footage missing near the end of the film.

Return to the Source deck and select deck 5. Go to 00:09.44 and select Start: Mark; then advance to 00:12.30 and select End: Mark. To insert this footage in the correct place on the Destination deck, you need to go to the spot where it will be inserted on the Destination deck. In this case, use the forward or reverse buttons to have the counter on the Destination monitor show 00:13.02. Select REC and the footage from the Source deck will be inserted right before this frame.

Look at the film on the Destination deck. Your film should look like the Highway film you reviewed at the start of this exercise. To confirm this, let's load that film onto the Source deck and take a look at it.

Select Load on the Source deck. Select HIGHWAY.TKE and then select OK. Select With Cuts. You can load the film into any deck since you won't be needing any of the take footage anymore. Try entering deck 5. You're shown the requester "Replace Highway — Camera 3." Select Yes to replace that take with this film.

Select deck 5 and use the [◀◀◀] button to go to the start of the footage. Select [▶] to view the footage. View the footage on the Destination deck to see how they compare. They should be nearly identical.

Now that the film segments are recorded in their proper order, let's work on the special effects. (For the remainder of this tutorial, no work needs to be done on the Source deck.)

Inserting Audio and Visual Effects

Go to the start of the footage on the Destination deck. Select Start: Mark at 00:00.00 and End: Mark at 00:01.98. Select FX and then select Credits. The Credit screen appears. Type "The Highway" on the top line and then select OK.

The fade up from black runs a little shorter than the credits. Select Start: Mark at 00:02.00 and End: Mark at 00:01.04. Select FX and then select Fade. The Adjust Brightness screen appears. Slide the button on the Start bar all the way to the left, which represents a totally black screen. Make sure the button on the End bar is all the way to the right, which represents a totally bright screen. With the Start bar at 0% and the End bar at 100% the screen will fade up from black. Select OK to continue.

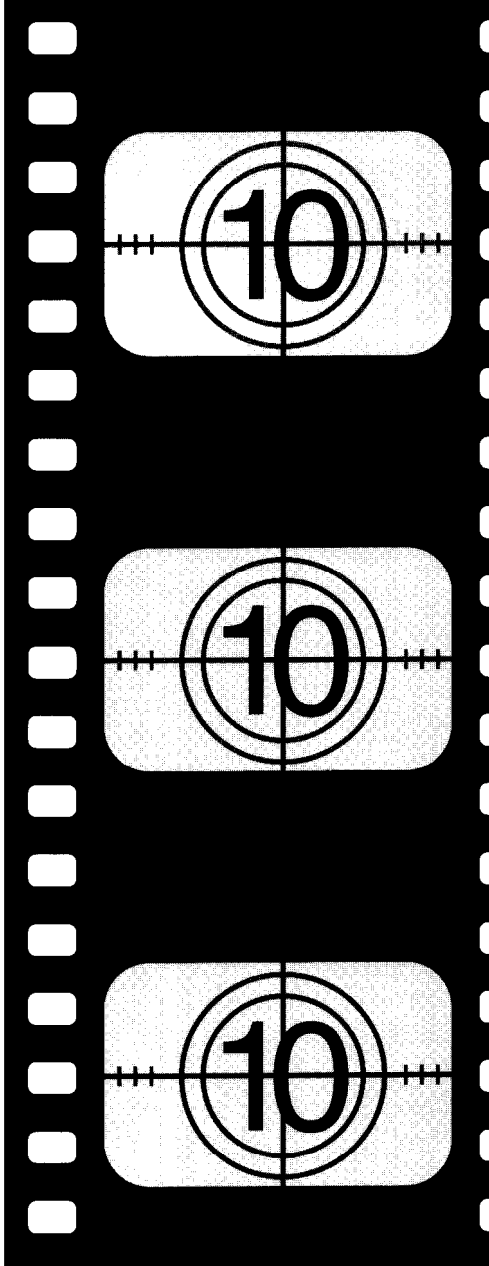
Let's add the closing credits. Select Start: Mark at 00:20.70 and End: Mark at 00:21.06. Go to the Credits screen under the FX options and type "The End" on the top line. Select FX again and then select Fade. Instead of fading up from black like you did at the start of the tape, you're going to fade down to black. Slide the button on the End bar all the way to the left for 0% brightness and then select OK.

The last bit of editing involves adding a soundtrack to your film. Go to the start of the film on the Destination deck and select

Start: Mark. The counter should show OO:OO.OO. Select  to jump to the end of the film and then select End: Mark. This marks the entire length of the film. Select FX and then select Audio. At the Select Sound screen, highlight Music #1 and then select OK. You'll use the music in the file called Action 1, so highlight that file. If you want to check out the audio, select Test. Select OK to close the window.

Now take a look at your film on the Destination deck. Compare it to the one on deck 5 of your Source deck. They should look comparably edited.

CHAPTER 10
Industry History and Insight



Stunt Flying History

For years after the Wright Brothers' heralded first flight, exhibition flying for pure entertainment remained the primary use of the airplane. Military applications, mass passenger transportation, and expeditious overseas package delivery weren't obvious heirs to the technology. In what appeared to be a perplexing mock of physics, flying without feathers or flapping was something for few to master and most to marvel.

The first motion picture company arrived in Los Angeles in the early 1900s. The good year-round weather made it possible for the companies to keep production going no matter what the season. It turned out that Southern California's temperate weather was favorable not only to the newly developing film community, but to the equally fledgling field of aviation.

At first, the takeoff, fly-by and landing of airplanes accounted for the live stunt action in early movies. This live footage was mixed in with closeups of the actors sitting in, dangling from, walking on, and rolling off plane props to create the feel of high-flying action and peril.

Although many before him flew in high-risk exhibitions, Al Wilson is commonly credited as the first man to fill the position of "professional picture stunt pilot." Wilson was the first member of an official group (this group later became the Associated Motion Picture Pilots) to fly for a film company. Learning to fly in a homemade airplane that had a 50-foot ceiling and a tendency to crash when turned, Wilson cut his teeth on high-risk flying before receiving formal flight education

while working a maintenance job at a flying school. Al's brother, Herbert, was intrigued by the technical aspects of flying. When Herbert built a two-seat monoplane, the two brothers rented this machine to film companies with Al as the pilot, thus launching Al Wilson's motion picture stunt flying career. Cecil B. DeMille owed his own piloting knowledge to personal instruction from Al Wilson, whom he had hired for a flight sequence in his film We Can't Have Everything.

World War I put tremendous emphasis into flight technology. In the beginning, regular "civilian" planes were used to perform reconnaissance work. Soon, specialized planes with military functions like bombing and fighting were designed and put into use. The war not only raised the airplane from the status of entertaining technology to national necessity, but also gave rise to the concept of the heroic fighter pilot. A more appealing romantic character couldn't have been conjured up by a thousand studio moguls.

With both films and flying growing in sophistication through the decades, the two today remain popular partners, whether the airplane is the star of the action, or simply providing the vantage point for special scenes to be captured. In 1921-22, Frank Clarke became the first stunt pilot to perform a preplanned crash. Any crashes captured before that were unintentional, although most likely written into the script to utilize the sensational footage suddenly on hand. Dick Grace, another flier of that time, would become Hollywood's premier "crash engineer," amassing a record 47 air crashes during his lifetime. In the mid 1930s the Depression brought a moratorium to most live-action stunts and crashes. Movie studios could no longer afford to crash airplanes into the ground. In place of live action stunts, studios cut to scenes of crashing, breakaway miniatures. The early days of miniatures were more noted for obvious fakery than ingenious illusion; however, like the planes themselves, the miniature technology and special effect dramatically improved through the years. Today, special effects is a much respected field in itself.

The Film Industry

Information on the film industry can fill shelf after shelf, bookcase after bookcase. This chapter doesn't contain a comprehensive discussion on the film industry; that would require a multi-volume encyclopedia with contributing writers that span the immense industry. Instead, we touch on certain film topics, explain some common movie-making protocol, and maybe answer some industry questions you have.

