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MAIN GAME SEQUENCE : Prologue

BLACK SCREEN

SC.1 EA / ORIGIN TITLES BURN IN AND DOWN (COMPUTER
GENERATED: NO VIDEO)

EXT. CRIUS FROM NEAR SPACE, WIDE -- DARK SIDE (NO FADE: CUT
TO SHOT FROM BLACK SCREEN)

Only a thin crescent of sunlight shows at the edge of the planet surface, except for faint spatters of light from cities on the nightside. CAMERA PUSHES IN and slowly PANS left to show the planet and its primary in the far distance, "setting" over Crius's limb. As we watch, the sun continues setting. PAN CONTINUES and STOPS as a large orbital space station, an intricate and glittering construct, comes INTO SHOT and hangs half in, half out of it on the left. A soft SFX: BABBLE OF VOICES AND COMPUTER SIGNALS, the sound of several communications channels being run together, starts to be heard, increasing in volume. This station is Crius OffPlanet Control, a sort of "air traffic control" for the planet at large. (All planets will have this sort of control, in charge of landing clearances.)

COMMS CHANNELS (V.O.)

(various voices, male/female)
...Crius OPC confirms that, RS one oh three one, good day... / ...no slot for you yet, Atriarch, estimated vacancy four minutes three, zero... / ...vector toward primary, three three oblique two five, good day... / Ludau, you are cleared in on Passadi approach, five zero one four; separation waived... / Acknowledged, Daniev, your transmission confirms your comms malfunction, shift to eight eight three four...
(etc., ad lib)

SFX: LOW RUMBLE off to the left side. A huge transport starship coasts INTO SHOT, from "over our shoulder", between us and the space station, heading for the planet. As the ship passes, the last flicker of setting sun vanishes behind the planet, leaving the ship in near-darkness -- defined only by "earthglow" from the planet, and its own silhouette, ornamented with running lights. This is Canera.

CANERA COMMS (V.O.)

(female voice)
Crius OPC, this is PM one oh four six Canera, on plan, expecting Herab injection marker one one five.

SCREAM, the second of them performing a victory roll as it goes.

CUT TO:

BLACK SCREEN

SC.17 BURN IN TITLES

Slowly, as titles run, the background can be seen to be lightening from black. Vague forms (toward the end of titles) can occasionally be seen moving in it, but all in shades of black and white and grey. The muffled SFX: SOUND OF VOICES starts to be audible as well. The background beneath it fills in: becoming very white and bright, and other color fills itself in as well. Plainly this is a hospital. The face resolves itself into that of a DOCTOR (female).

DOCTOR

Ser Arris? If you can hear me, blink.

She shines a hand-light into camera. Picture BLINKS, going black, for a spilt second. Doctor smiles. She has a slightly 'doctorish' condescending tone.

DOCTOR CONT

Excellent. I think our patient's coming round, Douglas.

DOUGLAS, a nurse, joins her in shot. They both look down AT CAMERA.

DOCTOR CONT

You've been in an accident, Ser. Your ship crashed while landing here, on Crius. Luckily you were in a cryopod at the time so your injuries weren't extensive...

SC.18 NEW ANGLE

CLOSE on the awakened patient's face. This is LEV ARRIS, (or at least that's the name of the manufactured identity he's been found with): He is the central character of the game. He blinks at the doctor and nurse who are leaning over him, taking his pulse, etc.

ARRIS

(Confused)

Accident? How...?

DOCTOR

We'll deal with that later. Our first job is to get you back on your feet.

DOCTOR (CONT)

You'll stay with us for rehab.
There's plenty of....

ARRIS

(Interrupting, rising panic)
But I don't remember. Anything.
What ship?

DOCTOR

The Canera. Ser Arris - we know
that's your name from your cryopod -
it may take a while for your memory
to return. In the meantime, just relax.
Everything's going to be fine.

SC.19 ANOTHER ANGLE

Favoring Arris. His face works a little as he tries to remember anything at all.

DOCTOR

That's not surprising. It may
take a while. You'll need to
stay with us for a while, for some
rehab. There's plenty of time.

The Doctor pats Arris's hand and leaves the nurse with him: the nurse gets busy with some equipment, etc. CAMERA PUSHES IN ON ARRIS as he pushes up in the bed a little, looks at his surroundings. There's an uncomfortable, wondering look about him....

CUT TO:

SC.20 EXT. CRIUS, DAY - ESTABLISHING (COMPUTER GENERATED : NO VIDEO)

A good look at the planet under daylight. A nice-looking place. CAMERA PUSHES IN on the big medical center where Arris is being treated. Various skycraft come and go.

PUSH IN on part of the medical center, a solarium-cum-exercise area. This is elevated five or six storeys above ground level, and there's a railed, open terrace outside it.

SC.21 INT. SOLARIUM

Various PEOPLE working on pieces of rehab equipment. We PAN past them and CAMERA HOLDS on Arris, working on something like a treadmill (except it's recessed right into the floor, with just a small T-bar for him to hold onto as he walks). The DOCTOR comes up beside him.

DOCTOR
And how's Ser Arris this morning?

ARRIS
He's okay. I just wish he would tell me who he was.

DOCTOR
(She finds Arris amusing)
We'll get our memory back eventually.

ARRIS
Do you talk to all your patients though they were children, Doctor Frevel? Or is it just me?

DOCTOR
(Taken aback)
I'm sorry. We find that...usually people in your condition appreciate a....gentle approach.

ARRIS
Well I'm not usual people.

DOCTOR
(She looks at him differently)
No. No, I don't believe you are.
(Smiles, continues in a more natural tone)
We wouldn't normally divulge this to patients....but we did a record search on you. It wasn't good.

SC.22 ARRIS, THE DOCTOR

Arris steps off the treadmill, reaches for a towel, wipes sweat away.

ARRIS
Make my day. I'm a mass murderer?

DOCTOR

I wouldn't joke about that. You could be almost anything. Prior to two weeks ago, you don't exist. Either someone's erased your records...or there was an accident in your home planet's data net.

ARRIS

My home planet? Jeez, where is home? Where's my family? Do I have a family?

SC.23 WIDER

ARRIS

Am I married? Do I have children? Who the hell am I Dr. Frevel?

DOCTOR

(compassionate)

It'll come Lev. This is all quite normal with trauma sustained in cryo.

ARRIS

Just how long was I in that icebox for?

SC.24 ANOTHER ANGLE

As they walk toward one side of the solarium, where there's a mirrored wall: other patients are using it to help them work out.

DOCTOR

We're still working on that.

(slight humor)

But you could afford to stay in one for as long you liked.

ARRIS

Meaning?

DOCTOR

Meaning one thing did come down with the data check. Your account, only registered about a week ago. You have an exceptionally...attractive credit rating Ser Arris.

SC.25 CLOSER - THE TWO OF THEM

As they come up in front of the mirror. Arris looks closely at himself. A good-looking man, now fit again, in his late twenties...but with eyes haunted by the lack of self-knowledge.

ARRIS

Nice. If only I wasn't overdrawn at the memory bank, huh?

CUT TO:

SC.26 INT. HOSPITAL RECEPTION AREA -- DAY

Two neatly-dressed men with satchels come to the main desk. One is looking around him alertly, as if watching the other man's back. The receptionist at the desk looks up at them.

RECEPTIONIST

Yes?

FIRST ASSASSIN

It's new right?

The receptionist doesn't quite understand. She smiles. First Assassin leans on the desk, looking at her hair, like a professional.

FIRST ASSASSIN

The hair style. I love it.

RECEPTIONIST

(Touching hair, thrown off-balance but flattered)

Oh, it's fairly new I suppose...

FIRST ASSASSIN

It's perfect. I do a little.... fashion reporting, you know, when I ain't covering more serious stuff..

RECEPTIONIST

Are you guys...journalists?

FIRST ASSASSIN

(To second Assassin)

Brains as well as beauty.

FIRST ASSASSIN (CONT)

(To Receptionist)

We're with the New Crius Examiner.
Here to interview a Ser Lev Arris.
Is he around?

The Receptionist seems a little unsure. First Assassin gives her a winning smile.

RECEPTIONIST

I'll just check.

SC.27 CLOSER

From her side of the desk. She looks up at them.

RECEPTIONIST

Section five A, gentlemen. First
slidewalk on your left, follow
the beacon.

A little green "tinkerbelle" light pops up out of the surface of her desk, hangs in the air in front of the men, wobbles a little as if to get their attention, then heads off and OUT OF SHOT. As they leave

RECEPTIONIST

(Coy)
See you.

FIRST ASSASSIN

(Winking at her)
Not unless I see you first.

They follow the light OUT OF SHOT.

SC.28 WIDER

As they go after the light. The SECOND ASSASSIN continues to look around himself as they go, intent on making sure where every other person in the area is. The FIRST ASSASSIN forges on ahead, speaking softly into a device like a tiny cellphone, with the other man following.

SECOND ASSASSIN

(Unimpressed)
Fashion reporting?

FIRST ASSASSIN

I thought it was a nice touch.

SECOND ASSASSIN

Yeah, well we'll get a nice touch from Rhinehart if your flirting screws things up.

FIRST ASSASSIN

It ain't flirting. It was just adding a little color to the performance.

SC.29 INT. SOLARIUM - DAY

Arris and the Doctor again.

DOCTOR

Cryo-associated memory loss can take months to resolve itself...but when it does some patients are a little.. disappointed. The reality of someone's past often fails to match up to what they imagined it might be.

ARRIS

Right now I'd settle for disappointment.

SC.30 ANOTHER ANGLE

Arris starts pulling on his clothes over his workout gear.

DOCTOR

You may have to. In time your memory is likely to recover completely.

ARRIS

But how will I know that? How will I ever be sure that there's not one more nasty little memory...just waiting to jump me?

CUT TO:

SC.31 INT. WARD RECEPTION AREA - DAY

The green light zips up to the reception desk, glows, then vanishes. The nurse at the desk looks up at the two men who approach.

NURSE

Can I help you?

FIRST ASSASSIN

We're looking for Ser Lev Arris.

NURSE

He's in physio at the moment. Who shall I say wants him?

FIRST ASSASSIN

New Crius Examiner. We're here to interview him about the Canera crash.

NURSE

His consultant will have to clear it first--

SC.32 ANOTHER ANGLE

As the two men pull out blasters and level them at the nurse.

SECOND ASSASSIN

Clear this, Mister Nurse.

The nurse opens his mouth to shout. Before he gets a chance, they blast him, and he collapses over the desk like a limp doll. SFX: SUBDUED WEAPONS NOISE, a sound like the buzz of many angry wasps.

After they blow him away...

FIRST ASSASSIN

(Grinning)

You know something...I think I could really get to enjoy this journalism thing.

The two men hurry off in the direction of the solarium.

CUT TO:

SC.33 INT. HOSPITAL RECEPTION AREA - DAY

As before: same receptionist. A THIRD and FOURTH ASSASSIN talk among themselves as they approach.

THIRD ASSASSIN

I like hospitals. They're so clean. So...sterile.

FOURTH

Getting all hot and bothered, huh?

THIRD

(shooting her a withering look)
I never get hot. Nor bothered.

They've reached the desk.

RECEPTIONIST

Yes, serras?

THIRD ASSASSIN

We're here to visit a man. I mean, a friend, who's a man. Ser Lev Arris.

RECEPTIONIST

My, he's popular today.

SC.34 CLOSER

As another little light, blue this time, pops up out of the desk and heads off slowly.

FOURTH ASSASSIN

Popular?

In the midst of the next speech they exchange glances, head hurriedly after the blue light.

RECEPTIONIST

A couple of reporters just went through. Five-A, sers, first slidewalk on your left, follow the --
(realizes she's talking to empty air)
Oh.

*

SC.35 WIDER

They run down the slidewalk, jostling people. The light heads after them, trying rather pathetically to keep up.

CUT TO:

SC.36 INT. SOLARIUM - DAY

Favoring the doctor and Arris, as they step away from the mirror.

DOCTOR

Well...take it easy for the time being. If you overstress yourself, you may prolong the problem --

She looks up in surprise, and then Arris does, at the SFX: COMMOTION OF VOICES near the main doors to the solarium. Behind her (and totally unnoticed by her and Arris), a largish scoutship-type craft is rising above the terrace level beyond the doors to the outside.

SC.37 ANGLE ON THE SOLARIUM WINDOWS - THE SHIP

It pauses -- then BLASTS the outer structure of the solarium with some kind of force weapon, blowing a large hole in it. Glass scatters inward, people start to run in all directions, screaming.

SC.38 ON THE DOORS

As the two men who have just shot the nurse burst in through the doors. People all around the solarium stare at them. Both of the men look around hurriedly at all the people -- then one of them sees the Doctor and Arris, points. The other follows his gesture, points his gun at them: so does the first. They FIRE.

SC.39 CLOSE - ARRIS AND THE DOCTOR

A blast from one of the weapons hits the doctor in the forehead, damaging her as messily as possible for the optimum rating for the game. She falls OUT OF SHOT. Arris stares as she goes down -- then looks up and dives sideways, also OUT OF SHOT. A beam from a blaster stitches through the air where his head just was.

SC.40 WIDER

Arris rolls and rolls in an attempt to avoid the beams lancing out at him. Several hit the floor as he rolls, but don't damage it --

SC.41 ANOTHER ANGLE

The First Man takes more careful aim, fires --

SC.42 ON ARRIS

A beam hits him as he's scrambling to his feet. He stares in horror as it hits his chest -- but this is a stun. Arris crumples to his knees, almost unconscious. The two attackers run INTO SHOT and grab him under the arms, haul him away.

SC.43 WIDER

He struggles feebly with them, but to no avail. They haul him toward the hole in the windows which leads to the outdoor terrace: in the air over the terrace, their "getaway" craft is hovering gently. One of them points a remote control at it: its door slides open.

SC.44 EXT. TERRACE

They're out the doors now. They haul him toward the waiting craft, into it.

SC.45 CLOSER ON THE SHIP DOOR

Arris is bundled forward and out of sight. Then one of the men comes out, jumps down to ground level again, looking around him warily --

FIRST MAN

Uhhh -- !

He collapses to his knees, staring at the large burn hole which has appeared in his chest.

SC.46 WIDER

He pitches forward. His companion, in the ship, ducks behind one side of the open door as more shots come sleeting past: peers out.

SC.47 ON THE HOLE INTO THE SOLARIUM

Two other assassins -- the second pair whom we saw enter the hospital -- are shooting at the remaining man of the first pair. *

SC.48 BACK TO ANGLE - THE SHIP

The man still inside it leans out a bit, fires at the others.

SC.49 ANGLE FROM INSIDE THE SHIP

Arris, dumped unconscious in the pilot's seat. In b.g. the remaining man fires at his attackers: they return fire. Sparks and SFX: RICOCHETS all over the place.

SC.50 THE SINGLE MAN

From outside. Still firing -- he leans out too far. Various shots miss him -- one doesn't: he falls out of the ship, mortally wounded.

SC.51 CLOSER - THE WOUNDED MAN, ON THE TERRACE

His small cellphone-looking remote has fallen a little distance from him. He hauls himself along to it -- reaches out a shaking hand -- grabs it -- brings it up to lips now frothing blood. Behind him, we can see the door of the ship closing in reaction to his command.

FIRST MAN

Door seal. Lock. Autopilot --
activate -- preset course two --
go, go, go -- !

The remote falls from his hand: his eyes glaze over, wide open. He's dead. SFX: ENGINE SCREAM from behind.

SC.52 WIDER

The ship lifts up out of its cradle, soars up horizontally for a few seconds: then its nose tilts up and its rear jets light. It accelerates powerfully up into the atmosphere, swiftly diminishing.

SC.53 BACK TO ANGLE - THE DEAD MAN WITH THE REMOTE

CAMERA HOLDS ON HIM as we hear SFX of APPROACHING FOOTSTEPS. Booted feet walk INTO SHOT. One boot nudges the man, turns him over.

SC.54 ASSASSINS THREE AND FOUR

Looking down at the corpse, their weapons drawn.

THIRD ASSASSIN

A clean, surgical strike, that was
our brief, wasn't it?

FOURTH

The Old Man's gonna go ballistic.

The 'dead man' groans a little...the last glimmer of life...

Third Assassin methodically puts one more blast into him: then another, a strange SMILE coming over her face...

Then she looks up...

SC.55 WIDE - THE TWO MEN, THE SKY

As the escaping ship vanishes from sight in the high stratosphere.

THIRD ASSASSIN

There goes my beautiful career.

They turn and walk OUT OF SHOT. CAMERA HOLDS

CUT TO:

SC.56 INT. ARRIS'S SHIP (COMPUTER GENERATED: NO VIDEO)

Dark except for the telltales of the ship's computer and control panel, and the starlight outside the front windows. FADE IN SFX: SHIP'S COMPUTER as it speaks: a female voice, growing more urgent.

COMPUTER

There is a critical condition in the D-space anomaly. Drop-out is imminent. -- There is a critical condition in the D-space anomaly. Drop-out is imminent. Pilot intervention is required.

ARRIS (VO)

-- Where are we?

COMPUTER

The question is not answerable in terms of physical location, since this vessel is irrelevant. We will emerge from D-space within approach distance of planet Hermes within three point five minutes.

(beat)

Diagnostics show a catastrophic failure in the gravitic shell which will render the D-drive inoperable after emergence. Repair will require the services of an authorized 'Arstan' dealer, or other facility equipped to UTRA standard.

**SC.57 INT. SHIP (COMPUTER GENERATED: NO VIDEO)-
VIEW THROUGH THE FRONT VIEWPORT**

There are (seemingly) no single stars out there: but there are many packages of six, each single point of faint light arranged on the vertices of a hexagon. Now, with a slight shuddering motion, they begin to converge --

SC.58 EXT. SHIP (COMPUTER GENERATED: NO VIDEO)

As this convergence of stars starts happening all around it, the ship itself seems to start to flower out into a series of ghost images, six of them, radiating symmetrically outward

from the body of the "central" craft. The image is somewhat like that of a flower opening.

The ghost-images of the ship continue to rotate outward from the "real" ship at their heart, until they reach the 90-degree point. At this point another "ship" appears at the heart of the "flower", a mirror image of the first one, and this one starts becoming more solid as the original one fades: while all around, the converging stars get brighter and brighter --

SC.59 EXT. SHIP - ANOTHER ANGLE (COMPUTER GENERATED: NO VIDEO)

As the first image of the ship starts to fade away, while the other ships constituting the "petals" of the flower close in around the second, rotating "into" it. The stars converge, getting brighter and brighter -- and then fuse into a single blinding glare which whites out the screen --

SC.60 WIDER (COMPUTER GENERATED: NO VIDEO)

The "normal" stars reassert themselves, and a very bright star in far b.g., the sun of the Hermes star-system. In nearer b.g. is the planet Hermes itself. Six ghost-images of Arris's ship rotate into a central point with a slam of light and SFX: THUNDER -- leaving one ship, in normal space, and everything very quiet after all the ruckus.

SC.61 INT. SHIP

COMPUTER

Gravitational wave compression of nearest mass identifies it as planet Hermes.

(beat)

Anomaly envelope has failed. Local field suppressors have failed. These failures constitute a class two emergency. Automatic situation logics will now be implemented. Please secure yourself and prepare for emergency landing sequence.

SC.62 INT. SHIP (COMPUTER GENERATED:NO VIDEO)

COMPUTER

Default landing location is Ilij Spaceport. Advising Hermes approach control. Alerting emergency services.

SC.63 EXT. SPACE (COMPUTER GENERATED: NO VIDEO)

As the ship changes attitude, firing its ion thrusters to push it down into the planet's gravity well. It drops away from POV at speed.

HERMES CONTROL (VO)
RD eight one two six, confirming
emergency services on standby,
ingress path three five to Ilij
port is being cleared for you,
expect docking tractor shortly...

SC.64 EXT. HERMES UPPER ATMOSPHERE (COMPUTER GENERATED: NO VIDEO)

Re-entry: the ship's shields glowing as they divert the heat from the ship itself. It noses down and streaks past POV.

COMPUTER
Losing attitudes, Hermes control,
approach will be on ions only...

HERMES APPROACH CONTROL
Understood, RD, emergency personnel
advised, abort landing to cradle,
skirt markers on...

SC.65 EXT. HERMES LOWER ATMOSPHERE (COMPUTER GENERATED: NO VIDEO)

The ship is coming in at an angle which is very "flat" compared to the planet, so that the atmosphere will soak up a lot of the ship's speed. The shields are still diverting heat away from it.

SC.66 EXT. HERMES SPACEPORT - HIGH ANGLE (COMPUTER GENERATED: NO VIDEO)

As the ship plummets down toward it --

SC.67 CLOSER - THE SPACEPORT'S BLAST SKIRT (COMPUTER GENERATED: NO VIDEO)

The ship skims down toward it. Now the ion drivers come on, a great flat splash of light and power under the ship's bottom surface.

**SC.68 LOW ANGLE - FROM THE BLAST SKIRT (COMPUTER
GENERATED: NO VIDEO)**

The ship comes crashing in, onto the cushion of energy produced by its iondrivers. The effect is as of someone skidding along the ground on a large thick mattress.

SC.69 WIDER (COMPUTER GENERATED: NO VIDEO)

The emergency services are waiting for it -- vehicles hovering ready to either side of the ship's approach path: between them, a big glowing field stretched like a net, to catch the crashing ship.

**SC.70 FROM BEHIND THE "NET" (COMPUTER GENERATED: NO
VIDEO)**

The crashing ship, already slowed by its iondrivers, plows into the "net" and comes to a halt. It does the cradle some damage.

SC.71 INT. ARRIS'S SHIP (COMPUTER GENERATED: NO VIDEO)

COMPUTER
Landing sequence complete.
Shutting failed systems
down. Damage status report:
landing has damaged this ship
past 70% repair-salvage make/break
ratio. Please evacuate.

**SC.72 GAME ONLY - (COMPUTER GENERATED: NOT
VIDEO)**

(Normal gameflow starts here, showing the interior of the spaceport, including the data booths and accesses. When the player clicks on them:)

SC.73 INT. SINNER'S INN ACCESS-DAY

An open area with "jetways" and pedestrian tubes running away from it: a kind of crossroads. The door to Sinner's is across this area. The equivalent of a garish/tatty neon sign marks it, the words "Sinner's Inn" appearing in several alphabets other than Roman. Arris walks over to the door: it opens for him: he enters, and it shuts.

SC.74 INT. SINNER'S INN-DAY

Again, telling it's day isn't easy: it's dark in here, only occasional pinlighting breaking the gloom. The bar area is the brightest in the place. A CCM booth and an STT booth are off to one side, looking very beat up. Various shady-looking characters lurk, skulk or slouch in corners and alcoves, drinking and talking. A few of them look up at Arris as he comes in, then away again. The looks are not particularly friendly. In b.g. of the shot are a raddled-looking bunch of barflies

SC.75 ON ARRIS

He walks up to the bar, stops there, uncertain. JOE THE BARTENDER is there, polishing the bar. He looks up: also not a particularly friendly expression.

JOE
You're a hungry man.

ARRIS
(A little taken aback)
Ah, yeah, I guess I could eat.

JOE
(glances under the bar)
Your starving. Don't deny it. A barman nowadays...he's got to have sixth sense about his customers. And I'm nothing if not a barman. Your credit's sweet enough..
(Looks up)
We got stew, we got lizard guts, we got space bug gumbo...

ARRIS
I'll have the stew.

JOE
I could have told you that. And you like your beer...lukewarm. Right?

ARRIS
Actually I prefer it...
(Arris notices the stare Joe is giving him. Arris smiles)
Lukewarm. Right.

Joe turns away.

SC.76 ANOTHER ANGLE - BAR

Joe reappears, gives Arris his bowl of stew and his beer, then leans on the bar, looking idly over at the barflies.

JOE
Don't mind them. They're loudmouthed vicious cut-throats...but they're decent loudmouthed cut-throats.

ARRIS
So they're no trouble?

JOE
Nothing I can't see coming. Though some spacers...soon as they walk in I smell it on them. So I break their necks, just a little, to be on the safe side.
(Eyes Arris, smiles)
That's not trouble I smell on you, is it?

ARRIS
Uh, uh. I left all my troubles outside.

SC.77 WIDER

Joe nods, looking satisfied.

JOE
Good. First time I saw you I thought, there's one smart vertebrae. You hang round here and I'll see you right. Decent food and drink...maybe a coupla juicy deals.
(Conspiratorial look)
Respectable guy like you gotta think about where he's seen. You don't wanna hang in some spit and sawdust toilet with a liquor licence. You need somewhere like this, a place with a little.....refinement.

(At this moment we should witness some act of violence or debauchery in the background of the bar)

ARRIS
(Seeing it)
Thanks for the advise, Ser.

JOE
My friends call me Joe...

JOE (Cont..)
(Pretend confidential)
Probably because that's my name!

He laughs loudly at his own joke as they shake hands:
(Not an Earth-style handshake: each man grips the other's
forearm.)

ARRIS
I'm Lev Arris.

JOE
Of course you are.

SC.78 INT. SINNER'S INN-DAY

The barflies continue their singing in b.g. Arris has
finished his stew -- pushes the bowl aside.

ARRIS
Joe, you mentioned some...juicy deals.

JOE
Not just juicy. Dripping. Suppliers,
wholesalers, jobbers. You could say
I run a very...moist establishment.

CHOICE 1:

CHOICE 2:

ARRIS (VO)
Hmm...sounds more than
slightly illegal...don't
like the sound of it.

ARRIS (VO)
Maybe I can get a bargain
...something a little
'hot'....

(IF 1:)

SC.79 ANOTHER ANGLE

Arris picks up the spoon and pokes at the stew a little.

ARRIS
Not sure I need anything like
that, exactly.

JOE
Suit yourself.

He moves away, genially enough.

(IF 2)

SC.80 ANOTHER ANGLE

Arris picks up the spoon and pokes at the stew a little.

ARRIS
Ship dealers, maybe?

JOE
Not Many. Most people use the booth system, I'll keep an eye out for somethin', *
though, if you like.

(The first time the player goes to Crius --) (While still in space)

SC.81 COLOUR DRAINS OUT OF THE SCENE. EXT. CRIUS

Blurry shapes chase one another across the shot: then we get a shot of ARRIS'S FACE, seen as if he's looking at himself in the mirror. This is almost immediately replaced by another face (blurry at first) seen close up: that of the female DOCTOR we saw shot earlier. This is a flashback to an earlier conversation.

DOCTOR
It was quite a crash. If it hadn't been for the pod, I doubt you would have survived.

SC.82 EXT. CRIUS HOSPITAL-DAY

Arris is standing out on the terrace of the solarium-like area from which we saw him abducted. The doctor stands beside him.

ARRIS
But why was I in the pod?

DOCTOR
Well, you're far enough along in your recovery that it's safe to tell you. You were suffering from amyotrophic ossicular degeneration.

ARRIS
Is that bad?

DOCTOR
(laughs a little)
Bad? It was fatal. But not any more.
DOCTOR (CONT)
You were given the self-viral specific for AOS as soon as you were thawed: your bone marrow took about a week to get back in order. Lucky you were in one of those older pods, Doctor Loomis said: they were built to last. Doctor Loomis is the one who uncorked you.

ARRIS
I haven't met him.

DOCTOR
No, he had a holiday scheduled to start before you were conscious again. He'll be back at the end of the month. -- At any rate, you were probably a "hold-over" freeze -- when you were diagnosed, there was still no cure. They froze you down till there was one. Lucky for you, the AOD cure has been with us for a while now.

ARRIS
Lucky...yeah. Have they found out just why the ship crashed yet?

SC.83 ANOTHER ANGLE - THE TWO OF THEM

The Doctor shakes her head.

DOCTOR
They're still investigating it. Nothing concrete has turned up. One theory was that the ship's anomaly gave out. There were rumors about some kind of sabotage, or hostile action --

SC.84 CLOSER - FAVORING THE DOCTOR

DOCTOR
(shakes her head)
It's going to be weeks yet before thing's certain.

SC.85 INT. SHIP-BACK TO NORMAL CONSOLE VIEW (GAME ONLY,
COMPUTER GENERATED: NO VIDEO)

ARRIS (VO)
Crius...?

SC.86 EXT. ARRIS'S SHIP (COMPUTER GENERATED: NO VIDEO)

Zooming away and OUT OF SHOT through D-space.

SC.87 INT. CRIUS HOSPITAL - ANGLE ON THE RECEPTION DESK
- ARRIS, THE RECEPTIONIST

Arris is standing where the two sets of men were standing when they came to abduct him, or stop his abduction.

ARRIS
I was wondering if I could see a
Doctor Loomis. He admitted me
when I first came in...

RECEPTIONIST
One moment, please...
(checks her board)
Oh, good. If you'll follow the
little blue light to conference
room three, he'll meet you there.

Arris nods, walks off after the little blue light.

SC.88 INT. HOSPITAL - HALLWAY

A door off to one side says "conference room three". Arris walks INTO SHOT: from the other side, a man in a sleek white coverall also walks INTO SHOT, looks at Arris, reaches out to clasp arms with him, then leads him off to one side.

DR. LOOMIS
Ser Arris. What a pleasant surprise.
(Beat)
I suppose you'd better come in.

SC.89 INT. CONFERENCE ROOM

The door closes behind them as they sit at a table. The doctor looks just slightly antsy.

DR. LOOMIS
To be honest, we didn't think we'd
be seeing you again.

ARRIS

Aren't you interested to know if my
memory's improved?

DR. LOOMIS

Your memory. Of course. I'm sure Dr.
Frevel would have been interested too..
had she still been alive.

Beat. Arris knows that Loomis blames him for the doctor's
death.

ARRIS

I'm sorry about what happened to
her. But I need information Dr. Loomis.

DR. LOOMIS

And I'm sorry, Ser Arris. But I don't
think I'm in any position to help you.

CHOICE 1:

ARRIS (VO)

This guy isn't being very
communicative. I wonder if
leaning on him a little
would help?

CHOICE 2:

ARRIS (VO)

Maybe I should back off
a little...he looks kind
of frightened.

(If 1:)

SC.90 **NEW ANGLE**

ARRIS

Then you'd better get into
position, Doc, because there
are people shooting at me,
dragging my ass all over space
and generally doing their level
best to terminate my existence.
You're the only one who saw me
in the pod, and the pod's at the
heart of this whole mess. Now
start talking!

SC.91 ON THE DOCTOR

He looked nervous enough to start with: now he looks angry as well. He gets up.

DR. LOOMIS

Ser Arris, in law when you left this facility without clearance you closed your own case down. I'm not obliged to have anything further to do with you. And that suits me just fine.

He turns and walks out.

SC.92 ARRIS

He hurries out of the room after the doctor.

SC.93 IN THE CORRIDOR

The doctor, heading away.

ARRIS

Doctor -- wait!

The doctor turns.

SC.94 ANOTHER ANGLE

Arris catches up with him.

ARRIS

Doctor...look, I'm sorry.

(beat)

I've got problems. I think maybe you've got them too, from the way you look. But at least you remember your past life. I know how to do things...but not how I know how to do them. I've got no past. That pod I came in is the only link with who I was...and you're the one who saw it.

The doctor looks thoughtfully at him, then nods, and they walk back into the room.

(TO SC 96)
IF 2 :

SC.95 NEW ANGLE

ARRIS

Doctor...I've got problems.
I think maybe you've got
them too, from the way you
look. But at least you
remember your past life. I
know how to do things...but
not how I know to do them.
I've got no past. That pod
I came in is the only link
with who I was...and you're
the one who saw it.

TO SC 96)

SC.96 INT. CRIUS HOSPITAL - CONFERENCE ROOM 3

The doctor looks thoughtfully at Arris.

DOCTOR LOOMIS

(Sighs)

Okay. There were suggestions that
we should forget your case ever
happened.

ARRIS

Suggestions from whom?

DOCTOR LOOMIS

No names. Just a lot of veiled threats.
(Shakes his head)
You arrived in a pretty beat up pod,
Arris. Custom built, not one of the
'off-the-peg' models. At least ten
years old.

ARRIS

Ten years...?

SC.97 WIDER

DOCTOR LOOMIS

It could have been older. And you
hadn't been in a hospital -- there was
no practitioner's seal on the pod when

DR LOOMIS (CONT....)
we opened it. The pod display wouldn't show any reg. Number or planet of origin. But we didn't have a lot of time to bother about that. You were already in "thaw" cycle: the crash had started the pod's resuscitation routines.

(shakes his head again)
They took the thing away, but I don't know where. The police might -- they take care of vehicle registration.

SC.98 ANOTHER ANGLE

The doctor is really twitching now. He gets up and starts to leave.

DR. LOOMIS
Beyond that...I can't help you.
And I think the less we're seen together the better. Good luck, Ser Arris.
(Beat, he looks at Arris)
You're going to need a whole lot of it.

He exits hurriedly. Arris stares at his hands for a moment, then gets up.

SC.99 INT. TRANSIT STATION (COMPUTER GENERATED: BLUESCREEN ELEMENT

A "taxi rank". People are coming and going: cabs arrive and depart, and people get into and out of them accordingly.

(This set remains largely the same no matter what planet the player is on. Backgrounds vary to suit the planet in question.)

(When in a taxi rank area, the player's hand-held computer shows a destination menu, from which the player can choose. Then:)

SC.100 ON THE RANK (COMPUTER GENERATED)BLUESCREEN ELEMENT

A taxi pulls up.

SC.101 ON ARRIS (COMPUTER GENERATED) BLUESCREEN ELEMENT

Arris walks towards the waiting taxi.

SC.102 EXT. EXIT POINT NEAREST CRIUS POLICE HQ (COMPUTER
GENERATED) BLUESCREEN ELEMENT

The taxi leaves, Arris heads off.

CUT TO:

SC.103 INT. CRIUS POLICE HQ

Big, cool-looking, slightly threatening-looking area. Arris pauses in the doorway, then walks over to the reception desk. A DESK SERGEANT type is behind it.

SC.104 ON THE DESK

The sergeant looks up as Arris approaches: looks down at the screen, then up again. The sergeant has bitter sarcasm written over his face.

DESK SERGEANT

Yes?

ARRIS

I'm looking for information on a ship which would have landed on the planet three weeks ago.

DESK

Lucky you.

Arris keeps looking at Desk Sergeant...

(If player's "good points" are high at the moment:)

DESK SERGEANT

(Grudginly)

What ship were you after?

ARRIS

Canera.

DESK SERGEANT

The one that crashed.
(works at his terminal for a moment). What were you after, the reg?

ARRIS

If it's not any trouble.

DESK SERGEANT

It is.

(Beat)

PM 1046, and then there's a post-investigation number: RIH 4546. Apply it to any further queries. The Public Records system will give you everything it has.

ARRIS

You've been very helpful.

DESK SERGEANT

(As though it hurts)

I know.

(to SC 109)

(If "bad points" are higher:)

SC.105 ON THE DESK

The sergeant looks coolly at Arris.

SERGEANT

Ser Arris. Yes...

ARRIS

Is there a problem?

SERGEANT

(pleased)

You might that.

ARRIS

What is it?

SERGEANT

You. You're getting a bad reputation. You're a trouble maker. You're out of luck.

He chuckles at this.

ARRIS

Look, I need information. Are you going to help me or not?

SC.106 ANOTHER ANGLE

The Sergeant is enjoying this somewhat.

SERGEANT

Not.

ARRIS

Now, wait a minute...

SERGEANT

Don't raise your voice, Ser Arris. People who shout too much in here get weapons pointed at them...and sometimes the weapons go off.

ARRIS

Look...what do you want?

SC.107 CLOSER

SERGEANT

A favor.

ARRIS

What kind?

SERGEANT

You can do an errand for us.

ARRIS

Errand. How are you spelling that? B.R.I.B.E.?

SERGEANT

It's a wicked world.

Sergeant goes back to work.

ARRIS

Okay. What is it?

SERGEANT

There's a person been hanging around Crius space lately...name of Leif the Turk. At least that's all the name he's got. He's been shaking down unarmed incoming freighters for "landing pay". They pay... he lets them land without shooting them up. Trouble

SERGEANT (CONT..)
is, we haven't been able to
catch him at it.

ARRIS
So what? (drops his voice:
slightly incredulous)
You want me to kill him or
something?

SERGEANT
Oh, no. Just go out there,
find his ship...and shoot it
up a little. (slight smile)
Let's call it "removing a
menace to navigation". If
his ship crashes on the way
in... (shrug)

SC.108 ANOTHER ANGLE

ARRIS
No one's going to care about
another pirate flying to his
grave.

SERGEANT
(another shrug)
Well? Take the job? Or do
I lock you out of the
database...permanently?

ARRIS
(glares)
Damn it...all right.

*(When the player gets out into local space and performs this
service in gameflow, he can then return and the Sergeant will
be as sweet as pie...as in the previous version. With the
following dialogue:)*

SERGEANT
Ah...it's Ser Arris, back
from his good deed for the
week. Now what ship were you
after, again?

ARRIS
Canera.

DESK SERGEANT

That's one that crashed, right? (works at his terminal) What were you after, the reg? -- Here you are. PM 1046, and then there's a post investigation number: RIH 4546, you should apply it to any further queries. Public Records will give you everything it has.

ARRIS

Thanks.

(If he has not completed the mission, then:)

SERGEANT

You know our deal, come back when you've completed your side of the bargain.

SC.109 SCREEN INTERACTIVE SEQUENCE (PUBLIC RECORDS)
(COMPUTER GENERATED: NO VIDEO)

The player should be asking about the registration information for Canera. There will be two ways he can come at the information.

When he finds Canera's old reg. number and name, and attempts to access information about them, he'll find (as at the police database) that that information is blocked. However, that information will also be stored in the same list, under a different reg. number but the same name. If the player queries that information, he will also find that the ship's ownership information, which he's looking for, is blocked: but he will find the ship's cargo information, under which the pod is listed.

A long list spills out here -- the Canera's cargo manifest. Most cargo shows both a "backward" serial number, or invoice number, having to do with its origin, and a "forward" serial number or forwarding number, having to do with where it was going.

There are various pieces of equipment or cargo that have no "backward" number, but a "forward" one. The pod is one of these.

The person to whom the pod was forwarded, though, is a Hal Taffin, on Crius: a ship dealer. The player must detect

this piece of information, and then search for information on Hal's address, etc. Then:

SC.110 WIDER - ARRIS (COMPUTER GENERATED) BLUESCREEN ELEMENT

As he gets up, leaves the booth, looking thoughtful.

SC.111 EXT. TAFFIN'S SHOP, CRIUS - DAY (COMPUTER GENERATED) BLUESCREEN ELEMENT

A cab pulls up to it.

SC.112 INT. TAFFIN'S SHOP

A lot of futuristic "paperwork" lying around on desks and tables -- data solids, terminals buried under business. SFX: CHIME. HAL TAFFIN gets up, moves INTO SHOT. He is a tall, thin man, narrow-eyed, narrow-faced, suspicious-looking. The door opens: Arris is there.

TAFFIN
Yes, what is it? Who sent you?

ARRIS
Are you Hal Taffin?

TAFFIN
I might be, then again...Who's asking?

ARRIS
My name's Lev Arris. I believe you're in possession of a medical pod.

SC.113 ANOTHER ANGLE

Arris comes in a little way. Taffin suddenly looks alert.

TAFFIN
Oh no. Not me. Uh uh.

ARRIS
The public database says you got it off the Canera.

TAFFIN
(shakes his head)
Don't believe everything you read in a database. Now if you'll excuse me I've got a wayward bio-chip to de-discombobulate. Good day.