Keep in mind that the approach to making films is as diverse as the people making them. We may explain it one way, but it's by no means the definitive way.

Locations

Most people would love to have their beautiful homes and neighborhoods featured in a movie. They'd love it if it were as simple as having a film crew sweep in, slap the clapboard, shoot the footage, and then sweep right back out like a warm Hollywood breeze. But it's rarely a simple or problem-free undertaking. Shooting on location is often costly, dangerous,

and inconvenient — to either the production company or the homeowner.

When a production company decides to shoot on location, they send out a location scout to find an appropriate location based on a number of factors: cost of use, zoning laws, permit requirements, length of availability, overall look of the house or neighborhood, and many other details. All these factors must be carefully analyzed before the crew ever arrives on the scene.

The cost of using a particular location depends on the owner (for private property) or local government (for public property). Some property owners rent out their "picture perfect" houses for top dollar — rates can start from $1,000 a day. On the other hand, you might be able to convince the owner of a remote farm house to rent out his place for a few hundred a day.

The biggest problem facing the crew and the owner is how the property is taken care of when the shooting is going on. If the location manager is good at his job, he'll do his best to prevent damage to the house and help reimburse the owner for anything that gets broken during the shoot. Sheets of cardboard (called layout board) are put down on the floors to prevent damage to carpeting and floors. Not all film companies carry insurance to cover damage, especially if this is a low-budget film. If there is damage, good luck to the owner when it comes to collecting the fee.

A major problem with location shooting involves finding proper electrical outlets to support 10 kilowatt lights (the normal household outlet is 110 volts, providing about one-tenth the necessary wattage). If the production is large enough, the crew will usually bring along a portable generator, which is a rig roughly the size of a medium sized truck. The generator is loud while running; this can cause problems for the film crew if the community has strict noise laws.

Scenery sets the flavor of the movie. It can be a real unadulterated location or a fake set wall (known as a "flat"). When shooting on a sound stage or in a backlot, the facades (building fronts with no backs to them) may have the proper look; but if mountains or smog can be seen above them, a flat must be brought in to give the proper background.

If a film is shot out of sequence — and most of them are — the light must match from shot to shot to maintain continuity (proper flow from scene to scene). Shooting one scene at 10:00 a.m. in which the bad guy gets killed and then another scene at 2:00 p.m. where he's robbing a bank will cause continuity problems — he can't die before he robs the bank. The light must match from scene to scene. Shooting on location often means chasing the sun or using controlled light and bounce boards (4x4 foot reflecting boards mounted on frames).

Safety

If a studio could only make one public relations move, shielding the public from any possible danger during filming should be at the top of the list. If an action picture is being shot and

explosives are involved, that adds a whole new element of chance to the production. A professional pyrotechnist must be brought in, a special permit allowing pyro must be purchased, a licensed fireman and policeman must be present at all times, and proper safety procedures must be strictly followed. Any stunt involving aircrafts must have an ambulance and firetruck present. If safety is not enough of an incentive to perform the stunt safely and correctly the first time, add cost as a motivational factor. Seldom is there enough time or money to reshoot a dangerous stunt.

Types of Props

There are two types of props: breakaway and rentals.

Breakaway — or disposable — props are built from scratch with materials that break apart easily. Balsa wood is a popular fragile material used in props from chairs to buildings. Candy glass, a mixture of sugar, water and food coloring, is used where glass is required. Plastic, Styrofoam, and foam rubber are also favored materials for breakaway props.

Rentals are props rented from a prop house. Rentals can range from reproduced fine art to oversized rocking chairs to unique autos. What happens if a rental prop is destroyed? Depending on your relationship with the prop house, it may be overlooked or it may be moved from the category of "rented" to "purchased."

Types of Cameras

Three types of cameras are used in the motion picture industry: Mitchell, Arriflex, and Panavision.

Of these cameras, the Mitchell is best suited for high-speed photography since it can withstand most of the abuse that can occur on a film set and when it comes to effects or pyrotechnique shooting, it is the most durable. The Mitchell camera is thick and heavy, making it durable and sturdy. The image remains steady during traveling shots or pyro shots. Panavision and Arriflex cameras are expensive to rent and costly to replace, making them unsuitable to the abuses of a crew or shooting schedule (although the rest of the film, the more "sedate" part, will be filmed with either of these two).

The Arriflex was developed by the Germans for combat photography during World War II. The technology that went into the unique, aerodynamic design proved this camera to be both versatile and well-suited to the demands of combat situations. This camera is sleek in design and very steady during shooting.

The third type of camera is the Panavision. The Panavision camera has been a standard in the industry for a long time. This camera, unlike Arriflex and Mitchell cameras, can only be rented. The Panavision camera is the most popular camera in motion picture today.

Lens Length

Ever hear of a movie touting that it was filmed in "70 millimeter"? The millimeter (mm) of a film refers to the diagonal length of one frame of film. The different sizes of films are 8mm, 16mm, 35mm, 65mm, and 70mm. The larger the negative, the sharper the picture. A 70mm print taken from 70mm film looks very sharp because the image goes through the least enlargement possible. In contrast, a 35mm film looks grainy when blown up 70mm.

8mm and 16mm are usually used for private use or by very low cost productions (never in a feature film). Most feature film is shot in 35mm. High speed shots, like gunshots and water dropping, are shot in 70mm because it runs at the highest speed. Productions that can splurge on 70mm film will.

Most motion pictures are shot in what's called "film style." That means one camera is used, and it's moved whenever necessary, unlike in television and sporting events which have numerous cameras in different locations. Complicated stunts, however, are treated more like a sporting event than a film. Because the shots are difficult to get, numerous angles are covered. But before you think cameras are easy to sprinkle around as a precautionary measure, they are costly to use (camera rental cost, film, etc.). Some productions would prefer to have multiple props on hand, refilming a scene with their one camera if necessary, rather than trying to capture it in one shot with several cameras.

Single-Attempt Shots

Some of the most memorable stunts in movies are those that have to be done right the first time. The film crew has only one opportunity to perform and record the stunt.

The best way to get props for one-time shots is to find something that is scheduled for demolition and then pay the city a small fee to "get rid of it for them." This can include bridges, buildings, houses or other structures that have been condemned.

There's no margin for error nor are there opportunities for retakes in a single-attempt stunt. Crews will set up around 10 cameras to make sure they get the shot. Cameras are set at different distances from the stunt; some are close up on the object being destroyed, some catch the long shot, some follow the action. The film speeds and types are different to capture every look possible. When the footage is edited, it's usually shown from many different angles and distances. On-screen explosions happen a variety of times at a variety of speeds, often winding up looking much more elaborate than they originally were. It's all a part of the film editing magic.

The Intrepid Life of a Camera

In "normal" filming, like drama scenes that don't require covering a large area, a camera only needs to be set up on some sort of stable base. In cases that require greater mobility, the camera can be set on a platform attached to a crane that allows the camera and cameraperson to move up and down, and side to side.

To follow fast movement, a camera can be set up on dolly tracks (like railroad tracks) that run parallel to the action. Action can also be captured from a special truck called a "Shotmaker." This is the preferred way of catching action on any type of surface that can accommodate a car, like freeways or surface streets.

Cameras can be mounted just about anywhere. A small camera can be mounted on a helmet to catch a pilot's point of view during a dogfight sequence. Steadicams, a rig that straps onto the chest of the cameraman, can track first person point-of-view (POV) without the erratic head movement that can result from a camera attached to a helmet. Cameras can be half buried into the ground so when a plane crashes on it, the camera is destroyed, but the film remains intact.

Editing Equipment

Two editing machines dominate the industry: the Moviola Upright Editor and the Flatbed Editor.

For small budget and college editing, the Moviola Upright Editor is used. Because it is more difficult to use than a Flatbed Editor, post production people who can afford to avoid the Moviola will.