CHOICE 1:

ARRIS (VO)
Wonder if offering him
other incentive would
help? Maybe money?

CHOICE 2:

ARRIS (VO)
Not much to this guy.
Maybe putting a little
muscle on him would
make the difference.

(If [1], and the player has chosen to try to bribe Hal
(If [2], GO TO 115 instead)

*

SC.114 ON ARRIS

ARRIS

Ser Taffin, I realise how precious
your time is, so I'd hate to have
to bother you with this again. I'd
sooner come to some..accommodation.

TAFFIN

Hmm. Well. accommodation's pretty
expensive round these parts.

ARRIS

I don't expect to pay basement prices
for a penthouse suite.

TAFFIN

Kind of place you're looking for
would cost, oh, ten thousand?

(Yes: If the player has the money)

ARRIS

10,000. Okay. What do you
know?

(TO 117)

(No: If the player does not have the money)

ARRIS

I don't have that much money.

TAFFIN

Then I don't have that much to say
to you. Come back when you've got it.

(When the player comes back:)

TAFFIN

So, you're back, this time
have you got enough money
to make me feel like
talking to you?

[If he has the money this time :]

ARRIS

Yes.

TAFFIN

So what was it you wanted
to
know about?

ARRIS

That pod...

(TO SC 117)

*

[If player still doesn't have it:]

ARRIS

I just thought...

TAFFIN

You didn't think, cully.
You don't have the
necessary. Go away and
come back when you do.

(If 2:)

SC.115 NEW ANGLE

Arris moves in on Taffin.

ARRIS

I don't have time for your paranoid
games, Taffin. Maybe you'll be a
little more talkative if I....

Taffin turns. He has a gun, and it's leveled at Arris's
midsection. Arris stops.

TAFFIN

Touch me and you're dead. Now go.
Or stay. Yeah, stay and I'll call
the 'teeps, tell them how you
threatened me. How I had to shoot
you. It's happened before...they
don't ask questions. They like me
the 'teeps.

(ONLY IF PLAYER PREVIOUSLY CHOSE 2)

CHOICE 1:

ARRIS
Who needs this?? I'm really
going to push this punk!

(If 1: GO TO 116)

CHOICE 2:

ARRIS
That was dumb. Give him
a break! Maybe he could
use a little money.

(IF 2: GO TO 118)

*

SC.116 WIDER

Arris promptly pulls a gun on Taffin.

ARRIS
Okay, shoot. But make it a good one,
Taffin. Because if I don't drop dead
the second you pull the trigger, you
lose the rest of your ugly face.

When it comes, Taffin's laugh is a little hysterical.
He isn't the least amused.

TAFFIN
(As though just realising it)
Oh, the medical pod! You want to know
about the medical pod! Why didn't you
say?

He puts his gun away.

SC.117 ON TAFFIN (ARRIS IN B.G.)

Taffin sits on the desk, looks away from Arris, as if
getting uncomfortable. He touches the ruined part of his
face nervously.

TAFFIN
I sold it to a guy named Angus Santana,
on Anhur. He works for some charity
called Interplanetary Aid.

ARRIS
What did Santana want with it?

TAFFIN
They were looking for something to
use as a medevac.

ARRIS
How come you sold it so fast?

TAFFIN

I don't like trouble. That ship's trouble. There were some people..
(Touches face nervously again)
There were lots of questions.
Everyone's been getting rid of anything they have from that ship.

ARRIS

Why all the interest in it?

TAFFIN

Get outta here

*
*

SC.118 CLOSER - THE TWO OF THEM

*

(If 2:)

ARRIS

Ser, I'm sorry. You could say I'm not really...myself at the moment. Please excuse me.

TAFFIN

People like you think they can push me around, but I don't like it, see, and now it's going to cost you.
(Beat)
Twenty big ones, or get out of here.

ARRIS

Alright, now tell me what you know.

(TO SC 117)

(If the player doesn't have enough:

ARRIS

I don't have that much.

TAFFIN

You talk big for a guy with no money. Get outa here and don't come back till you've got the necessary.

(WHEN PLAYER RETURNS WITH MONEY:)

TAFFIN

So, this time have you got
enough money to make me
feel like having a
conversation with you?

ARRIS

Yeah. Now, about that pod-

(GO TO 117)

*

If Not:

ARRIS

No!

TAFFIN

Then come back when you do!

SC.119 DELETED

SC.120 CLOSER - THE TWO OF THEM- DELETED *

SC.121 ON TAFFIN- DELETED *

SC.122 ANOTHER ANGLE- DELETED *

SC.123 CLOSER - THE TWO OF THEM- DELETED

*

SC.124 INT. INTERPLANETARY AID HQ, DAY - ESTABLISHING
BLUESCREEN ELEMENT

The inside of a big, atrium-type skyscraper with passer-by's.

SC.125 INT. ANGUS SANTANA'S OFFICE

It's as crowded as Taffin's was, but a lot neater. Work material is stacked up all over the place. When the player clicks on him, ANGUS SANTANA stands up from behind the desk. This is a very young looking man, earnest, an innocent-looking face. Santana is really enthusiastic, boyish and speedy, with futuristic hipness.

SANTANA

(Re: the untidy office)

Don't mind the mess. Mess the mind.
That's the slogan for today. Don't
know what it means but when did that
ever stop progress? How can I help,
ser--

*

*

ARRIS

Lev Arris.

SANTANA

Excellent. I'm afraid I can only give you a few minutes, Ser Arris. On the way to a meeting. Three meetings actually. Simultaneously.

ARRIS

I appreciate it.

While Santana is digging through desk.....

SANTANA

(To himself)

Where'd I put those minutes...

(To Arris)

You must be with Taffin Reclamation?

CHOICE 1:

CHOICE 2:

ARRIS

Taffin...well, okay, why not let him think that?

ARRIS

There's no point in lying to this guy.

(If [1], and the player chooses to let Santana think he's with Taffin:)

ARRIS

Uh, yes.

SC.126 ANOTHER ANGLE

Santana comes up from behind the desk again.

SANTANA

Hey, it's really cool about the memory solid turning up. Could have had *mucho* trouble decommissioning the pod without it. You want coffee? Tea? Liqued air?

ARRIS

Er, that is...

SANTANA

That is? 'That is' ain't in the script, is it? 'That is' is decidedly un this conversation.

ARRIS

Well --

SC.127 DIFFERENT ANGLE

Santana looks at him with sudden suspicion.

SANTANA

You're not with Taffin, are you?
(Frowns)

Whoever you are, the idea of you coming in here wearing a fake beard and moustache, metaphorically speaking ...it doesn't float my boat, hear what I'm saying?

ARRIS

I'm sorry, Ser Santana. I've been going through some kind of hell the last few days....but I shouldn't have tried that. I'm not with Taffin.

SC.128 WIDER - THE TWO OF THEM

It looks as though Santana's going to be pissed off... but suddenly.

SANTANA

(Brighter)
Tell you the truth he gives me the creepers anyway. So what does bring you here?

ARRIS

The pod that Taffin sold you--
I have an interest in it.

SC.128A

*

SANTANA

That I figured.

ARRIS

I was in it myself, just before it was sold.

SANTANA

That would account for the interest.

ARRIS

I'm trying to clear up some questions about the facility I was in prior to being put in the pod. But I can't do that without the pod's serial number. It doesn't show in the manifest of the ship it was on.

SANTANA

What ship was that?

ARRIS

The Canera...

SANTANA

The one that crashed. Hey, that whole business was not un strange. Some crazy rumours flying around. Way off the planet.

(Fishing..)

Can you...put some clothes on those rumours?

ARRIS

Maybe. But it's the pod I'm interested in. Can you give me the serial number?

SC.129 WIDER

Santana looks at him thoughtfully.

SANTANA

Well...I'm sure if I had time to think about it there're a million reasons why I shouldn't....but I'm feeling charitable today. And I do have a meeting to get to.

ARRIS

Three meetings.

SANTANA

(Smiles)
On the button.

SC.130 LATER - ARRIS AND SANTANA

He turns, taps at his keypanel for a moment.

SANTANA (CONT'D)

Mmm...here's what you're
after.....I've transferred
the number to your computer.

*
*
*

SANTANA (CONT..)
and cargo information
attached to that tracking
number, you ought to be
able to find the planet of
origin. That's the old
number: a new one's
been assigned since we
bought the pod.

ARRIS
Thank you. -- You said
that a memory solid has
gone missing?

SANTANA
Yes -- not something that
usually would have been
detached. -- Is there
anything else I can do for
you?

ARRIS
No - you've already helped
a lot. Thanks very much.

SANTANA
Think nothing of it.

Arris LEAVES.

(TO SC 134)

(If (2), and the player has told the truth:)

ARRIS
Uh, I think there's been some
mistake. I'm not with Taffin.
The pod that Taffin sold you
....I have an interest in.

*
*

(TO SC.128A)

*

SC.131 WIDER - THE TWO OF THEM

SANTANA
That I figured.....
think nothing of it

*
*

SC.132 SCENE CUT

*

SC.133 SCENE CUT

*

SC.134 Game Only - (COMPUTER GENERATED: NO VIDEO)

(For this sequence, the player must query the booth system to find out which company the Pod was referenced to.)

The computer then ties into the Crius net and brings up the cargo manifest for Canera (with the changed reg. number we've seen before). The screen says INPUT NUMBER OF CARGO PACKET OR PALLET REQUIRED: the player inputs the number which Santana has given him.

This reveals the listing for the pod. SPECIAL USE MEDICAL POD - SOURCED AT SHERENKOV MEDICAL EQUIPMENT, MARDRA PORT, CRIUS.

SC.135 EXT. STREET (COMPUTER GENERATED)BLUESCREEN ELEMENT

Arris heads toward a small, neat little factory building with a restrained sign that says SHERNIKOV MEDICAL EQUIPMENT: goes up to the door.

SC.136 EXT. SHERNIKOV - CLOSE

The door opens for Arris as he approaches. He goes in.

SC.137 INT. SHERNIKOV OFFICE

Cluttered somewhat with examples of medical equipment, models, etc. Sitting at a desk is a handsome young woman. She looks up at Arris.

WOMAN
Ser, how can I help you?

ARRIS
I'm trying to track down the history of a pod you constructed for someone.

SC.138 CLOSER - THE TWO OF THEM

She looks at him dubiously.

WOMAN
I'm sorry...that information is confidential. We can't just give it to people walking in off the street.

ARRIS
Is there somebody else I could talk to?

WOMAN
No, I'm sorry, it's just me at the moment. And I really can't give out that information.

CHOICE 1:

ARRIS
So close...I've got to find out!

CHOICE 2:

ARRIS
Well...no point in pushing her...it might be smarter to wait.

(If he chooses [1], and leans on her:)
(If he chooses [2], Go to Sc.146:)

SC.139 ANOTHER ANGLE

As he advances on her.

ARRIS
Listen, serra...I've come all the way from Anhur, to get this information...and I need some help!

ARRIS (CONT...)

He leans over the desk angrily. As he does so, she slaps a control on the desk --

SC.140 WIDE

As he's abruptly caught and held still in a stasis field. The woman leans back in her chair and gazes at him.

WOMAN

We've had a lot of shady types in here recently... enough to have to put in a new security system. Like it?

SC.141 CLOSER

She looks at him casually.

WOMAN

Some of those people have come on a lot heavier than you have...

CHOICE 1

ARRIS

That was possibly the dumbest move you ever made. Say something to her! Anything! Flatter her a little!

(If 1:)

ARRIS

(desperate)

Serra...do you know you look like my sister?

WOMAN

(dry and unconvinced)

No.

ARRIS

That is, if I had a sister...I'd like her to look like you...

CHOICE 2

ARRIS

Oh, gods...I'm dead now. All I can do now is grovel!

WOMAN
(slightly amused now)
You're telling the truth
now. Because no one like
you who had a sister would
have survived this long.

She hits the control that drops him out of the security field.

WOMAN
(wry)
You're too upset-looking to
be a serious crook. You
just sit there and behave
yourself.

SC.142 BACK TO ANGLE

ARRIS
Is it all right, then, if I
wait until someone comes who
I can take this up with?

WOMAN
All right...but I can't
guarantee anything different
will happen.

SC.143 WIDER

As Arris sits down. The woman goes back to her work, then looks up after a moment.

WOMAN
What's so special about this
pod?

ARRIS
Well, I was in it. I was
being transported from some
medical facility...and they
left me with some physical
problems that I won't be
able to handle until I find
out where the facility
was. But the pod went down
in the Canera...

WOMAN
Oh, my goodness.

ARRIS
And some data was lost from
the pod's memory, and now it
can't be traced.

She looks at him thoughtfully.

(TO SC 148)
(If 2:)

ARRIS
(desperate)
Serra, look, I'm sorry...
please, please listen! I
really need this
information... and I don't
know what to do to get it.

WOMAN
(dry)
Not threatening people might
be one place to start.

ARRIS
Consider yourself
unthreatened. Please. I
really need your help.

She looks at him thoughtfully... then hits the control that
drops him out of the security field.

SC.144 BACK TO ANGLE

ARRIS
Is it all right, then, if I
wait until someone comes who
I can take this up with?

WOMAN
All right...but I can't
guarantee anything different
will happen.

SC.145 WIDER

As Arris sits down. The woman goes back to her work, then
looks up after a moment.

WOMAN
What's so special about this
pod?

ARRIS

Well, I was in it. I was
being transported from
some medical facility...
and they left me with some
physical problems that I
won't be able to handle
until I find out where the
facility was. But the pod
went down in the Canera...

WOMAN

Oh, my goodness.

ARRIS

And some data was lost
from the pod's memory, and
now it can't be traced.

She looks at him thoughtfully.

(TO SC 148)

~~SC.146 DELETED~~

~~SC.147 DELETED~~

SC.148 INT. SHERNIKOV OFFICES - ARRIS, THE WOMAN

ARRIS

Listen, I have the pod's serial
number, if it would be any help

The woman looks at him -- then smiles at him slightly.

WOMAN

C'mere.

SC.149 CLOSER

He gets up and comes over to her desk. She taps at her
keypad.

WOMAN

I really shouldn't be doing this....
-- There. It was commissioned and
paid for by a Jan Mitorr, on Janus
IV... goodness!

ARRIS

What?

WOMAN

The record's almost twenty years
old... Anyway, there's his address.
Though there's no guarantee he's
there any more..... Was that all you
came about?

SC.150 ANOTHER ANGLE

ARRIS

Yes.

WOMAN

All right...I've transferred the info to your computer. Now you'd better get out of here before my boss gets back. I never saw you.

(slight grin)

Even if you do look a lot like my little brother.

ARRIS

Serra...thanks very much.

WOMAN

Go on! Get out before the boss sees you and asks what you wanted.

Arris smiles at her, waves, EXITS SHOT hurriedly.
(public transit logic: to Jan Mitorr's place)

SC.151 EXT. MITORR'S HOUSE

Quite a nice place, actually. Arris goes up to the door.

SC.152 ON THE DOOR

There's an annunciator plate there. Arris touches it.

MITORR'S VOICE (VO)

Yes?

ARRIS

I'd like to see Ser Jan Mitorr, please.

A long silence.

MITORR'S VOICE (VO)

No. Go away.

SC.153 ON ARRIS

He looks at the annunciator for a moment, annoyed. Starts to turn and walk away -- then turns again and BLASTS the door in. It slams open: he goes in.

SC.154 INT. MITORR'S HOUSE

Tasteful and posh in a futuristic way. Standing there, staring at Arris, is JAN MITORR. He is a little, frail old

man who looks like he's seeing someone he really did NOT expect to see. He backs away.

MITORR
Oh, holy gods! You -- Get out!

SC.155 WIDE -- THE TWO OF THEM

Arris is confused by this look of terror, but still angry.

ARRIS
Ser Mitorr -- my name is Lev
Arris. I'm here about a pod.

MITORR
But...another age! Another time and place
altogether! Begone! We beseech you, begone!

ARRIS
The pod, you mad old bastard.
The one that went down
in the Canera.

SC.156 ANOTHER ANGLE -- FAVORING ARRIS

MITORR
Canera? You mean, Malakai didn't --
(pause: frightened)
What do you want of us now?

ARRIS
I want to know where the pod was
before it was put on board the
Canera. When I was put in it.

SC.157 ANOTHER ANGLE - FAVORING MITORR

MITORR
Why are you asking me these things?
I'm not supposed to know them! I
was supposed to have forgotten them!

Arris advances on him. Mitorr starts to back away.

ARRIS
Remember those things. Now.

MITORR
K-k-kappa Labs. Kappa. Kappa, damn
you, now go! Leave us alone!

SC.158 NEW ANGLE

ARRIS

Give me the coordinates.

MITORR

But you know. (gulps as Arris comes after him. Increasingly terrified --)
It's out in the scatter belt.
Listen -- It was all so long ago...
and it was all right, the pod worked!
Just -- just tell me what you want!

SC.159 CLOSE - ARRIS, MITORR

Almost nose to nose, now.

ARRIS

Who put me in that pod?

Mitorr shakes his head, trembling with fear.

MITORR

Go to Kappa Labs. You'll see.
But if I open my mouth -- you
know what they'll do! You know
better than most!

SC.160 WIDER

Mitorr collapses into a chair, as if his legs just won't support him any more. Arris comes closer, baffled and angered.

MITORR (CONT'D)

Oh. My heart. Can't breath...can't...

He clutches his chest, sags sideways, struggling for breath.

SC.161 CLOSER

Mitorr's color has gone awful -- a dreadful purplish shade. He sags further in his chair, as Arris leans in toward him.

MITORR

Your father...he would have...he
said...

ARRIS
(suddenly panicking)
My father? What about my father?

SC.162 ON ARRIS AND MITORR

Arris grabs the old man by the shoulders, shakes him. It's too late.

ARRIS (CONT'D)
What about my father??

But Mitorr only slumps sideways: the heart attack has killed him.

SC.163 ON ARRIS

As he stands up, looking down at the corpse with an awful expression of frustration and pity -- then walks OUT OF SHOT and EXITS.

SC.164 EXT. SPACE -- KAPPA LABS (IN GAME - COMPUTER GENERATED: NO VIDEO)

Letting us get an idea of the size of the place, as the ship maneuvers in toward the "hangar" where Arris will land. This is screened by a still-functioning force field.

SC.165 CLOSER - THE HANGAR (IN GAME - COMPUTER GENERATED: NO VIDEO)

The ship slides through the field and into the hangar bay.

SC.166 INT. HANGAR BAY (IN GAME -COMPUTER GENERATED: NO VIDEO)

The ship settles gently to the floor. The presence of sound indicates that there is air here.

SHIP'S COMPUTER (V.O.)
Station life-support systems
at functional minimum. Atmosphere
present. Links to station
computers are not functional.

SC.167 ON THE SHIP

It opens its door. Cautiously, with a blaster in his hand, Arris comes out and looks around him. The place seems quite empty.

SC.168 ON ARRIS

As he looks around. CAMERA FOLLOWS HIM as he walks over to one wall, reaches up to touch it. There are blaster-scores on it. Below those -- something brown on the floor. Possibly bloodstains, from where a body was dragged away? But no sign of a body now.... Arris straightens up from examining this, looking nervous: walks on.

SC.169 A CORRIDOR

Arris walks down it. There are signs of this place having been violently ransacked. Tables, equipment are lying around, broken, shot up. Blaster burns everywhere. More bloodstains -- many more. He pauses to look inside one room

SC.170 A LABORATORY

Arris stands in its doorway. Expensive-looking electronic gear has been smashed around: pieces have been pulled out, burned. Blaster marks on the floor, soot streaks on the walls and ceiling.

SC.171 BACK IN THE CORRIDOR

He keeps on walking, deeper into the station. Scenes of absolute destruction...and more bloodstains.

SC.172 ARRIS - CLOSE

As he turns a corner, looks down -- GASPS and staggers back a step.

SC.173 WIDE

Showing what he's seen: a really awfully blaster-burned body, half propped against a wall in a position which is calculated to make you think it was going to jump out at you. He REACTS, then keeps going.

SC.174 ANOTHER ANGLE

Further down the corridor. More bodies -- more and more horrible.

SC.175 MONTAGE OF SHOTS

As Arris keeps making his way along, finding nothing but horribly burned bodies, trashed equipment...

SC.176 STILL FURTHER DOWN THE CORRIDOR

He's walking along through more carnage -- sweating with the horror of it -- stops at one doorway, looks in, starts to leave -- and then pauses: comes back.

SC.177 INT. THE ROOM

Along with other high-tech equipment, there are four or five cryo-pods racked in here. Among them are two empty spots where they once stood. This room is slightly different from the others Arris has seen so far: none of the equipment here has been trashed, as it has been elsewhere.

SC.178 ARRIS

Looks around...exits.

SC.179 Game Only - (COMPUTER GENERATED: NO VIDEO)

Note - Player ambushed in space outside Kappa Labs by Kindred.

(NB: subplots with David Hassan cannot take place until the player has been through this sequence, and the game has set flags accordingly.)

SC.180 INT. ARRIS'S SHIP -- CONSOLE VIEW (COMPUTER GENERATED: NO VIDEO)

All of a sudden, the SFX of an ALARM we haven't heard before.

SHIP'S COMPUTER VOICE
Incoming mayday. Life-
threatening situation. Inter-
planetary regulations require
that we rotate out and assist.
Rotating in five seconds...four...
three...two...one...

SC.181 INSERT -- SCREEN INTERACTIVE SEQUENCE (COMPUTER
GENERATED: NO VIDEO)

(Ship-to-ship fight with Hassan's attackers [more of Kronos's people] follows.)

(If the player runs away from this fight, ordinary space sequence [with return to D-space when out of range] ensues. He will later get repetitive e-mail from Hassan until Arris goes to see him on Hades.)

(If the player chooses to help, and survives --)

SC.182 INT. SHIP - END OF FIGHT SEQUENCE (COMPUTER
GENERATED: NO VIDEO)

All Kindred ships have either run away or been destroyed.
SFX of small ALERT SOUND coming from computer console.

HASSAN (VO)
How unusual these days...to find
someone willing to risk their
neck for a stranger.

ARRIS (VO)
I'm not getting an ID on you Ser.

DAVID HASSAN (VO)
Your not meant to. Our ships don't
ID unless we want them to.

ARRIS (VO)
Then you must have something to hide.

HASSAN (VO)
We all have something to hide. Ser
Arris. What do you know about a
person called Malakai?

ARRIS (VO)
What a minute....what is this?

HASSAN (VO)
Just an informal conversation. I've
been wanting to catch up with you
for some time now.

ARRIS (VO)
Who the hell are you?

HASSAN (VO)
My name is Davis Hassan. I work for
the CIS.

ARRIS (VO)

Oh.

HASSAN (VO)

Yeah. People usually say 'Oh' to that.

ARRIS (VO)

What do you want with me?

HASSAN (VO)

It's too early to know that, Ser Arris. Maybe very little. Maybe everything. Now...Malakai. Mean anything to you?

ARRIS (VO)

Should it?

HASSAN (VO)

Do you enjoy having people trying to kill you all the time, Lev?

ARRIS (VO)

Well, it's not exactly up there with sex and alcohol...but what's it to you?

HASSAN (VO)

I might be able to help you find out who's after you. If you're straight with me.

ARRIS (VO)

I just saved your skin. How much straighter can I get?

HASSAN (VO)

This area isn't secure. Follow me back to my base and we'll continue this there.

ARRIS (VO)

(Suspicious)

Where's your base, Hassan?

HASSAN (VO)

Hades.

ARRIS (VO)

The prison planet?

HASSAN (VO)

The one and only. Will you meet me there?

ARRIS (VO)

(After a beat, ironic)

Best offer I've had all day.

SC.183 EXT. SPACE

First Hassan's ship, then Arris's, rotate out of normal space into D-space, with the usual brilliant flash of light.

CUT TO:

SC.184 DELETED

SC.185 DELETED

SC.186 DELETED

SC.187 INT. HADES CORRIDOR -- WIDE

A long, wide corridor with entrances to the "prison pits" on either side. Hassan is leading the way.

HASSAN

This way.

SC.188 INT. HASSAN'S OFFICE

Utilitarian: with a window looking out on the "pits".

SC.189 ARRIS AND HASSAN

Arris looks a bit antsy.

ARRIS

This isn't a place I ever wanted to see the inside of.

HASSAN

Why should you see the inside of Hades? Unless you're guilty of a crime?

They eyeball each other.

ARRIS

Am I being accused of something here?

HASSAN

Not necessarily.

Arris has had enough of this.

ARRIS

Look. I save your life. I chose to follow you down here. Now if you don't quit playing the Man of Mystery I'm getting back on my ship and I'll take my own chances with whoever's trying to nail me.

Beat. They look at each other....Hassan smiles, relenting a little.

SC.190 ON HASSAN

He sits down.

HASSAN

There's a lot to tell you, Arris. I don't know how much you know. I don't know much you're involved. Right now, I don't care. You could be the biggest cut-throat this side of New Bedlam....as long as you help me to get the Kindred....

SC.191 WIDER - INCLUDING ARRIS

ARRIS

The Kindred...they're some kind of organized crime group?

HASSAN

The organized crime group. Over the past forty years, they've infiltrated every aspect of society. Commerce, government, law enforcement... On every planet known to man. They manipulate stock markets, planetary economies, politics.
(With passion)
And anyone who tries to stop them, anyone who tries to get in their way....They're eliminated.

Hassan hesitates a minute, seemingly lost in thought.

ARRIS

That puts you in the firing line, Hassan.

HASSAN

It's my job.

ARRIS

That all it is? A job?

SC.192 ON HASSAN

HASSAN
(Ignoring this)
The man who runs the organisation
has stayed in the shadows for some
time....

Hassan stops and looks at Arris.

HASSAN (CONT)
But you tell, Arris. You tell me
about the man who runs the Kindred.

ARRIS
What am I supposed to know?

HASSAN
He's clever. Ruthless. Brilliant,
by all accounts. Lavish with rewards
to his faithful servants....brutal
to those who aren't.

ARRIS
I think we've established that
he's a powerful bastard. What's that
to do with me?

HASSAN
In the Kindred organisation, his
name is Kronos.

SC.193 FAVORING ARRIS

He blinks. Just a slight reaction.

ARRIS
Kronos....?

SC.194 ANOTHER ANGLE

HASSAN
The CIS is at war with the Kindred.
It's a war that you've found
yourself in the middle of.

SC.195 FAVORING ARRIS

ARRIS

Well I don't want any part of it.
I've got my own problems.

SC.196 ANOTHER ANGLE

HASSAN

You haven't begun to have problems.
You cross me....then you'll have
problems. You're going to have to
choose sides, Arris. Which brings
us to the Kindred operative known
as Malakai.

ARRIS

Look, maybe I knew him once...I
had a crash.

HASSAN

So we noticed. Memory loss. Unlucky.
(Beat)
Or a good excuse.

ARRIS

What's so important about Malakai?

HASSAN

We think he's one of Krono's top
lieutenants. Possibly his closest
friend for many years. And he seems
inordinately interested in you.

ARRIS

Why?

SC.197 NEW ANGLE - FAVORING HASSAN

HASSAN

That's the question. Maybe he was
the one who erased your personal
records. Maybe he was the one who
tried to get you at the hospital
at Crius. What's important is that
he is trying to get to you....and
that means you can help us to get
him.

ARRIS

You want to use me as bait?

HASSAN

We'll both be doing each other a favour.

ARRIS

No way. It's your crusade, Hassan. Who was it, a CIS partner? A lover? Who did the kindred kill that burnt you so bad?

HASSAN

That's got nothing to with it.

ARRIS

You're lying.

Beat. They stare at each other. Are blows about to be struck? Then Hassan relents.

HASSAN

(Clamer...)

Okay. You're right. There was someone...

(Beat)

But that doesn't make taking a murderous dog like Malakai out of orbit any less important.

He looks at Arris. No longer threatening...but pleading. A long beat.

ARRIS

I'll need some extra weapons systems installed in my ship.

HASSAN

(Smiling)

Will Blindfire do?

Arris nods, grinning.

SC.198 **WIDER**

ARRIS

Just fine. And I'll need files, a run-down of what you know about the Kindred.

SC.199 NEW ANGLE

HASSAN

(Getting excited)
You got it. And I'll give you
some passwords to get into the
computers of a firm called
Blessed Aquawine, on Bex. You
might find something of interest.

ARRIS

What if the Bex poice catch me
snooping through their files?

HASSAN

(Grins)
Don't let them.

SC.200 ANOTHER ANGLE

ARRIS

A CIS operative...condoning
breaking the law?

HASSAN

I prefer to think of it as bending..

ARRIS

Don't you have your own agents
for this kind of thing?

HASSAN

Never know who to trust in this
business, Arris. It's a dirty war.
They've got moles inside the CIS.
We got agents in their organisation.
We give them the mushroom treatment.

ARRIS

The mushroom treatment?

HASSAN

Feed them shit and keep them in
the dark.

Arris smiles.

SC.201 WIDER

Hassan gets up.

HASSAN
You'll find the files and
passwords for Aquawine in
your ship's computer. You
should check out the
business of a man called
Hugo Carmichael.

ARRIS
When Kronos' people get to me...

HASSAN
We won't be far behind. My boss,
Sheila Nabokov, she's been chasing
Kronos a long time. We both want
him bad. We can get to him through
Malakai.

ARRIS
And when I'm through with all this?

HASSAN
Maybe by then you'll know who you
are....
(Beat)
...And you'll be able to make your
own choice.

SC.202 ON THE TWO MEN

Arris gets up, grips arms with Hassan, leaves. Hassan stares
thoughtfully.

**SC.203 EXT. DOCKING CRADLE (COMPUTER GENERATED: NO
VIDEO)**

Arris's ship rises up from it (as in previous shot)

SC.204 Game Play Only (COMPUTER GENERATED: NOT VIDEO)

SCREEN INTERACTIVE SEQUENCE

*Player uses the passwords given Arris by Hassan to get into
the Blessed Aquawine computers. There, he searches for the
name Malakai. He doesn't find it.*

He searches for the name Hugo Carmichael and finds it in many places. There are numerous references to "meeting with Malakai", notes that "Malakai says the 'firm' will do..." such and such: other references to "Malakai" and in one place, a note which says "Malakai seems to have bought it: something to do with R. --".

One reference in particular says that "Rhinehart is very concerned about the safety of the box -- from the crash -- and wants it moved, and that Hugo had better take care of it." This is a fairly recently dated message. Another one, as well: "Ricaud on the loose -- " (Ricaud is going to be established as the family name of both the present Kronos, the younger brother, and the older one, presently functioning -- with his impaired memories -- as Arris.) And finally a message: "Larn Regis confirmed dead."

SC.205 EXT. HUGO'S ADDRESS-DAY (COMPUTER GENERATED)BLUESCREEN ELEMENT *

It's a large apartment building. Arris walks in.

SC.206 INT. APARTMENT HALLWAY-DAY -OUTSIDE HUGO'S DOOR *

Arris touches the annunciator. The door opens. A big, burly man looks out: this is HUGO CARMICHAEL. He has a know-it-all, cocky attitude: the conversation proceeds in a tone of good-natured scorn.

HUGO
What?

ARRIS
Hugo Carmichael?

HUGO
Who wants to know?

ARRIS
My name's Lev Arris. I have some questions for you...

HUGO
Yeah, I bet you do! 'S a pity I'm fresh out of answers.

SC.207 ON ARRIS

As he leans past Hugo and looks into his room. There are travel cases lying around half packed.

ARRIS
Looks like you're going somewhere
in a hurry.

HUGO
What gave you that impression?

SC.208 ANOTHER ANGLE

ARRIS
Malakai.

HUGO
Mala what?

ARRIS
Your sudden departure wouldn't
have anything to do with Malakai,
would it?

HUGO
(laughs)
Not unless I beleived in ghosts.
Look, bub, I've got a ship to catch...

ARRIS
Not before I ask you a couple of
questions. About a box you're
taking care of --

HUGO
I don't know nothing about no box.

ARRIS
And someone named Larn Regis --

SC.209 ANOTHER ANGLE

Hugo looks up at Arris as he finishes his packing. Just a
little of the humor has gone off him, but much is intact.

HUGO
Are you running-in a new brain or
what, boy? I already said, that
worm-food's nothing to worry about.
Now get outta here.

ARRIS
You seem a little nervous.

HUGO
Only about missing my ship--

ARRIS
Does this have something to do
with me?

HUGO
(laughs)
Oh boy, you really restore my
faith in human stupidity.
(Points)
Hand me my trunks.

ARRIS
Let me help you somehow...

HUGO
You help me!
(Beat. Slams the case closed)
You got a ship? You got D-drive?

ARRIS
Uh, yes...

HUGO
Well, so do I. And I'm going to
Hephaestus. It's a long way...and
nasty things can happen when you're
flying alone. So if you're so keen
to play the Good Samaritan you can
watch my ass, okay?

ARRIS
Sure. Is it Malakai you're worried
about?

HUGO
(laughing affably at the dummy)
Jeez, you are behind the times.
Malakai was a codename for Larn Regis.
He fried when the Canera went down.
Haven't laughed so since my first
divorce!

Arris is stunned.

ARRIS
Malakai...on the Canera?

HUGO
We'll talk when we get to Hephaestus.

And Carmichael is out of there in a rush. More or less
astonished, Arris goes after him and OUT OF SHOT.

CUT TO:

SC.210 EXT. REAL SPACE (COMPUTER GENERATED: NO VIDEO)

Bex is visible now only as a bright star. The sun of the Bex system is in b.g. but not yet far enough away.

SC.211 INT. ARRIS'S SHIP - CONSOLE VIEW (COMPUTER GENERATED: NO VIDEO)

Ship-to-ship fight sequence begins. Ad lib -- except that Hugo immediately deserts Arris --

HUGO (VO)

Oh, brother...who needs this?

(beat: cheerful)

So long, sonny boy...have a good time! You can hang around and show these guys that you deserve that big tough rep of yours. I've got a hot date with a holo-babe.

(Beat)

I'll have a package for you at the Galactic Gourmet Hotel on Heph... if you last!

The player must destroy all the attackers if he's to follow Hugo to the G.G.

SC.212 INT. GALACTIC GOURMET RECEPTION (COMPUTER GENERATED: NO VIDEO)

A posh, beautiful, lush-looking establishment. This is a very sybaritic sort of establishment. People come here to eat, to drink, to gamble.... It should look and feel like a Vegas casino.

SC.213 ON ARRIS

CAMERA FOLLOWS as he walks over to what appears to be a check-in desk. When player clicks on MAN behind the desk:

SC.214 ON THE DESK

To a man working behind it.

ARRIS

Excuse me -- I'm looking for Hugo Charmichael -- he's a guest, I believe --

THE MAN

Certainly, sir. Just follow your lovely hostess. She'll take you to his room.

Arris looks around him in some mild confusion: he doesn't see any hostess.

SC.215 WIDER

A GLOWING BUBBLE appears in the air beside him. It seems to contain the face of a pretty woman: she smiles at him seductively...but without any body attached to the head, the effect is slightly unnerving.

HOLO LADY
(hootchy-koo voice)
This way, Ser...

SC.216 ANOTHER ANGLE

The bubble collapses itself into a glowing point of light and zips off, leading the way. Arris goes after it, looking slightly bemused.

SC.217 INT. GALACTIC GOURMET HALLWAY

Long hotel corridor high up in the atrium. One side is a sort of balustrade over which you can see the empty space of the atrium: the other is a long wall with doors in it.

SC.218 ARRIS, THE LITTLE LIGHT

The light comes to the door, bobs up and down in front of it, then EXPANDS back into the bubble-and-face for a moment.

HOLO LADY
Room 13014, ser! Enjoy your
stay at the Galactic Gourmet!

The bubble then POPS in a cascade of smaller bubbles, which bob around and vanish as well. Arris waves them away, amused, then turns and touches the annunciator plate on the door. It opens.

SC.219 INT. GALACTIC GOURMET ROOM

A nicely furnished, luxurious room.

ARRIS
Hugo?

No answer. Arris steps into the bedroom.

SC.220 ANGLE ON ARRIS IN THE BEDROOM DOOR

As he looks in - stops: looks astonished.

ARRIS
Hugo -- !

Off his reaction -- because there's smoke drifting past him -

SC.221 REVERSE ANGLE

Showing Hugo dead on the floor, blaster-burned right through the middle -- and a MAN in nondescript coveralls kneeling down beside him, going through Hugo's pockets: something in his hand. He notices Arris, levels a blaster at him.

MAN
Step inside....close the door.

SC.222 BACK TO ANGLE

Arris jumps the guy, as a bolt goes by his ear.

SC.223 ON THE TWO OF THEM

Wrestling on the floor. They roll back and forth. The assailant tries to get the gun up against Arris.

SC.224 ANOTHER ANGLE

Arris gets the better of the struggle. He pushes the gun into the guy's stomach. It goes off. BLAST OF LIGHT and SFX: BLASTER SNARL -

SC.225 WIDER

Arris gets up amid smoke and stink. Notices that one of the assassin's hands is still tightly closed around something.

SC.226 CLOSE - ARRIS

As he bends down, pries the hand open, finds a memory solid.

SC.227 ARRIS

He stands up, stares at the thing...pockets it, and looks down at Hugo, then leaves cautiously.

SC.228 DELETED

SC.229 INT. SHIP -- CONSOLE VIEW (COMPUTER GENERATED: NO VIDEO)

SHIP'S COMPUTER VOICE
Logic solid detected.
(beat)
This solid is protected by an access shell and cannot be interfaced. This solid is also protected by password lock. Solid must be removed from access shell, and password must then be entered to access data.

SC.230 INT. SINNERS INN - AS BEFORE

Arris walks in. When he clicks on JOE THE BARTENDER, the following conversation ensues:

SC.231 ARRIS - AT THE BAR

Joe comes over to him.

JOE
Thought you said you leave your troubles outside?

ARRIS
Sometimes they just follow you in.

JOE
You're looking for something special right?

ARRIS
Yeah.

JOE
But first you want a drink, a big one.

ARRIS
Right again.

SC.232 ANOTHER ANGLE

Joe vanishes and momentarily reappears, bringing Arris a drink. Arris takes a long drink of it, leans over the bar.

ARRIS

Listen, Joe....I need somebody....

JOE

Written all over your face, Lev.

ARRIS

Somebody who knows how to crack a password.

JOE

Is that all? You go grab a seat while I bend a few appropriate ears.

SC.233 INT. SINNER'S INN - BAR-WIDE

Arris sits down in an alcove, waits a few moments....

SC.234 ALCOVE

As Arris glances out into the bar. A nearby bright light is suddenly eclipsed as a tall shadowy form moves slowly toward him. A hint of menace. This is DIMITRI AVIGNONI.

SC.235 CLOSER - THE ALCOVE

As Dimitri slips into the seat opposite. He looks at Arris, an evaluating kind of expression.

DIMITRI

I am known as Dimitri. I believe you are being called Arris.

ARRIS

I believe so.

DIMITRI

Joe says you've got some nature of a problem.

SC.236 DIFFERENT ANGLE

Arris produces the logic solid in its little case, shows it to Dimitri. Dimitri takes it, turns it over in his hands.

 DIMITRI (CONT'D)
Hmm. Protected. Spiteful.

 ARRIS
Spiteful? How?

 DIMITRI
Well. The algorithm for breaking this baby is going to be a technical headache on a major scale. We are talking problem.

 ARRIS
How much problem?