In a Flatbed Editor, film reels lay flat on the bed of the machine and run through the viewing area for easy marking and editing. Flatbed Editors are the most widely used in the film industry.

Both the Moviola and Flatbed are used for creating dailies from workprint. Workprint is struck from the original negative; then the original exposed negative is stored in the vault. The workprint will have lines drawn on it to mark fades, dissolves, credits, etc. It will also inevitably pick up scratches from being run through the machine numerous times and from laying on the floor.

The workprint is edited into what's called a rough cut and is shown to the producer and director for comments. The director gets his turn with a director's cut, and the studio or producer gets yet another chance to edit the film. The ultimate say, or "final cut," usually belongs to the studio. In a few cases, a top director or actor can have final cut on their film.

Another way to edit film is on videotape. The film is transferred to videotape and brought up in editing decks for viewing. Each piece of film has been encoded with time codes that allow an editor to follow the shooting schedule to identify what was shot when. The editor then uses these numbers to cut the film. He keeps a list of the new numbers used in editing the film in what's called an Edit List.

With the advances in computers and laser disk technology in the field of editing, there is another form of editing that is quick, innovative — and expensive. Two of these systems, the Editflex and Editdroid (developed by George Lucas to edit Return of the Jedi), make the job of the editor both convenient and challenging. The process involves transferring the raw film footage to laser disk. This way, an editor can sit in front of

a bank of monitors and have several pieces of footage running at the same time. Then, it's simply a matter of calling out to the assistant, "Take 1, Take 3, Take 7.. .".

The Editor's Job

The editor's job doesn't start after the film's been shot. Long before an image is imprinted on a single frame of celluloid, the director, director of photography, editor, and other key people meet to review the script. Each offer their comments based on their approach to the material.

An editor will most likely tell the director to "get plenty of coverage." By this, the editor is asking the director to shoot in as many different ways as possible — close up shots, long shots, etc. — so there is plenty of film to choose from. This is just in case a scene doesn't work as first intended or if a cutaway is needed. Not every scene will play through without a cut to a clock, or a flower, or an airplane flying overhead. This footage gives the editor the flexibility to intercut a shot that he thinks might add to the film.

Timing, pacing, and duration of scenes are all determined by the editor. A scene improperly cut will either drag or be choppy and incomprehensible. A good editor is crucial to the success or failure of a project.

The film that is shot on a day-to-day basis is usually rushed to the lab and processed. This footage is almost always viewed on a daily basis (hence the name "dailies") to determine if scenes need to be reshot. Timing is crucial; if a set is scheduled to be struck (torn down or modified), then a decision must be made quickly to determine if the scene "works" or not.

To combat this "fear of the unknown dailies," most productions have incorporated something called "video assist." A video camera and tape recorder are hooked directly into the film camera and the signal is fed to a monitor and tape deck. This way, the director can watch the scene as it's being filmed and can play it back to see if it works as he originally intended. Video assist saves time, money, headaches and potentially wards off serious setbacks to the filming schedule.

Sound

Sound or rather, the absence of it — on the set is important. The more quiet a set, the better. A street adjacent to a busy mall or freeway is bad for the sound crew. Some homeowners, like those who live in frequently-filmed neighborhoods and are tired of the repeated "intrusions," have adopted such protest tactics as turning on leaf blowers when the director yells "Action!"

In cases where the sound quality of the dialogue recorded on the set is unacceptable, ADR (automatic dialogue replacement) occurs. ADR, also known as "looping," is the replacing of dialogue in post-production. The actor views the film on a screen and rereads his or her lines, which is then dubbed onto the film.

Foley is the incorporation of sounds synchronized to match the onscreen movement of bodies or objects. Foley, like ADR, occurs in post-production. Some very common components of

the Foley stage are various surfaces like wood, marble, cement, ceramic, linoleum — all this just so the simple sounds of footsteps can be recreated. Foley work spans an incredible range of sounds, from the commonplace like breaking glass to the unusual like organs being removed from a body.

Music sets the mood for individual scenes as well as for the overall feel of the movie. Like sound effects, they are added to the film in post-production.

Today's Flying Stunts

Flying sequences are still done with real planes, both those basic and difficult in execution. Extremely dangerous stunts can be done with models, or miniatures. Some miniatures achieve the impressive size of six feet from wing tip to wing tip — hardly what some think of as "miniature." With the tremendous improvement in model and model filming technology, it's difficult to tell what's real and what's miniature. As a film fan, if you don't see a difference, then there isn't one.

Ultimately, as long as there are planes and as long as there are pilots who aren't afraid to try, live flying action shots will continue to be a major part of flying films.

A Conversation With Chris Howell, Stunt Coordinator

Disney: How did you get into the stunt business?

Howell: We (stunt coordinators) are all a bunch of specialists, some of us with more specialties than others. I came in to this business through the rodeo, through riding bulls. That's how I made my living.

They made a rodeo film with this one particular animal who was a major character. He had been ridden three times in five years, and I rode him twice. It made a lot more sense to hire me to ride the bull than it did to do a bunch of takes hoping they could splice them together. That's how I got in the industry. There weren't a bunch of bull riding jobs, however, so 1 had to diversify and get into car work and other things.

I've done fire gags*. They've gotten so sophisticated, so slick. We can paint a guy down with this special gel, blend it to the tone of his skin, put him in jockey shorts, and torch him off. I can have flames going 15 feet over his head. As long as he keeps moving, I can give you a 30 to 45 second bum on camera of a real man without the bulky suit.

* "Gags" is the commonly-used term for stunts. Its origin is linked to the Keystone Cops, the silent movie characters whose exaggerated pratfalls were among the first stunts on film.

Disney: Is it common for a stunt coordinator to be a stuntperson in the stunts that he or she oversees?

Howell: I usually work a few days in each film. Some guys work more. On The Fisher King, I was the Red Knight because it was economically feasible to combine the two jobs. There was so much preparation time in developing the costume and making it fit with molds and castings. Nobody wants to get out their wallet and pay two checks when the job can be combined into one. I said it could be done my mouth wrote a check my butt had to cash.

On the show that I'm preparing right now, I'll be working a few days on the show. The first gag is a car sequence. I'd like to be driving and screeching around, but my main position on the show is going to be by the camera to critique and to help the director accomplish what he wants. The director might not be happy with what he's seen. I can look at it and give two or three options on different ways to handle the stunt — and know how to make those options happen immediately.

Sometimes you'll do a stunt and, boy, it'll feel like crap but look great on the camera. Other times it feels great when you've done it, but it's a miss and just doesn't work on the screen.

Disney: Do all coordinators "work through the ranks?"

Howell: Basically, yeah.

Disney: Do you survive in the business as a stunt coordinator by virtue of the fact that you haven'tfailed too much? Thrown away too much money?

Howell: It's about personality, it's about being lucky, it's about being a good businessman. I'm given "x" amount of dollars — I've got to put that money on film, which is about what it amounts to.

The hardest thing about being a stunt coordinator is learning to say "No." Somebody will say, "We're gonna do this," and I'll have to tell them, "No you can't do it that way [with stunt people] , but you might be able to create that illusion through special effects technology." We're not into being special pieces of meat or cannon fodder. The old stunt guys were, back in the 20s and 30s. They'd go have a couple of shots of whiskey and then go crash-and-burn and hope they lived through it.

My grandfather died in 1929 on the first Stagecoach movie. He was driving the coach when he had a wreck, ruptured his spleen, and died two days later -because he was dumb. I'm older than he was when he died — I'm not quite as dumb.

Disney: Who selects you to become the stunt coordinator? The director?

Howell: Director, producer, actor — it just depends on who has the most clout.

Disney: Do you approach stunts with *the* idea of making the most

spectacular event possible given the budget?

Howell: My approach to action is through the characters as opposed to making the stunts the biggest spectacle-I don't believe in that. I believe that anytime you go to the movie and you say, "Damn, the stunts were great!", then they didn't work. They didn't work whatsoever because they were so grand and so big that they separated themselves from the whole film.

I personally would much rather — and did have — my name on the credits in Grand Canyon as opposed to Terminator 2. Ten years ago, I'd rather have been a part of Terminator 2. There's a place in society for both films. But speaking for myself, I'm tired. I don't want to fistfight with anybody anymore. That's where my life's coming from.

James Bond films are classic examples [of films with stunts that do not violate the film's theme]. You can do action that's bigger than life, and that's ok because of the 007 genre — he's bigger than life. You're not violating the character. You expect that from him. It's when you have a little old lady from Pasadena jumping into a Learjet and taking out six bad guys' planes, and then parachuting down to fistfight the entire Iranian army — it doesn't work, no matter how wonderfully done.

Disney: Do people often get hurt doing stunts?

Howell: There are risks, but you work it out. It's a science now. It's not just thrill seekers going out and doing things What I do is not about taking risks.

On big stunts, you rarely ever get hurt because you're prepped, your adrenaline's going, and you're thinking to yourself, "Man, why did I take this job?" But the little ones, the little "no-brainers," are the risky ones.

One of my biggest injuries was on a little gag. It was a 12 foot drop to the cement. I got a little bit off and pulled a ligament in my foot. They needed it again. I was apprehensive about it, but I went ahead and did it a second time and then blew every thing out of that foot. They took me to the local hospital to get some x-rays, and the hospital was all excited because they'd never seen anything like that and really wanted to operate.

You don't have computers playing this game. You have the element of human error, and timing, and hand-eye coordination working, and that's why this game is going to work for us old farts who don't want to hit the ground for real anymore.

APPENDIX A: Aerodynamic Forces

Aerodynamic Forces

In order to make an airplane fly and keep it in flight, there are two forces that must be overcome: weight and drag. The forces that oppose weight and drag are called lift and thrust. Lift overcomes the weight (and force of gravity) and thrust overcomes drag.

Lift

Lift is produced by forcing air over the aircraft's wing surface. As the air hits the front (or leading edge) of the wing, it is divided-part of the air flows over the wing, while the remaining flows under. The air molecules want to travel so that they meet again at the back (or trailing edge) of the wing. Airplane wings are designed so that the upper part is curved while the lower part is relatively straight. The amount of wing curvature (called camber) depends on whether the wing was designed for high speed flight or lower speed flight. Wings designed for general aviation aircraft (Cessna 172s, Piper Cherokees, Beechcraft Bonanzas) have a good deal of curvature because other factors, such as the shape of the fuselage and the power of the available engine, limit the speed of the airplane to lower speeds (less than 300 m.p.h.).

Because the top of the wing is curved, the air molecules that travel over the top of the wing will travel a greater distance to reach the trailing edge than the air traveling along the bottom. Therefore, to arrive at the trailing edge at the same time, the air molecules that travel over the top of the wing must travel at a greater speed than those traveling along the bottom. Bernoulli proved that if you increase the speed of fluid (air acts like a fluid), you will raise its temperature and lower its pressure. The camber causes that increase in speed over the top of the wing, and this, in turn, causes the air at the top of the wing to be at a lower pressure than that at the bottom.

If the air pressure can be thought of as a force acting against the surface of the wing, you can see that there will be a greater force at the bottom pushing up than at the top pushing down. This is where an aircraft gets ninety percent of its lift. The down wash caused by the air as it's pushed off of the trailing edge provides the remaining ten percent of lift.

Thrust

Thrust is provided by the plane's engine.

Stalls

The word "stall" tends to make people think of an engine that has failed. In flight dynamics, however, stall is used in reference to the airplane's wing. A stall can be described as a separation or disruption of the smooth airflow over the wing's surface. That disruption will seriously affect the wing's ability to produce lift. At some point, the amount of lift being produced will no longer be enough to overcome weight, and stall will result.

What happens when the wing stalls usually depends on its design. Generally, most wings are designed to stall at the root

first (the point nearest the fuselage, or main body of the plane). This leaves control of the ailerons, which are normally located near the wing tips, effective. The indication a pilot will normally have of a stall is a buffet (shaking of the airplane). The nose of the airplane will then drop off of the horizon and begin to fall towards the earth.

A stall can happen at any flight altitude (plane position) and at any airspeed. Stalls most commonly occur during climbs and turns because this is when the lifting ability of the wing is most challenged.

Angle of Attack

The wind caused as a result of pushing the airplane through the air is called the relative wind. Because this wind is created, it will always be in front of the wing and at a 90-degree angle relative to the lift vector. As the pilot pulls back on the stick, he or she creates an angle between the relative wind and the wing. This angle is called the angle of attack — the angle at which the wing attacks the wind. This angle is a finite number, and each wing has its own maximum angle of attack (called the Critical Angle of Attack). Once that angle is exceeded, the wing can no longer produce lift, resulting in a stall.

Stalls During Climbs

Pulling back too far on the stick will cause the wing to exceed its critical angle of attack. The airspeed will bleed off, and when the airspeed falls below the stall speed, the airplane stalls (remember that it's the wing and not the engine that's stalling). The best way to avoid this type of stall is to reduce the angle of climb if the airspeed bleeds dangerously low (use a shallower pitch). Keep in mind that throughout this type of stall, the engine can be at full power but the airplane will still stall. These stalls are most dangerous at low altitudes (particularly just after liftoff) since there's no time — or room — to recover from the stall.

Stalls During Turns

A stall that occurs during a turn is often called an accelerated stall, because the wing will stall even though the airplane's speed is well above its stall speed. When an aircraft is banked for turning, some of its lift will act in a horizontal direction to turn the airplane, and some in a vertical direction. The greater the amount of bank, the more lift will be lost to centrifugal force. As the aircraft loses lift, the nose of the airplane will want to fall below the horizon, The pilot, wanting to maintain a level turn, will pull back on the stick to keep the airplane's nose on the horizon. The more the pilot pulls back, the greater the angle of attack becomes. At some point the pilot, if not careful, will exceed the critical angle of attack and stall the airplane.

Benefits of Stalling

Stalls are not always bad. The most efficient landing is one in which the airplane stalls at the moment its main wheels touch the runway. If the pilot is able to achieve a stall while touching down, the airplane will not have any tendencies to balloon (or float) back up. The stall should come simultaneous to touching down and not before. A landing stall which occurs while the airplane is still twenty or thirty feet in the air can be disastrous. If this doesn't result in a full-impact crash, it will at least cause a very painful bone-jarring landing.

APPENDIX B: Stunt Island Permanent locations

Type of Place or Object	Name	S/N-WE Coordinates
Aircraft Carrier	USS Angeles..	180155, 148724
Alcatraz..	Alcatraz..	90360, 119670
Aqueduct	LA Aqueduct	46200, 56240
Army Base..	Fort Stinson	28930, 110930
Bridge	Overland Bridge	172730, 121430
Canyon	Lynch Canyon	50000, 151000
Castle	St. Andrew's Castle..	93000, 105800
City	Jackson City..	97000, 139400
Complex	S.I. Headquarters	69760, 102800
Culvert..	A-60 Culvert	172730, 126870
Dam	Lexingto n Dam..	59600, 58700
Farm	Jerse y Farms	124680, 68320
Fishing Village	Villa Pescado	155820, 168180
Forest	Larga Forest..	134900, 96800
Freeway	Arrow Freeway..	141840, 33000
Golden Gate Bridge..	Golden Gate Bridge..	91030, 133280
Hydroelectric Power Plant.	Aqua Falls HPP..	57720, 55320
Jungle	Quiaba Jungle..	30290, 96500
Lake	Larga Lake	140820, 110300
Landing Strip	G-16 Landing Strip..	65800, 145500
LAX..	LAX..	56750, 34300
Movie Studio	Stephens Studios	69230, 101020
Oil Rigs	Cutschak Oil Rigs.	181800, 130890
Power Plant..	Isleno Power Plant	128800, 141450
Railroad	Isleno Line	172730, 98000
Reservoir	Wilman Reservoir	57000, 15 1200
Small Airport..	Lone Pine Airport..	168880, 44330
Small Town	Lone Pine	176000, 60520
Stadium/Baseball	New Front Stadium..	125710, 28720
Stadium/Football..	Redrock Coliseum..	126800, 30400
Stonehenge..	Stonehenge	136150, 41920
Seaport Town..	Worcester	142000, 25700
Tunnel	St. Remerston Tunnel	172730, 111530
United Nations Building..	UN Building	99160, 141100

The following are additional locations not drawn on the Stunt Island map:

Bridge over deep gorge..	52082,154738
Bridge, twin..	103045, 135954
Mountain	41156, 153753
Overpass..	103447, 137681
Underpass	105480, 134434

APPENDIX C: Helpful Information and Troubleshooting Guide

What Is a "C: Prompt"?