 DIMITRI
About thirty thousand problem, I'd venture.

SC.237 ON ARRIS

He looks astonished.

 ARRIS
That's a lot of problems.

SC.238 DIMITRI

 DIMITRI
So is this.
 (beat)
Where I have to go for the algorithms...I may not be able to go again for a while. I have to cover my lost business.

SC.239 THE TWO OF THEM

 ARRIS
Twenty thousand.

 DIMITRI
 (shakes his head)
Take it or leave it. This one's hotter than a Venturi chamber with an ulcer.

(At this point, the player either has the funds to pay, or doesn't. If he doesn't...then SC 242. Otherwise, SC 240.)

SC.240 INT. SINNERS' INN - ON ARRIS

ARRIS
Okay...you're on.

DIMITRI
Good.

SC.241 ANOTHER ANGLE

Dimitri gets up.

DIMITRI
It'll take me a little while to get this sorted, timewise. You hang limply and abuse yourself.

ARRIS
Where you going?

DIMITRI
Somewhere quiet to work.

ARRIS
How do I know you won't just run off, now I've paid you?

DIMITRI
Dimitri don't run. Unless there's a fight.

He goes off.
(TO SC 244)

SC.242 INT. SINNER'S INN

ARRIS
Sorry ain't got the readies.

DIMITRI
Sorry, man. Can't help ya.

He goes back to his snooker game.

DIMITRI (CONT'D)
But come back when you've got the money.

SC.243 ANOTHER ANGLE

As Arris leaves.

(Followed by sequence of Arris leaving Sinner's.)
(Dialogue for when Arris comes back:)

DIMITRI
Hey, Arris -- you got the
funds?

(If he does)

ARRIS
Yes.

DIMITRI
Great. Let's get on with
it.
(Takes the solid)
You get comfortable...I'll be back.

(If he doesn't)

ARRIS
No.

DIMITRI
Gotta give you this --
you're a tryer, man. But no
lootitri...no Dimitri.
Sorry.
(turns away)

SC.244 INT. SINNER'S INN - WIDER

Arris gets up, walks off and sits down in front of a holographic display, which is showing some kind of commercial. This in turn fades to a news program. (We do not actually see what's happening in the holobox: its active sides are turned away from us - we see only its back.)

SC.245 ON ARRIS

He watches the news program...at first bored, then more interested. It continues as VO.

NEWSREADER (VO COMPUTER GENERATED)

packet from the ill-fated)
The last-received squirt
stellar exploration vessel
Silmar's Eye II has turned
up surprising new evidence of
alien technology similar to
that found on Caractacus...

(beat)

The Silmar's Eye has now
officially been classified
"presumed lost" after transmissions
from its location in a previously
unsurveyed star system were
abruptly cut off, and mission
specialists could not re-establish
contact.

(beat)

This tragedy follows hard on
the heels of the Eye's scientific
triumph a week ago, when its
archaeological team confirmed
discovery of artefacts of a
technologically advanced alien
species, possibly felinoid in
nature, and also possibly
spacefaring.

(beat)

Authorities are promising a
full investigation. Meanwhile,
allotropic iron futures plummeted
when...

SC.246 INT. SINNER'S INN

As Dimitri walks back in. Arris looks up at him
suspiciously.

ARRIS

That was quick.

DIMITRI

It is when you know how.

SC.247 CLOSER

He holds out the solid for Arris to see, and delicately
pinches its sides. Its top pops open, revealing another
slightly smaller solid resting inside it. Dimitri holds the
whole business out to Arris.

DIMITRI

Go on.

Arris takes the solid out, looks at it, looks into the tiny box. There's something inside it.

ARRIS
What's that?

SC.248 INSERT - INSIDE THE BOX

A little silvery wafer plastered against the bottom of it.

DIMITRI (O.S.)
Duodecaplatylnate.

SC.249 BACK TO ANGLE - THE TWO OF THEM

ARRIS
WHAT?

DIMITRI
Someone must have nervous body
trying to force this honey.
There's enough duodec here
to blow you, me, Sinners',
and this whole goddamn side of the
port into vaporsville. And the hole
wouldn't even smoke afterwards...

SC.250 ANOTHER ANGLE

Dimitri smiles gently at Arris.

DIMITRI (CONT'D)
Just goes to show you...it pays
to spend money on quality work.
-- Meanwhile, if I were you, I'd
take that somewhere quiet to read.

SC.251 WIDER

Dimitri goes back to his game. Arris pockets the solid,
slips out.

**SC.252 INT. SHIP - CONSOLE VIEW (GAME ONLY - COMPUTER
GENERATED: NO VIDEO)**

SHIP'S COMPUTER VOICE
*Logic solid detected. Data
accessible. Play begins.*

On the monitor, a lot of data begins spilling out: much of it unintelligible strings of numbers. Only here and there are words to be seen. One of them, several times, is MALAKAI. Another is RHINEHART. Yet another is RICAUD.... A small "analysis" screen pops up in the midst of this:

DATA ANALYSIS -- CODES AND CODED INFORMATION

PROVENANCE: UNKNOWN

PURPOSE: UNCERTAIN

POSSIBLE PURPOSE: KEYING ACCESS TO FINANCIAL OR PRIVATE BUSINESS FILES

OUTER-SHELL ACCESS CODES CONTAIN REFERENCES TO DATA NETWORKS ON PLANETS: ANHUR, BEX, CRIUS, JANUS IV... (and just about everywhere else)

(During following play, player gets e-mail from Rhinehart asking Arris to meet him, first on Anhur, then on Bex. If the player responds, each time he finds [via e-mail again] that Rhinehart has elected not to make the meeting, suspecting that someone is getting too close to him. Play otherwise continues RANDOMLY until player elects to go to ANY PLANET. When he does:)

Planet docking sequence: player arrives on any planet. (He receives an email from David Hassan, at this point, saying that Hassan wants to meet: the e-mail says, YOU'VE BEEN GETTING THE RUNAROUND -- NEED TO SEE YOU SOONEST -- HASSAN.)

(Public transit logic to Hassan's office.)

SC.253 INT. CIS OFFICE HADES

Where they met before. Arris and Hassan clasp arms briefly.

HASSAN (CONT'D)

I hear you found something of interest.

ARRIS

(grim amusement)
News travels fast.

HASSAN

(wry grin)
It does if you spend enough money. Come on....

They walk O.S.

SC.254 INT. HASSAN'S OFFICE

HARRAS
Malakai is dead?

ARRIS
Went down with the Canera. Listen,
does the name Rhineheart mean anything
to you?

HASSAN
(distracted)
Ah, maybe...maybe a codename for one of
Kronos' lieutenants. You're sure that
Malakai is dead?

ARRIS
Of course I'm sure. What's the problem?

HARRAS
Well, if Malakai is dead...Who the hell
do we have?

Arris looks confused.

HARRAS
We got the guy who's been sending you
all the e-mail. Caught him as he was
leaving Bex...

ARRIS
(putting it together)
Reading my e-mail!
(beat)
David, I've got to meet this guy.

SC 255 ANOTHER ANGLE *

Hassan looks doubtful.

ARRIS
You owe me.

SC.256 ON HASSAN

Touches a keypad on a nearby terminal.

HASSAN
(to Arris)
Wait a minute. -- CIS secure services,
Bex T.P. high-security
facility. Voice.

BEX COP (VO)

BTP.

HASSAN

Chief Proctor's office.
-- Ron, it's David Hassan.

RON (VO)

David! The orders came through
this morning. He's on his way.

HASSAN

(Confused)

What orders?

RON (VO)

For moving your prisoner over to
Hades.

HASSAN

Orders under whose seal?

RON (VO)

Yours.

SC.257 ON ARRIS

Arris is stunned.

ARRIS

What's up?

HASSAN

When did the orders come through?

RON (VO)

Last night. We shipped him out
a couple of hours ago. David,
what's --

HASSAN

Tell BTP to get out everything they can
spare out there. The ship's going to be
attacked.

SC.258 WIDER

Hassan jumps out out of his chair.

HASSAN

Coming?

Hassan looks around...to see that Arris is already headed for the door. Hassan grins and follows...

(Planet undocking sequence. Leaving Hades.)

SC.259 Game Only - (COMPUTER GENERATED: NO VIDEO)

(Hassan and Arris' ship rendezvous with the prison ship carrying Rhinehart. First they drop out of D-space. Then:)

SC.260 EXT. SPACE - (COMPUTER GENERATED: NO VIDEO)

The two ships coast toward the prison ship, which is accompanied by smaller vessels. It is also being attacked by numerous Kindred ships.

SC.261 SCREEN INTERACTIVE SEQUENCE (COMPUTER GENERATED)

Ship-to-ship fight breaks out. If player survives, and he, Hassan, etc. are successful in destroying the Kindred ships:

SC.262 SCREEN INTERACTIVE SEQUENCE

PLAYER RECEIVES MESSAGE FROM HASSAN TO MEET HIM ON HADES

HASSAN (VO)
Nice job Ser, Meet me back at the prison on Hades. Let's see if this guy is worth the trouble he's caused us.

SC.263 INT. HADES PRISON "PIT" AREA - WIDE

The design of the cells is that on Hades. A POLICE OFFICER leads them over to one pit in particular.

POLICE OFFICER
Access, ser?

Hassan nods.

SC.264 ON THE PIT

The officer touches a control, and a forcefield springs into life in the cell, bisecting it and separating the prisoner from the area where the visitors will be. The other side is occupied by RHINEHART, who looks up at them quizzically.

SC.265 ANOTHER ANGLE ON THE PIT

A "stair" of energy forms itself out of the forcefield, leading down from the edge of the pit to the floor. First Hassan, then (a little reluctantly) Arris, walk down it. In the pit, CAMERA PUSHES IN on Arris as he looks at Rhinehart. This man, too, he plainly recognizes.

SC.266 ON RHINEHART

He stands up, walks over to just by the forcefield, peers through it, gets a wry and slightly nasty look on his face.

RHINEHART

So you made it through after all. Bravo.

HASSAN

Bravo? do you know how many people have died?

RHINEHEART

Oh, who really cares?

Hassan and Arris glare at each other. They've got a real arrogant sicko here.

SC.267 WIDER

ARRIS

Who are you?

RHINEHART

Well, I suppose as we're all friends here...my codename is Rhineheart.

HASSAN

You're sure you're not Malakai?

RHINEHEART

Don't be absurd. Malakai is dead. Do I look dead? Malakai and I, we... let's say we used to be Kronos' right hand men.

HASSAN

Used to be?

ARRIS

So where do I fit into all this?

Rhineheart lifts his hands, quietening them.

RHINEHEART

Please, let us proceed in an orderly fashion. Information is a valuable commodity. Before I tell you anything I will require certain... assurances. I find myself being sought by both The Kindred and the CIS...

HASSAN

And you think we're the softer option?

RHINEHEART

Positively sponge-like, David. I'll require a CIS protection plan, a new identity on one of the more idyllic outworlds.

Hassan hates giving anything to this creature, but after a few beats he shrugs, and...

HASSAN

That can be arranged.

RHINEHEART

I never doubted it.

SC.268 WIDER

ARRIS

So who am I?

Rhinehart smiles.

RHINEHART

Do you remember your brother?

ARRIS

My brother?

RHINEHEART

Your twin brother. You were born just moments before him, which made you the oldest. Therein lay the problem.

SC.269 ANOTHER ANGLE

Arris struggles with memory...

ARRIS

My brother...Sar?

RHINEHART

How he hated the way mother doted on you. Then when you got sick with the AOS virus and they froze you...it broke her heart. Sar always blamed you for her death.

HASSAN

(understanding)

This is bullshit. It can't be this.

ARRIS

(to Hassan)

What? What can't it be?

RHINEHEART

When your father's heart gave out on him you were still in deep freeze so the mantle of power went to your little brother.

ARRIS

My father?

RHINEHEART

Vell Ricaud. You are Vell Ricaud the second.

HASSAN

But he died twenty years ago.

RHINEHEART

(Looking at Arris)

No. He was put into a cryopod twenty years ago.

HASSAN

(To Arris)

Lev. (Beat) Your father was founder of Ricaud Planetary.

SC.270 ON RHINEHART

RHINEHART

Which became...The Kindred. Since taking over, Sar has turned himself into Kronos...

SC.271 ON ARRIS

ARRIS

(slightly bitter)

Kronos...it was a boardroom nickname for my father. "The old man..."

RHINEHART

Now it's your brother. He was always...
unstable. But constant use of Re-vive...

ARRIS

The anti-aging drug...that
stuff's...dangerous, isn't it?

RHINEHEART

Only insofar as it eventually makes
you age faster and, as an added bonus,
turns the mind to jelly. Which is
what's happened to little Sar...much
to our distress.

HASSAN

So things got too messy even for you?
My heart bleeds..

SC.272 ANOTHER ANGLE

Arris looks more and more like someone to whom things are
coming back, all in a rush, triggered by Rhinehart's face,
and the course of events.

RHINEHART

(to Hassan)

Yes, it does bleed. It's bled profusely
since that little accident we arranged
for...Do you ever wish it were you that
died and not...

Hassan PULLS HIS GUN OUT, aims at Rhineheart.

HASSAN

You murderous little...

Arris stands between them.

ARRIS

David, he's just trying to wind you up.

RHINEHEART

Succeeding, it seems.

(To Arris)

But think - if you hadn't been frozen,
you'd have been a part of our war against the

RHINEHART (CONT)

CIS. There wouldn't have been quite
so much buddy-love between you then, huh?

Hassan and Arris glance at each other, this logic sinking in.

ARRIS

Whoever I was...I've changed.

RHINEHEART

People don't change that much. Some are born wolves, some are sheep. You might be wearing sheep's clothing... but your fangs are showing through.

ARRIS

Maybe losing my memory was the best thing that could have happened to me. It's given me a chance to choose who I am.

RHINEHEART

Oh god, this is becoming perilously close to a religious experience. Forget it. As soon as all your memories return you'll be just like you used to be. Your father's son.

HASSAN

Maybe he's right.

Arris looks at Hassan, shocked by this.

RHINEHEART

Your old man was a wise one. When he had Jan Mitorr freeze you, he also stored all the company access codes with you...

ARRIS

(slightly secretive)
Yes... I'm remembering that now.

ON HASSAN

He steps back, looking at Arris and Rhineheart, who suddenly seem in collusion.

RHINEHART

Now that Sar is really off the rails, Malakai and I knew we needed the son and heir back, but Sar found out. Had Malakai killed in the Canera.

ARRIS

Those guys in the hospital?

RHINEHEART

First two were mine. I didn't tell the idiots to trash the whole place, just to get you out of there...

ARRIS

So the second two were Sar's...come to blow me away. And when that didn't work he started having Kindred ops tail me... to finish off the job.

RHINEHART

He knows you could replace him.

ARRIS

That's right. I will.

He realizes what he's said. Rhineheart smiles...

ARRIS

I mean I could do...But won't. Not interested.

RHINEHART

You maybe have a chance to test that resolve. He's coming to take someone out himself.

ARRIS

Who? Me?

RHINEHART

(RE Hassan
His boss. The head of CIS.

SC.273 NEW ANGLE

Hassan looks stunned. So does Arris.

HASSAN

Shiela Nabokov! Shit! The Security Conference!

RHINEHART

The very same.

Hassan moves to the exit.

ARRIS

David!

Hassan turns, he and Arris stare at each other.

ARRIS

This is my war too.

HASSAN

But which side are you on?

Arris looks back at a smiling Rhineheart, then back at Hassan.

ARRIS

The right side.

Hassan nods, though maybe not completely convinced. He sprints up the stairs...Arris starts to follow, but...

RHINEHEART

Ser Arris...

Arris looks back at Rhineheart...

RHINEHART

Remember, once a wolf always a wolf...

ARRIS

You don't know what you're --

But Rhineheart turns his face to us, closing his eyes, his face suddenly serene. Conversation over...

Arris leaps after Hassan...

SC.274 (COMPUTER GENERATED: NO VIDEO)

(Undocking sequence for the prison ship: space sequence as Hassan and Arris head off for the CIS director's convoy.)

HASSAN (VO)

*This is a CIS ops authorization --
scramble all armed support and
rendezvous at 669 oblique four,
enroute corridor Bex-Bacchus
system. Utmost emergency --*

SC.275 EXT. NORMAL SPACE (GAME ONLY - COMPUTER GENERATED: NO VIDEO)

As Hassan's and Arris's ships leap out of the darkness past us at high speed, and away again. They fly past and drop into D-space together

SC.276 INT. ARRIS'S SHIP - CONSOLE VIEW (COMPUTER GENERATED: - NO VIDEO)

SFX: ALARMS of the ship's computer.

SHIP'S COMPUTER VOICE
Mayday from realspace vessel.
Mandated dropout in five seconds.
Three. Two. One -- dropout.

SC.277 EXT. SPACE (COMPUTER GENERATED: NO VIDEO)

The CIS Director's convoy in b.g. Several big ships and a number of smaller ones, under attack from a whole lot of Kindred ships,, big and small. A real mess.

SC.278 CLOSE (COMPUTER GENERATED: NO VIDEO)

Hassan's ship dives into the fray.

SC.279 INSERT -- SCREEN INTERACTIVE SEQUENCE

Ship to ship fight sequence begins.

SC.280 Game Only - (COMPUTER GENERATED: NO VIDEO)
INT. ARRIS'S SHIP - CONSOLE VIEW

SHIELA NABOKOV (VO)
Ser Arris?

ARRIS(OS)
You might say that.

NABOKOV(VO)
This is Shiela Nabokov. David Hassan tells me I owe you thanks.

ARRIS(OS)
I was glad to be of help.

NABOKOV(VO)
I've got an appointment to keep just now. But when I get back to Hades, Ser Arris, I should like to see you...

ARRIS(OS)
And have a little talk about Kronos?....

NABOKOV (VO)

I'm sure that subject would be on the agenda.

ARRIS (OS)

I'll see if I can work you in, serra.

NABOKOV (VO)

I'm sure a man of your talents will find a way, Ser Arris.

But no sooner has she broken off communication than, from the computer: SFX: NOISY ALARMS of a kind we haven't heard before.

SHIP'S COMPUTER VOICE

Oversize mass incursion!
Exiting D-space! Critical!

ARRIS (OS)

What??

SHIP'S COMPUTER VOICE

Oversize mass incursion
crisis!

SC.281 EXT. SPACE (COMPUTER GENERATED: NO VIDEO)

Another ship, near him, in D-space -- a very large vessel, swanning at him, threateningly close. This is Kronos's ship.

SC.282 INT. ARRIS'S SHIP - CONSOLE VIEW (COMPUTER GENERATED: NO VIDEO)

ARRIS (OS)

Screw me!

SC.283 EXT. SPACE (COMPUTER GENERATED: NO VIDEO)

As Arris's ship drops out of D-space into realspace -- not as smoothly as usual, either.

Immediately after this, BLAM! -- there's a flare of light as Kronos's ship drops into regular space behind him. It's shortly surrounded by a number of smaller Kindred ships, which throw themselves at Arris.

(INTERACTIVE GAME SEQUENCE BEGINS as the player battles these ships in the most intense encounter of the game. (It's the smaller ships which attack the player first, and are most likely to kill him. The big ship is just too large and unwieldy to be much good against a single small one.) But anyway, the most intense space battle we've had so far.

(Once all the smaller ships are wiped out, the player must do sufficient damage to the larger ship [specifically with torpedoes] to disable it. When this happens --)

SC.284 EXT. KRONOS'S SHIP (COMPUTER GENERATED: NO VIDEO)

As Arris's little ship arrows toward it. Kronos's ship is in a bad way... venting atmosphere in places: holes are blown in it here and there, and in a few places active explosions are still taking place. Smaller ships are escaping from it out of an open hangar bay.

SC.285 CLOSE - THE HANGAR BAY (COMPUTER GENERATED: NO VIDEO)

A couple of last ships escape from it as Arris approaches, neither of them offering any fight.