The C: prompt is the window into your computer system. A C: prompt is how DOS tells you it is ready to accept commands to start a program. The term "C: prompt" is actually a bit misleading, since it can also be an "A: prompt" or a "Z: prompt" depending on how your computer is set up. The C: prompt refers to the drive that you are currently logged into. If your computer has a hard drive, you will usually see a C: prompt that looks like one of the following:

```
c:
c>
c:>
c:\>
```

Understanding a C: prompt will help you understand the next section.

Boot Disk — Why You Might Need to Make One

Starting your computer with a specially formatted boot disk could help solve loading problems involving memory. For instance, if you don't have enough memory because your hard drive automatically loads terminate and stay resident programs (TSRS) or shell programs, you could start the computer from a boot disk that loads only the essential things needed to run the computer. Examples of TSRs are Norton Utilities Erase Protect and AntiVirus utilities, Fast Open, Borland's SideKick, Quarterdeck's QEMM386 memory manager, and calculators. Examples of shell programs are Microsoft Windows, DOSSHELL and Tandy's DeskMate. If any programs are being loaded by your CONFIG.SYS and AUTOEXEC.BAT files, they are most likely TSRs or shells.

How To Make a Boot Disk

If your disk and floppy disk drive are the same density, here's how you format a boot disk:

1. Insert a blank disk in drive A:, You must use drive A: because in most cases IBM and IBM compatible computers can only boot up from the A: drive or C: drive.

> Warning: Because the FORMAT command wipes out information on the disk that you're formatting, be sure to use this command with extreme care. A new, unused disk is highly recommended.

2. At the C: prompt, type **FORMAT** A:. /S and press Enter.

3. Follow the instructions that appear on the screen. The disk in drive A: will be formatted, and the hidden DOS system files needed to boot your computer will be copied to drive A:. (For more information on the FORMAT command, please consult your DOS manual.)

If your disk and floppy disk drive are different densities here's how you do it. We recommend using the same density, but if you ABSOLUTELY can't...):

+ To format a 5.25" low density disk in a 5.25" high density drive, replace the FORMAT A: /S command in step 2 with the command **FORMAT A: /S /4.**

+ To format a 3.5" low density disk in a 3.5" high density drive, replace the FORMAT A: /S command in step 2 with the command **FORMAT A: /S /T:80 /N:9.**

High density disks cannot be formatted as high density disks in low density drives, but they can be formatted as low density disks using the FORMAT A: /S command and perform without problems, However, we still recommend that you use comparable density disks and drives, (For more information on the FORMAT command, please consult your DOS manual.)

Your boot disk is now ready to use. Insert it into the A: drive, and restart your computer. When the computer comes back up, you will be at an A: prompt. From there, change to the hard disk drive where you have stored Stunt Island and start the game. Any conflicts that existed when you booted from your normal setup on your hard drive should now be bypassed.

If the boot disk you just made does not work, you may need to copy some files onto the boot disk from your hard drive. There may be certain commands in your CONFIG.SYS and AUTOEXEC.BAT files on your hard drive that are required in order for your computer to boot up properly. To copy these files onto your boot disk, do the following:

1. Type C: and press Enter to change to drive C:
2. Type **COPY C:\CONFIG.SYS A:** and press Enter.
3. **Type COPY C:\AUTOEXEC.BAT** A:\ and press Enter.
4. Use a text editor to edit out any unnecessary commands in these two files. Leave only those commands that are required for your computer to boot up. (For more information on editing files and the commands that may appear in the CONFIG.SYS and AUTOEXEC.BAT, please consult your DOS manuals.)

A Brief Explanation of Memory

Stunt Island can use extended or expanded memory to cache data used in the program to improve the speed of the game. This section explains the most basic concepts of memory.

In order to fully use the caching feature in Stunt Island, you must have 1MB of RAM.

An IBM or compatible computer has three types of RAM (Random Access Memory) memory available to it when you first set it up: conventional (or main), high, and extended memory.

+ Conventional (or main) memory is the area of memory between OK and 640K where DOS runs programs.
+ High memory is the memory area between the end of conventional memory (usually 640K) and 1024K. High memory is reserved for use by system hardware, such as the

system ROM (Read Only Memory), video adapters, and other adapters.

- Extended memory is the memory beyond 1024K used by DOS-extended programs and programs designed to use the extended memory specification. Examples of these DOS-extended programs are DOS 5.0 and Microsoft Windows 3.0.

A fourth type of memory is also available: expanded memory. On an 80386 or 80486 computer, your extended memory can be transformed into expanded memory (EMS) through the use of an expanded memory manager. Examples of expanded memory managers are EMM386 from Microsoft DOS 5.0, QEMM386 from Quarterdeck, and 386MAX from Qualitas.

Examples of applications that use expanded memory are Lotus l-2-3 Release 2 and WordPerfect. If you're using an 8088, 8086 or 80286 computer, you must have special hardware and software to access these memory areas. In addition, the hardware must support the LIM EMS 3.2 or 4.0 standard. (For more in-depth information on memory management, consult your DOS manuals or contact the makers of the memory management programs mentioned above.)

In order to use expanded memory, you need one of the following:

+ For 8088, 8086 and 80286 systems, you need an expanded memory board and expanded memory manager program.
+ For 80386 and 80486 systems with extended memory, you need an EMS memory manager program to make your extended memory emulate expanded memory.

To set up your system for expanded memory, please refer to the owner's instruction manuals for your expanded memory board and/or program. You may also need to consult your DOS manuals or the manuals for your expanded memory manager.

Sound Blaster and Expanded Memory

You may get inadequate sound quality if you have a 80386 or 80486 system that uses a driver to simulate Expanded Memory (EMS) and a Sound Blaster (or 100% compatible sound card) that does not employ a FIFO (First In/First Out) buffer. To improve the sound from a Sound Blaster with this program, you must turn off your expanded memory manager software.

This problem is due to the presence of the expanded memory manager, which conflicts with Stunt Island's access to the Direct Memory Access (DMA) channel. This portion of the hardware is simulated by the memory manager; it does not allow programs direct access to it. Systems with a physical expanded memory board will not have sound problems since the hardware handles the expanded memory allocation rather than having a device driver in your CONFIG.SYS file handle the expanded memory.

With most memory managers, there are options to turn off EMS memory. (Please consult the documentation that came with your memory management software for more information.) You can also start your system with a separate boot disk (described in this appendix), which does not run your expanded memory management software, to bypass this problem.

Questions & Answers

Here are some commonly asked questions and their answers.

Q: How much hard disk space does Stunt Island require, and how many files are installed?
A: Stunt Island requires 11347849 bytes of disk space, and 119 files will be installed. (The files are listed in Appendix E.)

Q: I only have a low density drive. Are there disks available in this format?
A: Unfortunately, no. If you have access to a computer that supports the disk size you purchased, you may want to install Stunt Island there, use the DOS Backup command (BACKUP) to copy the files to low density disks, and then use the DOS Restore command (RESTORE) to put them on your computer.

Q: My disks are defective. What do I do?
A: Read Appendix D: Disney Software Customer Service. You will find information on our 90 day return policy. You may also consider returning to the store where you purchased your disks for an exchange.

Q: I have the HIMEM.SYS driver loaded in my CONFIG.SYS file, but the game does not use the faster preload option. Why?
A: You must have an expanded memory manager driver loaded in your CONFIG.SYS file in order to use the preload option. (Please see the "A Brief Explanation of Memory" section in this appendix for more information.)

Q: If I put an expanded memory manager driver into my CONFIG.SYS file, why is the sound from my Sound Blaster distorted?
A: Expanded memory managers take over control of portions of the hardware in your computer that our sound driver needs to make direct contact with. The expanded memory manager stands between our sound driver and the real hardware, by simulating the connection we need with the hardware. This causes the interference that you are experiencing. (Please see the "Sound Blaster and Expanded Memory" section in this appendix for more information.)

Q: Can I play Stunt Island from floppy disks?
A: Due to the size of the graphics files and the sound options, it is not possible to offer this game in a form that is playable from floppy disks.

Things to Check When You Have Problems

Problem: Stunt Island doesn't load or run properly.

+ Do you have the necessary equipment as listed in the "Equipment You'll Need" section?
+ Is each component of your computer system (computer, monitor, etc.) turned on?
+ Did you follow the installation instructions step-by-step? Making even one error in the installation instructions could cause Stunt Island not to load or "freeze" during play.
+ Do you have any peripheral devices (i.e., modems, scanners, CD-ROM drive, digitizers, bus mouse, etc.) attached

to your system? Some of these devices may be trying to use the same hardware interrupts, keeping Stunt Island from loading. Peripheral devices may also have device drivers or TSRs that are memory resident and could conflict with the program when you turn on your system. Try unhooking any unnecessary peripherals, rebooting the computer, and reloading Stunt Island. You might also try disabling these peripheral device drivers in your CONFIG.SYS and AUTOEXEC.BAT files by placing a REM command in front of them to "remark out" the line. Then reboot your computer and restart Stunt Island to see if it runs properly.

+ During installation, did you select any options that are not supported by the hardware in your computer? Selecting the Sound Blaster card can cause the computer to "freeze" if you don't have a Sound Blaster card. Double check these settings by typing STUNT ? at the DOS prompt in the subdirectory where the Stunt Island program resides. (If you are not sure of your computer hardware, refer to the computer manuals that came with it, or contact the manufacturer for more information.)

+ Is your hard disk drive full? Switch to the drive where you installed Stunt Island. At the DOS prompt, type DIR and press Enter to check available disk space. Stunt Island requires 11347849 bytes of hard disk space. If you are out of disk space, reinstall Stunt Island to a drive that has sufficient disk space, or delete any files you are POSITIVE you don't need. As an added precaution, you may want to copy the files you will delete to a floppy disk; then you can copy them back to the hard drive if necessary.

Problem: I get a message saying I don't have enough memory to run this program.

If you got a message similar to this when trying to start Stunt Island:

"Not enough memory. Stunt Island requires $70,000 bytes free."

Try the following to either lower the necessary memory to run Stunt Island or to free up more memory:

✈ Run the CHKDSK command at the DOS prompt to determine how much memory you have available. Users of DOS 4.0 and later can use the MEM command or CHKDSK.

✈ Do you have Terminate and Stay Resident (TSR) programs or shell programs that are being loaded by your CONFIGSYS or AUTOEXEC.BAT files? TSRs can interfere with other programs since they are sharing the RAM memory in your computer. Examples of TSRs and shell programs are DOSSHELL, Tandy's DeskMate, Norton Utilities Erase Protect and AntiVirus utilities, Fast Open, Borland's SideKick, Quarterdecks QEMM386 memory manager, and calculators. If any programs are being loaded by your CONFIGSYS and AUTOEXEC.BAT files, they are most likely TSRs. Using a boot disk might be your best solution to freeing up the RAM memory of these TSRs. (Boot disks are discussed in this appendix.)

Problem: The sound warbles, breaks up, or is missing.

+ Are you running Stunt Island through a DOS shell or

menu program? This may cause the sound to break up. Examples of shells or menu programs are Microsoft Windows, Norton Commander, Xtree, DOSSHELL, and Direct Access. Try quitting out of the DOS shell and running Stunt Island from the DOS prompt.

- Are you using one of the sound devices as listed in the "Equipment You'll Need"? You must have one of the listed sound devices to have sound output.
- Is your sound device properly installed? (Refer to the sound device manuals for proper installation instructions.)
- Did you select the correct sound and /or music option during the install process? Use the "Changing The Setup" instructions to check and, if necessary, to change your sound and/or music option.
- Are you using a machine that runs slower than 16 MHz? This may distort sound since it would fall below the minimum requirements for this program.

Sound Source Owners

- Did you select The Sound Source option on the Setup screen of the Install program?
- Is The Sound Source properly connected? (Check the instructions that came with The Sound Source.)
- Does The Sound Source have a fresh battery installed? If you're not sure, test it with a new 9-volt battery.
- Is the volume turned up? Turn the volume knob clockwise to turn up the volume.
- Do you have a headphone set plugged into The Sound Source? The speaker is shut off when a headphone set is used, so unplug the headphones to hear sound from the speaker.

Problem: Colors do not appear as expected.

- Are your monitor's contrast, color, and tint controls properly adjusted?
- Are your monitor cables securely attached?
- Did you select the correct graphic mode option for your hardware setup?

If you've tried all our troubleshooting suggestions but still can't solve the problem, contact our Customer Service department. (See Appendix D: Disney Software Customer Service for details.)

Stunt Island was tested with the following joysticks:

- Winner Flight Yoke
- Thrustmaster
- Gravis
- CH Flightstick
- Kraft Thunderstick
- Kraft DC-3
- Kraft Generic
- Quickshot
- The Mouse Yoke
- Tandy Joystick

Stunt Island was tested with the following memory management software:

- Qualitas' 386MAX and BlueMAX
- Microsoft DOS 5.0 (HIMEM.SYS and EMM386)
- Quarterdecks QEMM386 v5.0 and v6.0
- Helix Software's Netroom

APPENDIX D: Disney Software Customer Service

Not all issues may have had the chance to be thoroughly covered in this manual at the time of its printing. Disney Software's Customer Service department has created a document to cover late-breaking issues and explain some of the more advanced features of Stunt Island. This document will be updated on a regular basis, and can be obtained by mail or by modem. To have a copy mailed to you, call our Customer Service department at (818) 841-3326 and ask for the Stunt Island Updates. To download this information by modem, call our BBS at (818) 567-4027 and download the file SIUPDATE.ZIP from the file area.

Prima Publishing (publisher of "how to" books on a variety of entertainment software) will be putting out an in-depth book on Stunt Island. This book will contain extensive details on the things you can do in Stunt Island. If you're interested in getting the most out of Stunt Island's many features, and learning a lot more about the history of stunt - flying, we recommend you get this book. To order this book, please see the enclosed coupon. If you can't find the coupon, call our Customer Service department at (818) 841-3326 for a new one.

Getting Help

Do you have a problem that you can't solve? Want to learn about future software releases? Then contact our Customer Service staff. There are four ways to contact us: calling, writing, faxing, or by modem.

Calling

You can call Disney Software Customer Service at (818) 841-3326, Monday through Friday from 8:00 a.m. to 5:00 p.m. (Pacific Time). We'll be happy to answer any questions you have.

If you have a technical problem that you need solved, please have the following information ready before you call:

+ The name of the program you're using
+ The contents of your CONFIG.SYS and AUTOEXEC.BAT files in the root directory of your hard drive
+ Information on other peripherals you're using (type of monitor, video card, printer, modem, mouse, joystick, etc.)
+ DOS version or details on the operating system you are using
+ A detailed description of the problem you are having. The more information you can give us on how the problem occurred, the faster we can solve the problem.
+ The type of computer you're using. Most computers have a brand name of some sort on the front or back of the housing. Please look closely at your computer to determine this

before calling. Referring to the computer as an "IBM clone" will not tell us much about your computer. Knowing the brand and model of your computer can sometimes help to complete your call faster because we may know of specific problems with your model of computer.