SC.286 INT. HANGAR BAY (COMPUTER GENERATED: NO VIDEO)

Arris flies his ship in through the bay's forcefield, and lands it.

SC.287 INT. SHIP'S CORRIDOR LEADING FROM BAY

As Arris walks into it. He looks extremely grim and determined, and has the air of a man who knows exactly where he's going.

SC.288 AROUND THE CORNER OF THE CORRIDOR

He heads into the interior of the ship. Crew members are running around, evacuating in all directions. Most of them look at Arris with odd expressions of recognition: some are shocked to see him heading into the ship rather than out of it. One MAN stops as Arris is passing him. The Man looks at him with a frightened and puzzled expression, as if he knows Arris, but thinks there's something wrong with the way he looks, somehow...

MAN

Ser Kronos -- ! Ser, get out while you can, she's going to blow!

Arris looks at him -- then heads onward into the ship. The Man flees.

SC.289 ANOTHER CORRIDOR

Arris walks on down toward a large doorway. It is jammed partially open: a dead man lies half in, half out of it. Smoke billows from inside.

SC.290 ARRIS

He goes straight to the door and steps through it, sideways, only glancing at the dead body and then stepping over it.

SC.291 INT. KRONOS'S CABIN

An ornate place, high-tech looking, but also rich. The place is wrecked: things are on fire in here, and the air is full of smoke: the further half of the room seems to have fallen in on itself, superstructure beams and furnishings all jumbled together in ruin. Half in, half-out of this collapsed mess, pushing his way out of it, is SAR RICAUD, otherwise known as KRONOS. He looks exactly like his brother Vell, aka Arris: but twenty years older. If he's been taking reviv treatments, they don't seem to have worked. His hair is mostly gray, and his face plainly shows the difference in age. He's bleeding, wounded from the wreckage falling on him.

SC.292 ON KRONOS

He levers a last bit of wreckage off him, staggers free, looks around him, frantic and furious -- catches sight of Arris...AND HE GOES QUIET, ALMOST WITH A SENSE OF WONDER.

KRONOS
(Softly)

You.

SC.293 WIDER

He pushes himself away from the wreckage, toward Arris. He doesn't have a weapon, but he's looking for one.

KRONOS (CONT'D)
You look...you look the same. How I hated that face. But how I loved my own.

ARRIS

It's just as well you're so well-adjusted, Sar...Or that could have driven you a little crazy.

(beat)

You look like shit, by the way.

KRONOS

Shit? ~~Shit~~? Still the same old smug Vell, eh? Well your face might be new...but that's the only thing that is. You're history. The firm's done quite nicely without you.

SC.294 ANOTHER ANGLE

As Kronos spies a cracked-open weapons cabinet off to one side, starts sidling toward it. Arris interposes himself: Kronos is going to have to come past him to get at it. The two begin circling one another warily. They lunge at one another, feinting, all through the following.

ARRIS

Not what I heard. You've become a liability. An embarrassment. People are laughing at you.

KRONOS

No one laughs at Kronos!

ARRIS

Kronos was our father. You're not fit to carry the same name. Neither of us are.

KRONOS

I'm fit enough to expand the Kindred. To make it more feared, more hated, more effective...

ARRIS

More bullshit, brother. The Kindred is falling apart quicker than you are.

SC.295 ANOTHER ANGLE

Kronos dives for the arms cabinet. The two of them come together, struggle briefly, Arris pushes Kronos away: they circle again. In b.g., the shuddering SFX: EXPLOSIONS of the ship coming to pieces around them are getting louder....

KRONOS

You're just jealous. Jealous because
I was the eldest. Jealous because
Mommy liked me better than you...

Arris looks surprised, shocked at how crazy his brother is.

SC.296 NEW ANGLE

As they circle closer to one another.

SC.297 ANOTHER ANGLE

As another explosion goes off, a SHUDDER of the ship throws the two of them together. For the moment, Kronos gets the better of the struggle -- flings himself at the arms cabinet

SC.298 CLOSER

Arris tries to stop him, but Kronos rolls and comes up with a nasty-looking weapon, trains it on Arris. Arris holds still at first --

KRONOS

Go on, admit it! Admit it, Sar. You're
jealous of me!

ARRIS

Your crazy. I'm Vell. You're Sar.
Remember?

SC.299 NEW ANGLE

Kronos gets to his feet, wavering. Arris very slowly starts to circle again.

KRONOS

No...I'm...I'm...
(He realizes the truth)
I mean...it's not fair. It was never
fair!

SC.300 ANOTHER ANGLE

He fires. Arris flings himself out of the way -- then back in the way again, and is grappling with Kronos before his brother can get off a second shot.

ARRIS

Face it, Sar. You've cracked. And all your plans have cracked too.

KRONOS

No, I'll show them...It should have been me who was the eldest. I was nastier than you, harder, meaner. I'll show them who's best son.

ARRIS

But they're both dead, Sar. Father never liked you, and mother only --

KRONOS

(screams)

Don't you dare mention her!

SC.301 ANOTHER ANGLE

Kronos throws himself at Arris. They struggle for possession of the weapon. It gets pushed down between them. Someone is going to get gut-shot -- but which one, it's impossible to tell --

KRONOS

You pushed me aside in the womb, didn't you? I should have come out first...but you pushed me aside!

ARRIS

I couldn't say, Sar. I think I was asleep at the time.

SC.302 CLOSE - THE TWO

Grappling. The young face, transfixed with anger: the old one, twisted with hate. The weapon is OUT OF FRAME: we can't see it --

KRONOS

Always the jokes! Always the witty replies! Always liked! Always loved!

The weapon goes off. Both faces go rigid with shock -- slowly, they sag down OUT OF SHOT together --

SC.303 ON THE TWO OF THEM

Most of Sar's lower half is missing. He's almost dead -- just doesn't know it yet. He clutches at Arris's tunic.

KRONOS

(nasty amusement)

At least -- I left my mark. On you.
It'll take you years -- to get the
company back the way you want it.

ARRIS

Maybe not.

(Slight smile)

I have the company codes...the
keywords to all the shell accounts.
And more than that...

He reaches out to the grayed hair. Kronos tries to avoid the touch: doesn't have the strength. Arris touches a strand of it.

ARRIS (CONT'D)

I have your face. I can be Kronos...
for as long as I need to be.

SC.304 CLOSER

KRONOS

No!

ARRIS

For as long as it takes to put
things right... maybe longer.

KRONOS

(coughs: he's dying...)

No, you can't -- I'm Kronos! I am --

ARRIS

Say good night, little brother.

KRONOS

(last breath: almost a little boy's voice)
The light -- leave the light on, Mommy...
Mommy, please leave the light on...

He's dead.

SC.305 ON ARRIS

A long look at his brother. Finally he reaches out and starts tugging Kronos's bloodstained jacket off.

CUT TO:

SC.306 THE CORRIDOR NEAR THE HANGAR BAY

Arris walks down the hall, wearing his dead brother's jacket. Another MAN comes out a door, sees him, reacts with fear --

MAN 2
Ser Kronos --

He reaches out to him. Arris looks at him, a quelling expression.

ARRIS
(growls)
Take me to one of the escape ships. We're going home.

The Man nods and leads Arris off and OUT OF SHOT. As he goes, we catch (as the Man doesn't) just a flicker of Arris's smile, quickly covered up.

CUT TO:

SC.307 EXT. KRONOS'S SHIP (COMPUTER GENERATED: NO VIDEO)

As one last small ship leaves the hangar bay and soars OUT OF SHOT. In B.G., Kronos's ship spectacularly EXPLODES.

CUT TO:

HASSAN (VO)
All that power...all that control...all that temptation. He could be the most powerful man in the system.
(beat)
...I wonder what he'll do?

FADE TO BLACK

ROLL END TITLES

THE END

SC.308 INT. SURGEON'S BLUNDER BAR CRIUS - DAY

Some kind of gambling game is going on there: people are crowded around a table.

CROWD
Cheat! / Double my bet! / Hey,
gimme that!
(etc, ad lib)

When the player activates XAVIER SHONDI:

SC.309 ON ARRIS

He's standing off to one side, leaning against a wall, nursing a drink and watching the crowd.

SC.310 WIDER

A tall, somewhat sinister-looking man comes toward him, also holding a drink. This is XAVIER SHONDI. He gestures at Arris in a "do-you-mind-if-I-lean-here-too" gesture. Arris shrugs, nods: the man settles in beside him.

SC.311 CLOSER - ARRIS, SHONDI

SHONDI
I hear you've got yourself a ship.

ARRIS
You must have good ears.

SHONDI
Got a little time on your hands?

Arris looks down at his palms.

ARRIS
Dunno. Maybe it's just dirt. Who's asking?

SHONDI
(holds out his hand)
Xavier Shondi. With an X.

ARRIS
Lev Arris. With a Y.

SHONDI
A why?

ARRIS
Why do you want me and my ship?

SC.312 ANOTHER ANGLE

As the two of them discuss their business while acting as if they're much more interested in the game of [alleged] chance going on in the middle of the room.

SHONDI

Got a shipment, ain't I? All nice gear.
Requires a bit of escorting.

ARRIS

I don't usually do escort work.
Something sensitive?

SHONDI

I wouldn't say sensitive. A little moody,
maybe.

ARRIS

I charge extra for arms shipments.
They tend to attract...unwanted
attention.

(beat)

And I have to know what it's for.
Otherwise, no go.

SC.313 NEW ANGLE - FAVORING SHONDI

SHONDI

There's a nice little,
uh, uprising on Caracticus.

ARRIS

The mutant thing?

SHONDI

I prefer to think of them as genetically-
challenged. You got something against
muties?

ARRIS

Not if I can help it. So what's the
score, Xavier with an X?

SHONDI

Guns. Transported.

*

ARRIS
What are we talking, Cred-wise? *

SHONDI
Eight thousand up front. Ditto on completion.

SC.314 FAVORING ARRIS

As he considers it.

CHOICE 1:

ARRIS
Good enough way to pick up a few quick ones. Why not?

(IF 1:)

CHOICE 2:

ARRIS
Pretty good chance of pirates out that way. Better give it a miss

ARRIS
You're on. Cred me.

SC.315 THE TWO OF THEM

SHONDI
Credits where credits due.

He walks off.

(IF 2:)

ARRIS
Not enough.

SHONDI
I'll get someone cheaper, then.

He walks off.

IF 2: RANDOM -- but no further missions from Shondi.)

SC . 316 CUT *

SC.317 SCENE CUT

*

SC.318 INT. SURGEON'S BLUNDER BAR CRIUS -- DAY

When player has Arris walk in, and activates XAVIER SHONDI:

SC.319 WIDER

Xavier Shondi is sitting off to one side:
CAMERA FOLLOWS as Arris goes to him.

*
*

SC.320 THE TWO OF THEM

Arris sits down.

*
*

SHONDI
Everything sweet?

*

ARRIS
Not too many problems.

*
*

SC.321 ON ARRIS AND SHONDI

SHONDI
Seven thousand what we agreed on?

ARRIS
Eight. And you know it.

SHONDI
(Grins)
Silly me. It will be transferred then.

*

and a lot of help for our cause.

SC.322 WIDER

As a barman appears with a tray of drinks. They each take one, toast one another, drink.

(Player acquires "good" points. Subplot ENDS.

**SC.323 INT. SURGEON'S BLUNDER CRIUS - DAY
(COMPUTER GENERATED: NO VIDEO)**

When the player clicks on XAVIER SHONDI (assuming he has successfully completed the earlier mission for Shondi: otherwise this mission is not offered):

SC.324 ON ARRIS

In the middle of the room with a drink in his hand, gambling with other drinkers. In b.g. of this group is FARK, a big man who we will meet again later.

ARRIS

Come on, come on, let's
have it...you owe me two
more!...

SHONDI (O.S.)

*Hey there, ser Arris...
how's the lady with the
wheel treating you?*

SC.325 WIDER

Arris turns to see Xavier Shondi coming toward him. They grasp arms.

ARRIS

Aah, not too bad, Ser
Shondi. Yourself?

SHONDI

Let's sit down and I'll
give you a bit of narrative.

SC.326 CLOSE - THE TWO OF THEM

As they sit down together in an alcove.

SHONDI

Download this. Gotta cargo, E.T.A. very soon. I've got to go rendezvous with it out by Tschamut jump point.

ARRIS

Need someone to fly shotgun for it?

SHONDI

Not the cargo. My little mining operation. Some places out here've been getting whacked of late. Hate to have that occurring while I was off taking care of business.

SC.327 ANOTHER ANGLE

Arris nods, looking thoughtful.

ARRIS

What kind of price we talking?

SHONDI

Five thousand. -- I can't front it to you, unfortunately. Cash flow problems. You'll get it all when I get back, though.

CHOICE 1:

ARRIS

Naaah...that's not the way I like to do business.

CHOICE 2:

ARRIS

Why not? This guy's pretty much on the level.

(IF 1:)

ARRIS

(sighs)
I've got cash flow trouble too, Xavier. Can't really do it for skint right now.

SHONDI

Well...guess I understand. I'll have to look elsewhere, then.

He nods amiably enough to Arris, and goes off.

(If 1:) *RANDOM play after this.*

(IF 2:)

ARRIS

You were pretty good to me
the last time. -- I guess
I will.

SHONDI

You're solid, Arris. --
You'll have to head right
out, though. I leave in a
few hours.

ARRIS

Right you are.

Shondi leaves: Arris finishes his drink and goes after
him.

If 2: leads to SC 328)

(When the player is off doing Shondi's second mission:)

**SC.328 INT. ARRIS'S SHIP (COMPUTER GENERATED: NO
VIDEO)**

SHIP'S COMPUTER (VO)

Incoming message, Lev.
Time stamp indicates message
was sent two hours ago.

FARK (VO)

Hey, Lev, it's Fark! From the
Surgeon's Blunder! Listen, I just
overheard some guys talkin' -- some
o' those anti-mutant people're gonna
hit your friend Shondi on his way to
meeting his cargo ship. They
figure he spent all his creds on
you to watch his joint, so he won't
have none left for a hired gun on
the high road. They said they were
gonna wait at co-ords three five
nine oblique two two -- knew he
was going that way. Don't know what
you wanna do -- thought I'd better
let ya know. Chuess!

(If player runs away, he doesn't get paid. Play proceeds
at RANDOM.) Shondi is now DEAD.

(If he goes to help Shondi, five more anti-mutant
sympathizers arrive at the coordinates in question and
attack Arris. If the player is able to fight them off,
he's then free to race off after Shondi. Play proceeds to
SC 329.)

BILL

Ser...Arris, isn't it?

His voice is very loud.

SC.338 TWO SHOT

Including BILL MADDOX. He's a little man, with a slightly weaselly look about him.

ARRIS

Thanks for telling the whole world.

BILL

Word has it you do odd space jobs, here and there.

ARRIS

What of it?

SC.339 CLOSER - BILL AND ARRIS

Bill shows Arris a small, beat-up data pad.

BILL

I found my old grampa Doug's journal. It's a MacArthur model six journal master mark forty one.

ARRIS

Lucky old grampa Doug.

BILL

Don't mind if I do. I'll have a beer.

Arris just stares back at him.

BILL

You'll have to speak up. Ear drums got a little dented. Too many explosions.

ARRIS

What's your problem?

BILL

Next Tuesday. Now...

(taps at its controls)
Came across an entry -- he left an old warehouse full of hardware on Bex just before he died. The equipment is still there.

ARRIS

I think I get the picture.

BILL

No. I'm not religious myself.

Arris pulls a face. It's hard work talking to this guy.

SC.340 ANOTHER ANGLE - THE TWO OF THEM

BILL

All you gotta do is go and pick the stuff up. Clever guy like you should be able to do that.

ARRIS

I'd have to be able to find the place.

BILL

Just land and a friend of mine will have the stuff loaded for you.

SC.341 NEW ANGLE - CLOSER

ARRIS

What's in it for me?

BILL

My knee's fine. It's my ears that...

ARRIS

Payment.

BILL

Oh. Six thousand. And I'll throw in holo-book I wrote about military hardware through the ages.

CHOICE 1:

ARRIS
Sounds like a good deal.

CHOICE 2:

ARRIS
No I don't think so.

(IF yes:/choice 1)

ARRIS

All right.

SC.342 ANOTHER ANGLE

He takes the navcard from Bill, salutes him with it: heads OUT OF SHOT.

(Play proceeds to warplanet where he can pick up gun. If he doesn't take the gun back for Bill, Bill sends a mercenary after the player, who hunts him for the rest of the game, and turns up at inconvenient moments.)

If he successfully completes the mission, they meet in the No-Name Bar again.

BILL

Hey -- you did me a big favor, there. I put a little something in your account just now. Six thou.

ARRIS

Thanks, Bill.

BILL

Nah, I'm never ill.

(If no: / Choice 2:)

ARRIS

Sorry, friend...not interested.

Bill shrugs and leaves.

(Play: RANDOM)

(Player receives the following e-mail from Lord Mike Vonx:

SC.343 ARRIS (COMPUTER GENERATED: NO VIDEO)

**NEED TO TALK TO YOU RE: BUSINESS ARRANGEMENT SOONEST
PLEASE COME TO 48639 ARMATURE, IRNGATE, ANHUR 339454
VONX)**

When the player goes there:

SC.344 INT. VONX'S APARTMENT

A handsome place, well-appointed, the home of a (futuristic) patrician. Tastefully decorated, spacious.

SC.345 ON THE DOOR

As LORD MIKE VONX answers the chime: a balding, good-looking, cheerful man. Arris is standing there at the door.

ARRIS
Uh, 'Vonx'?

VONX
That's I. Come in, ser.

SC.346 THE TWO OF THEM

Arris looks around him, impressed: then at his host again.

ARRIS
It's Lord Vonx, isn't it?
I've seen you on the
holo.

VONX
I don't stand on ceremony at
home. Or many other places.
Sit down, man.

SC.347 WIDER

They sit. Vonx leans forward: very no-nonsense, no time wasted.

ARRIS
How can I help you?

VONX
I have word of an arms shipment
which will be making its way
from Hephaestus to Anhur. It
must be destroyed.

ARRIS
Why?

VONX
Because the arms being trans-
shipped are intended for the
civil war on Caractacus. If they
reach that planet, thousands
more people will die who need
not do so. That strikes me as
reason enough.

(beat)
You and your ship come well
spoken of. Will you take the

VONX (CONT...)
commission? The price is eight thousand, paid to you on confirmation of the destruction of that shipment. Gun-camera shots will do well enough.

ARRIS
Eight thousand is a lot for blowing one ship.

VONX
It's not a lot for saving eight thousand lives or so. Which it will.

CHOICE 1:

ARRIS
Well, why not? Money's money.

CHOICE 2:

ARRIS
Naaah...I don't like this political stuff.

IF 1 :

SC.348 FAVORING ARRIS

ARRIS
All right.

VONX
Good man. Go, then, and do your work.

(The player is now free to go destroy the shipment. The payment is made as promised when he's done so. Play after this: RANDOM.)

IF 2 :

SC.349 FAVORING ARRIS

He considers a moment.

ARRIS
Sorry, my lord...it's not for me.

VONX
Very well. Goodbye, then.

Arris gets up and moves OUT OF SHOT: leaves.

(The player meets Bernice Barlow in the Rampant Robot on Hephaestus.)

SC.350 INT. RAMPANT ROBOT, HEPHAESTUS

The Hephaestus version of a "fern bar". Green things growing everywhere, robots holding potted plants, a small meandering stream running through (with robot fish in it).

When the player clicks on BERNICE BARLOW below:

SC.351 ON BERNICE BARLOW

Sitting off to one side with a carafe of something blue. She's about halfway down it, and doesn't look like stopping any time soon. A handsome woman, tall, statuesque, but with a mean and angry look in her eye. Arris ENTERS SHOT. She looks up at him challengingly.