If possible, please load the product before you call. If we need to give you step-by-step instructions, you can try them out immediately.

Writing

We encourage you to write. It gives us a more of an opportunity to investigate your questions and/or problems. We also welcome any comments you might have about our product.

Disney Software
Attn: Customer Service
500 South Buena Vista Street
Burbank, CA 91521-6385

If you're writing to us about a technical problem with the program, don't forget to include all the information listed under "Calling."

Faxing

If you have access to a fax (facsimile machine), you can fax us messages at (818) 846-0454. If you're faxing us about a problem with the program, don't forget to include all the information listed under "Calling." Be sure to address the fax to "Customer Service."

By Modem

If you own a modem and communication software, you can call the Disney Software BBS at (818) 567-4027. To use the board properly, make sure your communication parameters are set to 8,N,l (8 for 8 data bits, N for no parity, and 1 for 1 stop bit). The BBS supports modem speeds from 300 to 9600 baud. The Disney Software BBS is a free 24-hour service for our customers. It provides private electronic mail (e-mail) and public message areas, files for downloading to your computer, and other surprises. Demos of our other titles and information on upcoming releases are also available on the BBS.

Stunt Island is a very complex program; certain details of program operation may not have gotten into the manual at the time of its printing.

Disney Software's Customer Service Department has created a document to cover late-breaking issues and explain some of the more advanced features of Stunt Island. This document will be updated on a regular basis, and can be obtained by mail or by modem. To have a copy mailed to you, call our Customer Service department at (818) 841-3326 and ask for the Stunt Island Updates. To download this information by modem, call our BBS at (818) 567-4027 and download the file SIUPDATE.ZIP from the file area.

Disk Replacement

If your disks are defective and you need to return them for replacement, please mail only the disks (don't mail the packaging or other materials) with your name, return address, and a

note explaining the problem with the disks to:

Disney Software
3333 N. Pagosa Court
Indianapolis, IN 46226

We'll replace your disks at no charge within ninety (90) days after purchase, provided you've mailed in your warranty card. Otherwise, there's a replacement fee of $10.00. Please allow 3 to 4 weeks for delivery. If you have any questions regarding disk replacement or need to follow up on disks you've already sent in, please call (818) 841-3326.

When you send in the warranty card, you're entered into our customer files. This lets us notify you of product upgrades and future releases. It also helps us learn more about you as a software consumer, which helps us develop products you can enjoy.

Complete details on the limited warranty follow:

Limited Warranty

Disney Software warrants to the original purchaser of this copy of the computer software program entitled STUNT ISLAND that the disks on which this program is recorded will be free from defects in materials and workmanship for ninety days from the date of purchase. This warranty applies only to the original purchaser who has filed a warranty card with Disney Software.

The warranty is the only express warranty pertaining to this software program and no other representations or claims of any nature shall be binding or obligate Disney Software. Any implied warranties of merchantability or fitness for a particular purpose, if applicable, are limited to the ninety day period described above. Disney Software shall not be liable for special, incidental, consequential, or other damages resulting from possession, use, or malfunction of this software program. Some states do not allow limitations on how long an implied warranty lasts and/or the exclusion or limitation of incidental or consequential damages, so the above limitations may not apply to you. This warranty gives you the specific legal rights, and you may also have other rights which vary from state to state.

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The cost of developing this and other software programs is recovered through software sales. The unauthorized duplication of personal computer software raises the cost to all legitimate users.

Disney Software, as a member of the Software Publishers Association (SPA), supports the industry's effort to fight the illegal copying of personal computer software. We appreciate your support. If you are aware of a copyright violation, we urge you to contact:

Software Publishers Association
1730 M Street, NW
Suite 700
Washington, DC 20036

"A Brief Explanation of Memory" was based on text in the manuals of QEMM386 from Quarterdeck Office Systems. QEMM386 is a trademark of Quarterdeck Office Systems, Santa Monica, California.

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Stunt Island Credits

Developer: Adrian Stephens
Producer: Ronald J. Fortier
Designed by: Ronald J. Fortier, Adrian Stephens
Polygon artwork: Andrew G. Day, John Fiorito, Fred Weimer
Additional programming by: Martin Day, Gary Hara
Music and sound effects: Doug Brandon
Bitmap artwork: Jeff Hilbers, John Duggan
Stunts designs: Ronald J. Fortier, Cary Hara
Assistant producers: Gary Graeper, John Santos
Beta testers: Leonard D'Ambrosio, Amy Steiner, Roger Kung
Game dialogue: Patrick Gilmore, Scott Cuthbertson
Voice actors: Rodger Bumpass, Neil Ross, Mary Kay Bergman
Additional design by: Stephen Butler, Ricardo Pinto
Product marketing manager: Joe Adney
Marketing coordinator: Helen Fillman
Package production manager: Jeff Nuzzi
Package design: McDaniels, Henry & Sproul
Documentation: Zina Powers; Technical flight information by Leonard D'Ambrosio
Documentation design: Lizardi Communications, Inc.
Quality assurance manager: Jon Doellstedt
Quality assurance lead tester: Dave Arnspiger
Quality assurance testers: Greg Archibeque, Roger Behrend, Daryl M. David, Charlie Engen, Jeff Martin, Chris McNulty, Joe Santos, Eric Ventura
Map and aircraft line drawing: John Fiorito
AdLib tones based on The Fat Man's library

Thanks to the following for their contributions: John Balkin, Scott Duckett, Karl Florine, Mark Harbin, John Harris, Ernest Koeppen, Will Levesque, Tom Lichtenberger, David Martella, Gavin McCune, Bettina Mylenek, Richard Newman, Michael Rubin, Ronald Schumacher, Alan Smallbone, Don Spector.

Industry Experts

A special thanks to the "insiders" who took time out of their busy schedules to help in the development of Stunt Island.

Deborah Hill is a film producer with extensive experience and film credits. She began her career with a variety of jobs — script supervisor, film editor, assistant director, and second unit director -before coming into her current role as film producer. Her diversity also shows in the projects she selects, from writing and producing the hit horror classic Halloween with John Carpenter, to producing the Academy Award nominated The Fisher King.

Chris **Howell** has worked in the stunt industry for nearly three decades. He has taken on the roles of stuntman, stunt coordinator, and second unit director. Included in his extensive list of credits is the long-running Moonlighting television series, and hit movies like The Fisher King, Urban Cowboy, and Iron Eagle.

Joe Alvez is an experienced stuntman and stunt coordinator whose background includes professional formula race car driving. In addition to his stunt work he has directed, associate produced, and production designed. Jaws, Altered States, Close Encounters of the Third Kind, and Freejack are just a few of the many projects he has worked on.

APPENDIX E: list of Files Installed By Stunt Island

The following list shows all of the files that were installed by the Stunt Island Install program. The lists show the file names, the file extensions, and the byte sizes of the files. The amount of disk space required by the files may vary slightly.

Stunt Island installs a total of 119 files. The total bytes of the files is approximately 11347849.

Files in the \STUNTISL Directory

ADDSNDS	EXE	36459
DRIVER1	BIN	10625
DRIVER2	BIN	7898
DRIVER3	BIN	14693
GAME	CFG	7
INSTALL	EXE	46347
INSTALL	CFG	631
MAKEONE	EXE	103247
PFONT	BIN	1152
PILOTS	<DIR>	
PLAYONE	EXE	102703
PRINTSET	BAT	266
RES	<DIR>	
SETINFO	BAT	249
SETS	<DIR>	
SETUP	BAT	15
STUNT	EXE	137240
TYPESET	EXE	28411
VAULT	<DIR>	
VDATA	BIN	6462

The files with <DIR> next to them are subdirectories within the \STUNTISL directory. The files in each subdirectory are listed below.