BERNICE

Well?

ARRIS

(mildly)

I'd offer to buy you a drink, but you seem to already be pretty well equipped.

BERNICE

Yeah, that's what they all say.

(makes a face)

And it's only a fool that listens.

SC.352 ANOTHER ANGLE

As Arris sits down by her -- but at a respectful distance.

ARRIS

Why?

BERNICE

(cocks her head at him)

Haven't I seen you around here before?

ARRIS

I thought that was supposed to be my line.

BERNICE

(LAUGHS)

No, I'm serious. You're that hot pilot, aren't you. You free this week?

ARRIS

(slightly dubious)

Yes, but I was hoping to hang onto my liver a while longer.

SC.353 CLOSER - THE TWO OF THEM

BERNICE

A humorist. Listen, ser hot pilot -- you ever killed anybody?

ARRIS

It's hard to avoid, in this line of work.

BERNICE

Wanna kill somebody else? I can pay.

ARRIS

Who'd you have in mind?

BERNICE

My old boss.

SC.354 FAVORING BERNICE

BERNICE (CONT'D)

The oldest story in the book. He says to me, "Bernice, you're going to have my job some day. But first you're going to need some coaching."

(snorts)

And I believed it. Well, he

BERNICE (CONTD)

coached me, all right. But when promotion time comes along, guess who got promoted? And guess who got bimbo-tracked?

ARRIS

As you say...an old story.

BERNICE
With an old solution. Heart
failure. His.
(beat: sidelong)
You interested?

ARRIS
Depends on the payment.

BERNICE
Cash on the barrelhead...when
I hear he's dead, seven thousand

CHOICE 1:

ARRIS
*Seven thousand for stamping
on one big...sounds fair.*

(If 1:)

ARRIS
Sure, why not?

CHOICE 2:

ARRIS
*Killing corporate execs
isn't a smart way to
make a living. It gets
you noticed.*

SC.355 ANOTHER ANGLE

She reaches into a pocket, pulls out a navcard.

BERNICE
Here. His address, codes,
information about his
comings and goings. Make
it a slow death.
(turns away from him)
I want that bastard to
suffer.

SC.356 ON ARRIS

As he gets up, steps away, leaving Bernice to her drinking.

(If 2:)

ARRIS
Sorry, serra...I don't
think
so.

BERNICE

(scornful)
Another little boy in
man's
clothing. Go 'way, little
boy, you bother me.

She turns away and ignores him.

(If player follows through and assassinates Bernice's boss,
the money is credited to his account. No comebacks if he
doesn't.)

(Player meets Melissa Banks.)

SC.357 EXT. SPACE (COMPUTER GENERATED: NO VIDEO)

Arris's ship, zipping along.

**SC.358 INT. ARRIS'S SHIP - CONSOLE VIEW (COMPUTER
GENERATED: NO VIDEO)**

SHIP'S COMPUTER VOICE

Voice mayday incoming. Repeats.

MELISSA BANKS (OS)

Mayday! Mayday! Am under attack,
badly outnumbered, any ship,
respond! Mayday! Mayday --

(Player sets coords, goes. In the following screen
interactive sequence he finds Banks defending herself well,
but, as she says, badly outnumbered. If he manages to
rescue her:)

MELISSA BANKS (VO)

Hey, thanks, buddy. Listen, I'm
heading back for Heph. Meet me in
the Rampant Robot and I'll buy you
a drink.

(If the player doesn't go straight there, he may forfeit
the rest of this scenario because it may interfere with
other ones. If he does head there promptly, though:)

SC.359 INT. RAMPANT ROBOT

Arris walks in, looking around him. When player clicks on
MELISSA BANKS:

Without much warning, Melissa walks up to him, puts her arms around him, and kisses him thoroughly. This is an extremely stunning and stacked woman. Various appreciative HOWLS, YAWLS and WHISTLES from elsewhere in the bar, and yells of "Lucky man!" and "Kiss her for me!"

SC.360 CLOSER - THE TWO OF THEM

After Melissa kisses Arris....

ARRIS
Have we been introduced?

MELISSA
You introduced yourself.....when
blew away those goons that were trying
to ruin my day.
(she licks her lips)
Hmm. You have the driest lips Mister
Let me wet them for you a little

SC.361 ANOTHER ANGLE

At the bar...

MELISSA
Cheers.

ARRIS
Bottoms up.

MELISSA
(raises an eyebrow)
Well. That depends
(Drinks, then holds out a hand)
Melissa Banks.

ARRIS
Lev Arris.

MELISSA
Thanks again for helping me out, Lev

ARRIS
It was a pleasure

MELISSA
Was? r is?

Beat.

ARRIS
Well .That depends

Beat. She grins. She likes this one.

SC.362 ANOTHER ANGLE

ARRIS

Who were those guys anyway?
Jealous boyfriends

MELISSA

It's something to do with my dead brother

ARRIS

Oh. I'm sorry

MELISSA

He got killed some months back. I didn't hear about it until recently, started asking some questions then suddenly started finding people like that waiting out in the dark for me.

(eyes Arris)

The dark is no place to be alone in

ARRIS

What did you have in mind

MELISSA

I could use a wingman. Interested?

CHOICE 1:

ARRIS

*In anything you have in mind...
yes!*

(If 1:)

CHOICE 2:

ARRIS

*I don't know...I think
I might just sit this
one out.*

ARRIS

I should warn you...I'm not looking for a long term relationship

MELISSA

And I'm not offering one I just need to get safely out-system -- got a few more questions about my brother that still need answering

(she looks askance at
ARRIS)

MELISSA (CONT..)
So, What are you looking
for Lev Arris

He shrugs.

ARRIS
A man I used to know.

MELISSA
Maybe I could help you find him

ARRIS
Yeah ,I think maybe you could.

They stare at each other...the electricity gets so intense
Melissa breaks it off, knocking back the rest of her drink.

MELISSA
Wow ,its getting hot in here
(she puts her empty glass down)
I'll give you the co-ordinates tomorrow

ARRIS
Melissa....
(she turns and looks at him. Beat)
My lips are still a little dry.

She smiles.

MELISSA
Well, We cant have that , can we?

SC.363 INT. RAMPANT ROBOT - ARRIS AND MELISSA

Head-to-head over a table in a small alcove -- drinking,
smiling at each other, getting very intimate.

MELISSA
(laughing, a little drunk)
....so the priest says to
him, hell hath no fury like
a woman eating a banana

They both LAUGH uproariously. CAMERA PUSHES IN.

Melissa reaches out to brush away one of the tears rolling
down Arris's face. Her fingers linger on his face.

MELISSA
Its getting late. And we
have an early start
tomorrow

ARRIS

Yeah

SC.364 WIDER

She stands up...

MELISSA

Hey , Lev You know
what we were talking about
earlier?

ARRIS

About long term
relationships?

MELISSA

No.....

SC.365 CLOSER

She takes Arris' hand,pulls him up to his feet...

MELISSA

... about not being alone
in the dark.

SC.366 WIDE

As they exit the bar together, arms around each other.
It's plain that they are not going off to play tiddlywinks.

*(After this, player is able to escort Melissa out of
system. If he does, she's very friendly to him when they
meet again. If he decides not to, she leaves, and there
are no comebacks.)*

(If 2:)

ARRIS

Uh...unfortunately, my
schedule's a little full
at the moment.

MELISSA

Listen, I understand
completely...it's a lot to
ask. I'll do all right.
It's just that I saw how
good you were.
(grins: bats eyelashes)
But I still owe you a
favor. And I hope I'll

MELISSA (CONT....)
get a chance to let you
know how grateful I am...
eventually.

And off she goes, leaving Arris looking astounded.

(Play after this continues RANDOMLY.)

SC.367 (This mission is handled entirely by e-mail.)
(COMPUTER GENERATED: NO VIDEO)

Arris receives the following mail:

Ser Arris,

I understand from my contacts that you are a skilled and effective "freelancer". I would appreciate it if you would contact me when next in the Hades system, or as soon as otherwise possible, concerning a difficult situation which I believe you would handle well, and which would be profitable for you.

(s) Mehran Anderson

On going to Hades, Arris receives the following e-mail:

Ser Arris,

Thank you for responding to my previous message.

The situation in question involves a rogue cyborg which is terrorizing the spacelanes in the Bacchus area. This creature is an escapee from a military vessel which was carrying experimental equipment (including the creature itself, and the small ship in which it escaped).

The armed force in question is understandably concerned about this creature being loose and out of control in the area, and in possession of unusual and powerful weapons not in the public domain. We suggest that you seek it out and neutralize it. To assist in this business, the armed force in question is willing to release for your use an installation of the new "Elvis System", with temporary codes installed. On successful destruction of the cyborg and its stolen vessel, codes will be transmitted to the fire system which will enable them permanently for your use.

On accepting this mission, you will be issued with coordinates in which the cyborg has been sighted, and directed to a facility on Hades where the Elvis system can be installed.

Thank you for your consideration.

Mehran Anderson

CHOICE 1:

ARRIS
Why not?

CHOICE 2:

ARRIS
No way.

(IF 1: player proceeds to Hades and has the system installed: then goes after the cyborg. The creature's ship is of unusual capability, and its own reflexes are inhumanely fast: it will take some beating.

If the player is successful in beating it:

COMPUTER VOICE
Attention, please. Forces
Docking and Installation
Facility on Hades has been
notified this date to
permanently enable the
Elvis system. Please make
planetfall on Hades at
earliest possibility to
facilitate this
installation.

(And when the player has done so, on returning to his ship:)

COMPUTER VOICE
This is to confirm
permanent installation of
BFS runtime and
certification codes in
this vessel. Elvis system
is now permanently
enabled.

(If 2: play continues RANDOMLY.)

SC.368 (THIS CANNOT HAPPEN UNTIL SC 124 (MAIN PLOT) HAS OCCURRED) (COMPUTER GENERATED: NO VIDEO)

(This part of this mission is handled by e-mail. Arris receives the following:)

Ser Arris --

Need fast courier to carry perishable vaccines to Anhur.
Please respond soonest or come to Crius General Hospital to

pick up package. Package is to be delivered to Angus Santana, Interplanetary Aid HQ on Anhur. Courier fee 2000.

Regards, Dr Graham Gould

If the player accepts this job and goes to Crius General:
SC.369 INT. CRIUS GENERAL -- RECEPTION

When player clicks on the RECEPTIONIST:

ARRIS

I'm here to pick up a package
from a Doctor Graham Gould.

RECEPTIONIST

Ser Arris? He's left it here
for you.

The Receptionist hands a small package to Arris.

RECEPTIONIST

It's to go to Inter-planetary Aid
-- a Ser Angus Santana. Your fee
comes through on delivery.

ARRIS

Thanks.

He leaves.

*(Play now proceeds to SC 370.)
If player declines this job, play proceeds RANDOMLY.)*

*(IF PLAYER DECLINES THE JOB,
PLAY PROCEEDS RANDOMLY)*

*(Player has agreed to deliver package to Angus Santana at
Interplanetary Aid.)*

SC.370 INT. ANGUS SANTANA'S OFFICE, ANHUR

*As in main script. These two men have met before (SC 124
main plot) and should react accordingly)*

SC.371 ON ARRIS

ARRIS

Got a package for you!

SANTANA

Excellent. Glad you had the time...
I hear you haven't been unbusy.

(Looks at the label)

Hey, Can you take another package for
return to Crius, double the fee, double
the fun? I'd do it myself but...

ARRIS

You've got a meeting.

SANTANA

Lots of them.

CHOICE 1:

ARRIS

Sure, why not?

(If 1:)

CHOICE 2:

ARRIS

Sounds a little fishy...

ARRIS

Certainly.

ANGUS

(hands him the package)
That's great. This goes
to Shernikov Medical Supplies
on Crius - the whole address
is there on the label.

ARRIS

Fine.

He goes off with the package.

(If 2:)

ARRIS

Sorry, I can't.

ANGUS

All right...thanks anyway.

Arris LEAVES.

*If the player accepts, play proceeds to SC 372.) *
(If the player refuses the package, no particular bad
effects. He may, in fact, get good points.)*

*(Player has agreed to deliver package for Angus Santana to
Shernikov Labs. NB: this must happen after SC 370 (and
also after the events in the main screen sequence.)*

(This cannot happen until you have met her in the main game)

SC.372 INT. SHERINKOV MEDICAL SUPPLIES, CRIUS

A small, busy-looking office area with a small warehouse area visible behind it. When player clicks on the RECEPTIONIST below:

SC.373 ON ARRIS

As he walks in with his package and goes over to what looks like the receptionist's desk.

ARRIS

Good morning. I've got a package from Interplanetary Aid...

WOMAN

Oh, right. I've transferred your fee. Just drop it there.

(smiles)

Anything else? Or do you want to sit in the stasis field a while?

ARRIS

(grins)

I'll pass, thanks.

SC.374 ANOTHER ANGLE

WOMAN

I hear you've been a busy little boy out there.

ARRIS

It beats having nothing to do...

He waves at her, LEAVES.

SC.375 (Mehran Anderson asks the player's help in clearing a mine field.)

Arris receives the following email:

Ser Arris --

Hoping that you remember me from our last work together. I have an emergency on my hands with which I hope you can help.

LOUISA (VO)

Oh, you darling creature! If you aint wearing a suit of shining new armour I'll eat my nav-pack. Meet me in the Surgeons Blunder.... I'd so like to thank you in person.

(And if the player does this:)

SC.378 INT. SURGEON'S BLUNDER BAR-FAVORING ARRIS

As he walks in.

LOUISA (O.S.)

Oh my lord! Sir Galahad

He looks around him, reacting to this.

SC.379 ANOTHER ANGLE

As LOUISA PHILLIPS comes up to him. She is barely out of her teens -- a pretty young woman, but with an overwhelming sense of innocence about her, and a slight hint of klutziness.

ARRIS

Sir who?

LOUISA

The sir who saved my silly old skin I'd know you anywhere! Do you have a girlfriend?

ARRIS

Ah.....that's a matter of opinion

SC.380 NEW ANGLE

She leads him off to one side...Arris is unsure about this, wishing maybe he hadn't shown up

LOUISA

My daddy will be so pleased with you. I'm his favourite. Well actually his only child...but this still makes me his favourite, doesn't it?

ARRIS

Absolutely.Look.....

LOUISA
Daddy's very important on Anhur
Not that I want to go back there.
I like being on my own. I'm a grown
woman.

She thrusts herself a little at him

ARRIS
Ah, yeah. So you are.

SC.380(A) NEW ANGLE *

LOUISA
Do you wanna be my partner? I've been
looking for a partner ever since I left home
We could do jobs and risky errands and stuff
and it'd be so much fun and we'd probably
fall madly head over heels in love and
everything!

SC.381 ANOTHER ANGLE

Arris starts looking for ways to detach himself.

ARRIS
Uh, serra, I didn't catch your
name...

LOUISA
Louisa Elizabeth Einstein Mayflower
Tennessee Buttercup Phillips

ARRIS
Well unfortunately, Louisa Eliz...
Unfortunately Lou I can't stay, I've
got to meet someone.
(disentangling himself)
But he's not here. So I'd better go. Nice
meeting you. Try to stay away from those
dangerous areas next time

SC.382 WIDER

As Arris gets away from her and more or less flees.

LOUISA
Don't go! What about you being my partner?
What about us?

She goes out after him.

(Once encountered, Louisa will follow the player around for a few missions, sending him endless plaintive messages and generally getting in the way. If the player keeps her out of trouble during this period, eventually her grateful industrialist father will turn up and take her off the player's [equally grateful] hands, with a large cash bonus for his trouble.)

(A straightforward bounty-hunt subplot.)

(The following comes to the player as an e-mail, accompanied by pictures of Karsht and Simon.)

SC.383 POLICE BULLETIN (COMPUTER GENERATED: NO VIDEO)

WANTED - KARSHT-- SIMON

Escaped from Hades: BLADE SIMON. Abetted by one HARRY KARSHT and other persons unknown. Method of escape: light pursuit vessel, reg 3087 4485 8. Last sighted: Bacchus area. Informants indicate suspects have proceeded to Janus IV area. Reward for further information leading to arrest: 3000. Reward for apprehension: 6000. Approach with caution, as suspects are dangerous.

(If player follows up on this and takes out Karsht's ship: Police reward: 6000 [since destruction counts as apprehension, deposited to account]: and GOOD points.)

SC.384 COMPUTER GENERATED: NO VIDEO

(Player receives e-mail from SENATOR AMES, that his daughter TEMESA is being hunted by the Brays. Asks player to go save her. When he does:)

SC.385 COMPUTER GENERATED: NO VIDEO

(If player has accepted this mission, he proceeds to the location where Temesa will be -- and her ship comes under attack from the Brays.)

SC.386 COMPUTER GENERATED: NO VIDEO

(Player screen interactive sequence begins. If he attacks the Brays: SC 387.)

SC.387 (Player saves Temesa Ames.)

SC.388 INT. ARRIS'S SHIP

SHIP'S COMPUTER VOICE
Incoming message.

TEMESA AMES (VO)
Ser, will you accompany me home to
Caractacus? I'd like to thank you
at a little more leisure....

(When the player does:)

SC.389 INT. TEMESA'S APARTMENT-EVENING *

A very snug, posh place. Temesa meets the player at the door. She's dressed somewhat provocatively.

TEMESA
Ser Arris...do come in.

SC.390 ANOTHER ANGLE-EVENING *

As she closes the door behind him.

TEMESA
Ser, I have a lot to thank you
for. I hope you'll allow my father
to drop several thousand credits
in your account by way of thanks.

ARRIS
Heaven forbid I should argue the
point.

TEMESA
(beat)
He's also taken the liberty of
looking into your past records...
and he's going to ask the
authorities to remove a few
unfortunate blots.

She starts to move toward him with a sultry and interested look.

ARRIS
That's...very nice of him...

TEMESA
And I think I can find some more...
concrete...ways to say 'thank you'.

ARRIS
Uh...that sounds like fun.

The LIGHTS GO OUT. The sound of a soft GIGGLE...

(Play continues RANDOMLY. NB: Flag is now set so that RONNIE BRAY [Reggie's brother] will pursue player throughout the game.)

SC.391 COMPUTER GENERATED: NO VIDEO

(Player meets Ralph McCloud in space near Hermes.)

SHIP'S COMPUTER VOICE
Incoming mayday message!

RALPH (VO)
Any ship, mayday! Mayday!
Attacked by six ships.

(Player can either ignore this call, or go to help Ralph.)

(If 1: Player continues to land as scheduled.)

(If 2: Player goes to coordinates and mixes in. If he's unsuccessful, Ralph dies. If he's successful:

RALPH (VO)
Hey, thanks, friend. Would
you meet me down planet, at
Sinner's?

(Player has helped Ralph McCloud.)

SC.392 INT.SINNER'S INN, HERMES (COMPUTER GENERATED: NO VIDEO)

As before. When the player clicks on RALPH McCLOUD:

SC.393 ON ARRIS

He enters and is met by Ralph.

MCCLLOUD
Listen up ,I'm Ralph McCloud and I'm mighty
pleased to meet you, stranger, on account
of you just saving my butt.Let me throw a
few drinks down that fine gullet of yours.

SC.394 OVER BY THE BAR

They lean there together, drinking.

MC CLOUD

Now listen, purdner. I reckon one
good turn deserves... Well it deserves
a darn sight more than just another cliché`
haw! haw! What I'm saying is, I want to help
you in return, yes sir

ARRIS

You don't have to do that.
(grins)
But if you insist

MC CLOUD

Glad to hear you say that. Because
though I might look just like another
lonesome spacepoke I happen to have an extra
set of Craven Mark IV lasers in my ship
...and I'd be pleased and proud to install
them in yours.

ARRIS

And I'd be pleased and proud to accept that
offer. Thanks McCloud.

They drink....

(Subplot ENDS. Player gets GOOD points.)