Files in the \STUNTISL\PILOTS Subdirectory

Once you enter the Stunt Pilot of the Year contest, your records will be stored in this directory. This directory is empty when first installed.

Files in the \STUNTISL\RES Subdirectory

This subdirectory contains data files for the program. You should not store any other files in this subdirectory.

ACTORS	RES	221893
ANIMS	RES	6776
COMMNSND	ZCR	2953
COMMNSND	SMP	309686
DIALOG	RES	888884
FASTSPR	RES	286984
GAME	RES	13888
LETTERS	RES	166020
MARKERS	RES	193617

MILITARY..	.RES	..30708 9
MISCELLA	RES	157114
MUSIC1	XMI	25182
MUSICl..	XMM	25527
MUSICl..	XMP..	9849
MUSICl..	XMA	25843
MUSIC1	ESS	591990
MUSIC2..	XMI	29075
MUSIC2	XMM	30254
MUSIC2	XMP	,9978
MUSIC2	ESS	1016750
PLANES	RES	611366
PRODTOOL	RES	.22959
SCENERY 1..	RES	.266648
SCENERY2	RES	.239302
SCENERY3..	RES	248550
SCENERY4..	RES..	171338
SCENERY5..	RES..	193762
SCENERY6	RES	168006
SCENES	RES	.99063
SNDFXl	SMP..	933182
SNDFX2	SMP	.946478
SPRITES	RES	968055
STRUCTUR	RES	448162
VEHICLES	RES	471546

Directory of \STUNTISL\VAULT Subdirectory

Films and takes are stored in this subdirectory.

BALLOON	FLM	9112
BALLOON	TKE	125596
BOMB	.FLM	34668
BOMB	TKE	.67467
CTRY	FLM	5639
CTRY	TKE	11738
HIGHWAY	TKE	.24475
HIGHWAY..	FLM	31969
INTRO	FLM	.77985
LAND	FLM..	16034
LAND..	TKE	22356
LOCATION	FLM	43592
PLANES	FLM	.6538
PLANES	TKE..	35162
TOD	FLM..	12120
TOD..	TKE..	.21635
TRAINTNL..	FLM..	28517
TRAINTNL	TKE	45249

Files in the \STUNTISL\SETS Subdirectory

This is where your sets are stored. The files with "Scene" in the description are stunts used in the Stunt Pilot of the Year contest. You can find complete descriptions of the 32 contest stunts in Chapter 4.

ALCATRAZ	SET	2113	Scene 4: Pick up a convict on Alcatraz
AQUEDUCT	SET	2753	Scene 18: Fly down an aqueduct,
BALLOON	SET	2177	Scene 26: Land on top of a balloon.
BARNSTRM	SET	2698	Scene 3: Barnstorm.
BILLBRD	SET	5461	Scene 19: Crash through a billboard.
BLNCTCH	SET	3161	Scene 5: Catch a balloon.
BURGER	SET	3100	Scene 7: Park at the hamburger stand.
CASTLE	SET	2506	Scene 6: Castlestorm.
CITYRDAR	SET	2561	Scene 30: Bomb the three radar sites.
CTRY	SET	998	Crash into the silo.
DUCK	SET	3889	Scene 12: Bomber duck.
FASTBRDG	SET	1522	Scene 29: Fly under two bridges.
FASTTURN	SET	2125	Scene 32: Fly inbetween sky scrapers.
FORMATN	SET	2509..	Scene 8: Shoot planes in formation.
GOALPOST	SET	1976	Scene 21: Land on the goalpost.
HIGHWAY	SET	2619	Scene 15: Hit the renegade caterer.
JENNYFB	SET	2369	Scene 20: Fly inverted past a Jenny.
JUNGLE	SET	2564	Scene 25: Bomb the SAM site.
LAND	SET	1373	Land at a small airport.
LANDBLD	SET	2119	Scene 13: Land on the blue building.
LNDBRDGE	SET	2165	Scene 2: Land on the Golden Gate.
METEOR	SET	2427	Scene 10: Crash into a hotel.
MIDAIR	SET	2381	Scene 9: Crash into a 747's engine.
OBSTACLE	SET	2820	Scene 28: Slalom through the towers.
PLANES	SET	3556	Planes on parade.

PULLOUT	SET	2637	Scene 31: Pull out of a dive.
SAVEUN	SET	2771	Scene 14: Save the U.N.
STALL	SET	934	Scene 27: Recover from a stall.
STOPARMR	SET	2223	Scene 17: Land before the armor truck.
STOPJEEP	SET	2101	Scene 11: Blast a jeep.
TAKEOFF	SET	4608	Scene 1: Take off and shoot a Zero.
TOD	SET	2213	Change the time of day.
TOWERBLL	SET	1717	Scene 22: Hit the bullseye with your wing.
TRAIN	SET	4861	Scene 23: Land on a moving train,
TRAINTNL	SET	3627	Scene 16: Fly over a train in a tunnel.
UN	SET	2375	Scene 24: Escape from the U.N.

APPENDIX F: Stunt Island Keyboard Keys

These keys work any time:

/ (forward slash)....Acts as button 2

Enter . . . . . Acts as button 1

Esc . . . . . "Back out" from current activity

Tab . . . . . .Regain cursor control (for keyboard users)

Alt-D ....Delete a file

Alt-J . . . . . Joystick calibration; follow onscreen

..... instructions

Alt-P ..... Open Preferences window

Ctrl-Esc ..... Exit to DOS

These keys work in the Editing Room:

D ..... Delete marked footage

E ..... Exit the Editing Room

F.. ..... Opens FX menu

L ..... Load requester opens

P.. ..... Print (save) currently loaded footage

R ..... Record marked footage

U ..... Undo the last thing done

1 - 8 ..... Deck # - selects a deck number

These keys work in the Theatre:

E . . . . . Exit the theatre

F Switches between Full view (fills the monitor) and normal view (with crowd in foreground) of the movie screen

L . . . . . Open the Load File requester

These keys work while flying:

A . . . . . .Toggles the Autopilot on and off (except during stunt filming)

B Toggles the Brakes on and off

E . . . . . Ejects the pilot from the aircraft

F Raises and lowers the Flaps

G ..... ____ Raises and lowers the landing Gear

P . ..Pauses the game; select OK to continue

R ....Stop flying and go to the editing Room

T . . . . . Calls up option to change the Time of day

W . . . . . Toggles through the available Weapons (Guns, Bombs, or Missiles)

X Sets off an explosion special effect

Tab Center mouse cursor

Enter Fire weapon

Backspace ..... .Drops the plane to zero power

- ..... _____ ..... Decrease throttle power by 2%

+ Increase throttle power by 2%

1 through 0 Open throttle power to that percent; i.e., 1 = 10%, 5 = 50%, 0 = 100%

Fl Pilot's cockpit view, looking through the front

F2 ..... .Pilot's view, looking over left wing

F3 ..... .Pilot's view, looking over right wing

F4 ..... View behind the plane
F5 ..... .Spotter plane view
F6 ..... Adjust spotter plane view
F7 ..... Bomb target view
F9 ..... Toggle cockpit display on/off (used with Fl key)

These keys work while you are flying in a stunt:
Ctrl-Fl.....View from camera 1 (from the stunt airplane)
Ctrl-F2.....View from camera 2 (on the spotter plane)
Ctrl-F3.....View from camera 3
Ctrl-F4.....View from camera 4
Ctrl-F5.....View from camera 5
Ctrl-F6.....View from camera 6
Ctrl-F7.....View from camera 7
Ctrl-F8.. .View from camera 8

Note: Ctrl-F3 through Ctrl-F8 only work when you've placed objects in prop slots 3 through 8.

INDEX

Entries that are fully capitalized are options that you will see on the screen in the Stunt Island program.