(Nelson Ramirez in Sinners'.)

SC. 395 INT. SINNERS INN (COMPUTER GENERATED: NO VIDEO)

As previous. When the player clicks on NELSON RAMIREZ:

SC. 396 ON ARRIS

Sitting and watching the news, while behind him the usual
singing goes on.

RAMIREZ (OS)

Can I talk to you for a
moment, friend?

SC. 397 WIDER

As NELSON RAMIREZ sits down with Arris. Ramirez is an
older grizzled man who looks rather nervous.

ARRIS

Sure.

RAMIREZ

Joe there tells me you're
a dependable bloke.

ARRIS

Lying again. He's terrible.

RAMIREZ

Seriously. I need escort
off the planet, to Janus IV.

ARRIS

What's the problem?

SC.398 ANOTHER ANGLE

RAMIREZ

Well, I work for an...organization,
you might say...which asks me to
collect funds for them, from time
to time. It's been a profitable
run, this last one...and I want
to get out of sight for a while,
if you understand me.

(beat)

I need someone to come along
and make sure I get to Janus in
one piece. I can pay you four
thousand creds. Interested?

CHOICE 1:

*This sounds like he's mixed
up with organized crime
somehow...I think I'd better
not*

If 1:

ARRIS

I'm sorry, friend...I really can't
just now.

RAMIREZ

Well, thanks anyway.

He EXITS.

CHOICE 2:

Sure, why not?

If 2:

ARRIS

Sure...no problem. Just let me know
when you're ready to leave.

SC.399 COMPUTER GENERATED: NO VIDEO

(Player and Ramirez are attacked in space by five Kindred ships. Screen interactive sequence.)

They must either run or fight. If they fight (and succeed): SC 400.

(Ramirez thanks Arris for his help.)

SC.400 INT. NO NAME INN, JANUS IV

A pretty, small, snug place, more like a pub than anything else. When player clicks on Ramirez:

SC.401 ARRIS

Drinking. Ramirez sits down beside him, clinks glasses with him.

RAMIREZ

Lev, I've had the money we were discussing transferred to your account. And thanks again for your help.

ARRIS

You're welcome. Will you be all right here?

RAMIREZ

Yes indeed.
(grins)
I'm going fishing....

They finish their drinks: Ramirez grasps Arris's arm, then LEAVES.

(subplot ENDS. Player gets neither GOOD nor BAD points.)

(Beginning of the "stolen statue" sequence.)

SC.402 INT. HOLY MUSEUM OF HOM

It's big, old, cluttered: like a cross between the British Museum's Egyptian collection and a planetary Oxfam. Holy statues and junk, beautiful things and tchatchkes, everywhere.

When the player clicks on him, swanning through the middle of it all comes UNCLE KASHUMAI, the Curator.

SC.403 ON ARRIS

Walking around, astonished by the, er, eclecticism of the religious art. In b.g., along comes UNCLE KASHUMAI, moaning softly to himself. Kashumai could be mistaken for a Buddhist priest at first, were it not for the fact that Buddhists aren't generally big on possessions, and Kashumai is decorated like an out-of-season Christmas tree with baubles, bangles, amulets, insignia, and junk. He looks like a walking garage sale.

KASHUMAI

Oh, woe...oh, grief...

ARRIS

What's the matter, Uncle?

KASHUMAI

Oh, nephew, the heart of all the things we had here, the soul of them, is stolen. Taken by heartless infidels, doubtless to be sold for filthy lucre.

(shudders)

SC.404 ANOTHER ANGLE

The two of them, walking through the museum.

ARRIS

What was this, exactly?

KASHUMAI

A small and exquisitely-made image of the Lord of the Brews, in His aspect as Taster. The holy Cup in one hand, His other raised in blessing...A thing of great beauty, of history, which our people have cherished for millennia. And now gone...

(sobs)

We would give anything to get it back. Anything.

ARRIS

How much anything?

KASHUMAI

Quite a lot. Ten thou of anything, at least.

ARRIS

Dear, dear. Nasty despoiling
infidels. You got their names,
did you?

KASHUMAI

Yes, indeed. 'Bray'. Ronnie,
or Reggie.

Arris EXITS, looking thoughtful.

*(Continuation of stolen statue sequence. Player must go to
Blessed Bew Bar to discover necessary information.)*

SC.405 INT. BLESSED BREW BAR, BEX

An odd sort of place: like the kind of pub that's built out
of bits of old churches. Religious relics, peculiar icons
and strange portraiture, all hung on the walls and ceiling
as if in a TGI Friday's: casual, cheerful and bizarre.

When the player clicks on ALBERTO FOSSA below:

SC.406 ON ARRIS

Nursing a drink and strolling among the antiquities, with a
look on his face like a man at the zoo. Quietly, in b.g.,
ALBERTO FOSSA comes up behind him.

FOSSA

Quite a place, isn't it?

ARRIS

You have a gift for under-
statement, ser --

FOSSA

Fossa. Alberto.

ARRIS

I feel like I've fallen into
a keeprat's hole.

FOSSA

Yes, the Bex religious impulse
has its...collective side. As
in, collect anything and keep
it...whether you remember where
it came from or not.

SC.407 ANOTHER ANGLE

As they wander through the place.

ARRIS
And you, ser Fossa, what do you collect?

FOSSA
Opportunities.
(beat)
I've just come by a nice shiny new one.

ARRIS
Oh?

FOSSA
There's about to be a private auction of something rather... special.

ARRIS
Oh?

FOSSA
A couple of business associates have acquired a small piece of religious art. They're about to sell it off. I don't think they know how special it is...and if I turned up at the auction, it might tip them off.

ARRIS
Sounds like you need someone to act for you. Someone who doesn't usually turn up at auctions.

SC.408 ANOTHER ANGLE

As they walk together.

FOSSA
There would be more than adequate remuneration in it for the agent. Are you interested?...

ARRIS
How adequate?

FOSSA

Five thousand or so. All you would need to do is bid on my behalf.

CHOICE 1:

CHOICE 2:

ARRIS

Why not? Why ask questions? I might as well.

ARRIS

Naah. I want to drink and look at the artwork. And the pretty nuns.

(If 1:)

ARRIS

There's nothing pressing going on...and one can only look at so many pictures of the Holy Vine without getting a hangover.

(If 2:)

ARRIS

Man does not live by bread alone, ser Fossa. No matter how many zeroes come attached to the loaf.

FOSSA

Ah, well. Another time.

He takes himself away.

(Play continues RANDOMLY.)

ON FOSSA

FOSSA

Very well. The auction will be in here, later this evening.

ARRIS

How high do you want me to bid?

FOSSA

No limit. You'll find enough to cover in your account.

Arris WHISTLES softly.

FOSSA (CONT'D)

I'll pick up the object from you after the auction.-- The Holy Brewer's blessing on you, ser.

He takes himself away.

SC.409 INT. BLESSED BREW BAR-EVENING

*

In a dark corner seated around an alcove table are two MEN, and REGGIE BRAY, a tall, slender, good-looking, cruel-looking fellow. When the player clicks on BRAY:

SC.410 ON THE TABLE

The men seated at it look up at Arris suspiciously.

REGGIE
You want something, guv'ner?

ARRIS
Yes. In.

REGGIE
In? In to what?

ARRIS
Word gets around, ser. Let's see what the bidding's about.

SC.411 ANOTHER ANGLE

Reggie and the others eye Arris suspiciously.

REGGIE
We don't recognize you.

ARRIS
You'll recognize the colour of my credits soon enough. Let's have a look.

SC.412 CLOSE

As, surreptitiously, a small box is produced -- opened. All the men lean over it.

REGGIE
Not the original. An early copy, innit?

SC.413 INSERT -- THE BOX

Inside it is a small carved image of a fat creature like a troll. It has a cup in one hand: the other is raised in some kind of slightly blitzed-looking benediction.

SC.414 ON ARRIS

As he straightens up again. There is a slightly astonished look in his eye.

 ARRIS
 It's the Holy Brewer's Son!

SC.415 WIDER

 REGGIE
 Start the bidding.

 MAN 1
 Five.

 REGGIE
 Be serious or we'll break your legs.

 MAN 1
 Fifteen.

 REGGIE
 Better.

 MAN 2
 Twenty.

 ARRIS
 Thirty.

They look at him.

SC.416 CLOSER

 MAN 2
 Thirty-five.

 ARRIS
 Forty.

They look at him. The first man shakes his head, pushes back from the table.

 MAN 2
 Forty-two...

ARRIS
Fifty.

SC.417 REGGIE AND ARRIS

REGGIE
(suspicious)
Fifty creds for this piece of
piss?

ARRIS
I like art. Any other bids?

SC.418 WIDER

The other two men shake their heads. Reggie looks from one of them to the other, then shrugs and pushes the box over to Arris. He picks it up, tucks it away.

ARRIS
You confirm payment?
(On Reggie's nod)
Good. Good night, sers.

SC.419 ANOTHER ANGLE

Arris, as he gets up and heads out.

(After the passage of a little time, player receives e-mail from Fossa asking to meet him in the Blessed Brew Bar, with the object. Choices then:)

CHOICE 1:

ARRIS
This whole thing stinks...this belongs to the church here. I'm going to give it back.

CHOICE 2:

ARRIS
Might as well do what I agreed to do.

(If 1:)

To SC 421. Player acquires GOOD points. Fossa, however, will send the occasional fighter to try to have the player killed as a result of this double-cross.

(If 2:)

SC.420 INT. BLESSED BREW BAR-EVENING .

*

Fossa meets Arris, sits down beside him in an alcove.

FOSSA

You did a good job there.
Arris hands him the box:
Fossa opens it, peers
inside.

ARRIS

I didn't spend too much?

FOSSA

Not for this. You'll find
your account's been
credited with the amount
we discussed.

He gets up.

FOSSA (CONT'D)

Thank you again.

He leaves. Arris watches him go, then shrugs and orders
another beer.

Player acquires BAD points. Play continues RANDOMLY.

*(Player has opened the package and decided to take the
artifact back to the Holy Museum of Hom.)*

SC.421 INT. MUSEUM OF HOM

As before. When the player clicks on UNCLE KASHUMAI:

SC.422 ON ARRIS

Kashumai approaches.

KASHUMAI

My nephew, how can I help you?

ARRIS

Uncle, I think this belongs to
you.

He hands Kashumai the box.

SC.423 ON THE TWO OF THEM

Kashumai opens the box, stares into it. His eyes get wide.

KASHUMAI

The Holy One! The Image of
the Maker of Malts!

ARRIS

Not an early copy?

KASHUMAI

(breaks into a little dance)

The original. May the thieves
thirst forever! -- But, my nephew,
how did you come by this thing?
Honestly, I hope.

ARRIS

Uncle, maybe we'd better let that
fall by the wayside for the
moment.

KASHUMAI

It is no matter, the Holy Brew
of the Great One washes all
memory away! Especially the
inconvenient ones. O my
nephew, you must allow the
Avuncular Order to thank you.

SC.424 ANOTHER ANGLE

Arris tries to keep from getting tangled up in Kashumai's
ongoing dance.

ARRIS

Uh, well, think nothing of it.

KASHUMAI

But we must, otherwise in the
next world the Holy One will
withhold the divine Brew from
us. Would ten thousand be
adequate?

ARRIS

Ten is a nice round number...
But I wouldn't want to be
greedy.

KASHUMAI

Greed is in the heart, not in
the credit account. Suppose it
twenty. And suppose it done.
And come and have a beer.

ARRIS

Oh, well, now you mention, I
am a little dry...

They go off together.

(Player receives GOOD points. And his reward.)

(Player and Auntie Maria Gabriel.)

SC.425 INT. BLESSED BREW BAR, BEX

As before. When the player clicks on SISTER MARIA GABRIEL:

SC.426 ON ARRIS

Having himself a drink in an alcove.

AUNT (OS)
Ser Arris...

SC.427 ANOTHER ANGLE

Including AUNT MARIA GABRIEL, who has come up quietly behind him. She is an extremely handsome-looking woman in the habit of the Hom religion.

ARRIS
Yes, Aunt?

AUNT
(whispers)
Can I ask you a favor?
ARRIS
Depends.

AUNT
A paid favor.

ARRIS
My favorite kind.

AUNT
Would you get me out of here?

SC.428 WIDER

As she slips into the alcove beside him.

ARRIS
Sorry?

AUNT
I don't particularly want to be here. Unfortunately...some people want my money to be here.

ARRIS
Your money?

AUNT
I've just come into some.
Quite a lot, actually.
But if I don't move
pretty fast, now...
(looks around her nervously)
These people are going to
get it.

ARRIS
What can I do, Auntie?

SISTER
Get me offplanet. Now. I'll
give you three thousand
credits to get me to Heph-
aestus.

CHOICE 1:

Is this legal? Forget it.

(If 1:)

CHOICE 2:

Well...why not?

ARRIS
Sorry, Auntie...I don't want
to be declared anathema. The
beer's too good here.

She sighs and LEAVES.

(Play after this is RANDOM.)

(If 2:

ARRIS
Well, if you can get yourself
ready quietly...

AUNT
No trouble.

She slips off.

(Escaping with Aunt Maria Gabriel.)

SC.429 INT. ARRIS'S SHIP (COMPUTER GENERATED: NO VIDEO)

SHIP'S COMPUTER VOICE
Incoming voice message.

ZEALOT (VO)

*Infidel! Jettison your captive
at once, or we will destroy your
ship!*

*(Player has the option here to jettison Auntie, or fight
the zealots. If he fights: To SC 430.)*

(Player drops Auntie Maria at Hephaestus.)

SC.430 INT. RAMPANT ROBOT BAR. HEPHAESTUS

Arris is saying good-bye to the Aunt.

AUNT

Ser Arris...I owe you
my freedom.

ARRIS

And three thousand credits.

AUNT

Paid, with thanks!

ARRIS

And a beer.

AUNT

(shudders)
Don't talk to me about beer.

She heads off. (Subplot ENDS. Player receives GOOD
points.)

BARTENDER CHAT ADDITIONAL DIALOGUE

(All these need to be made responsive to flags set in the game.)

ALL FOLLOWING SCENES INT. SINNERS INN

SC.431 JOE at THE SINNER'S INN:

JOE

Hey, Lev, you have the unmistakable
afterglow of a man who's been making
a name for himself. But you be careful
people don't start gunning for you.

JOE

You've been playing the good guy, I can
smell it on you, Lev. But try to act
just a little bad...I gotta reputation
to keep down...

JOE

A little bird tells me you
were over Hades way, Lev. So
I guess you've come back here for a
little taste of heaven.

JOE

I hear that CIS chief Shiela
Nabakov is really breathing down
The Kindreds' necks. I just hope
they like her brand of perfume.

JOE

Oh, I see a speck of darkness in
your soul, Lev Arris. May the black
night of winter never descend upon
your tortured amnesiacal soul.

(Beat, suddenly very bright)
The usual?

(Once the player has met Melissa:)

JOE

(chuckles)

I can tell that look anywhere. You've
got yourself a hot little space babe.
Maybe you should bring her in and
introduce me to her...

(After the player meets his "groupie":)

JOE

Oh, Lev...what're we gonna tell the ladies on Hermes, now that you got you a wingman?

(laughs fit to kill)

Or wing-girlie, more like.

JOE

Hey, Lev, where you been lately? Janus? Or was it Bex? I lose track...you're all over the place these days.

JOE

You know some guys named Bray, ser Lev? You watch out for them. They've been in these spaces again.

(Shakes his head)

Their mother watched too much holobox while she was carryin'. It messed up their heads...Would have messed up their hearts too...only they don't have any.

JOE

Hey, Lev, is that a pencil in your pocket or are you just glad to be packing a shooter?

MELISSA BANKS ADDITIONAL DIALOGUE

(After SC 357, when Arris escorts her out of system:)

SC.432 (IN GAMEPLAY: COMPUTER GENERATED: VO ONLY)

MELISSA (VO)

Thanks again, Lev. For everything.
Let's get together again sometime,
okay?

(The player is able to run into Melissa several more times, outside the main game flow. Perhaps this should be have something to do with his "karma" level? But the interactions can be plugged into any one of the various bars.)

When the player clicks on her:

SC.433 ARRIS - INT. SINNERS INN

Sitting by himself -- cocks an eye up as someone approaches his table. A slow smile grows on his face.

MELISSA (O.S)
I hate seeing people drink alone.

ARRIS
Then put a stop to it.

SC.434 A LITTLE WIDER

As she sits down beside him, puts an arm around him.

MELISSA
So, hotshot...how've you been keeping?

ARRIS
Busy.

MELISSA
Still trying to find that man you used to know?

ARRIS
Yeah. And are you still afraid of being alone in the dark?

MELISSA
I didn't say I was afraid, just that I preferred company. Not just any company, though. I'm choosy.

ARRIS
That's what I hear.

MELISSA
Oh, so you've been asking about me?

ARRIS
I don't need to ask. People talk about you. There's even this crazy rumour about you and me.

MELISSA
Is that so? Well...maybe we should give them some more gossip. You free tonight?

ARRIS
Free for what?

She leans forward and whispers in his ear. At first he smiles...then he's shocked.

ARRIS
Is that legal?

MELISSA
Legal?

She gets to her feet, pulling him to his...

MELISSA
It probably ain't even physically possible!

When the player clicks on her:

SC.435 ON ARRIS - INT. SINNERS INN

Sitting by himself, with his drink. Some lips lean int frame...kissing him on the back of the neck. He closes his eyes with pleasure.

ARRIS
I'd recognize those lips anywhere.

Melissa slides down on the seat next to him...her face close to his...

MELISSA
You should do. They've been just about everywhere.

ARRIS
Don't remind me. No, on second thoughts, remind me all you like.

MELISSA
I'm not sure if I should. I hear you've been fooling around with a little spacebimbo.

ARRIS
Lies and rumours. She's not my type.

MELISSA
Oh, and what is your type?

Beat. He leans forward and kisses her deeply...They pull apart a few inches. She smiles.

ARRIS
Hey, let's go upstairs and be really dirty.

SC.436 ON ARRIS - INT. SINNERS INN -NIGHT

*

Having a meal. A shadow falls over his table.

MELISSA
Hmm...looks good.

ARRIS
You're hallucinating again. Do
you know what's in this stew?

SC.437 CLOSER

Melissa sits down beside him.

MELISSA
No.

ARRIS
Nor does anyone else. And personally, I'd
rather stay in the dark.

MELISSA
So would I.

He looks around at her, smiling. She grins back, sexily.
Slowly he lowers his spoon.

MELISSA
Lost your appetite, Lev?

ARRIS
Uh uh. Just got it.

They both laugh, getting to their feet.

SC.438 OUT

SC.439 ON MELISSA - INT. SINNERS INN

Standing off to one side, supporting the bar and smiling at
Arris.

MELISSA
Just look at you. I bet you've
forgotten.

ARRIS
Forgotten what?

MELISSA
Our anniversary.

ARRIS

Our what?

MELISSA

It's the anniversary of the very first time we met, when I came out of nowhere and saved your life.

ARRIS

That's not quite how I remember it.

MELISSA

Typical man.

ARRIS

Wait a minute...Do I know you?

MELISSA

In every conceivable sense.

ARRIS

I'm mean...your face is familiar, but...

MELISSA

Well, that's a pity, seeing as I've just booked a hotel suite with a free fall Jacuzzi.

ARRIS

(As though just seeing her)
Melissa! Happy anniversary, darling?

MELISSA

Do I know you, mister?

SC.440 WIDER

As they head off, arguing genially, and OUT OF SHOT.

ARRIS

Don't you remember? You saved my life...

MELISSA

Gee...somehow I just can't recall...

ARRIS

We met in Sinner's bar...you gave me a cure for wet lips.

MELISSA

I did?

ARRIS

Hey, has this suite really got a free fall Jacuzzi?

10/10/10

MELISSA
You bet.