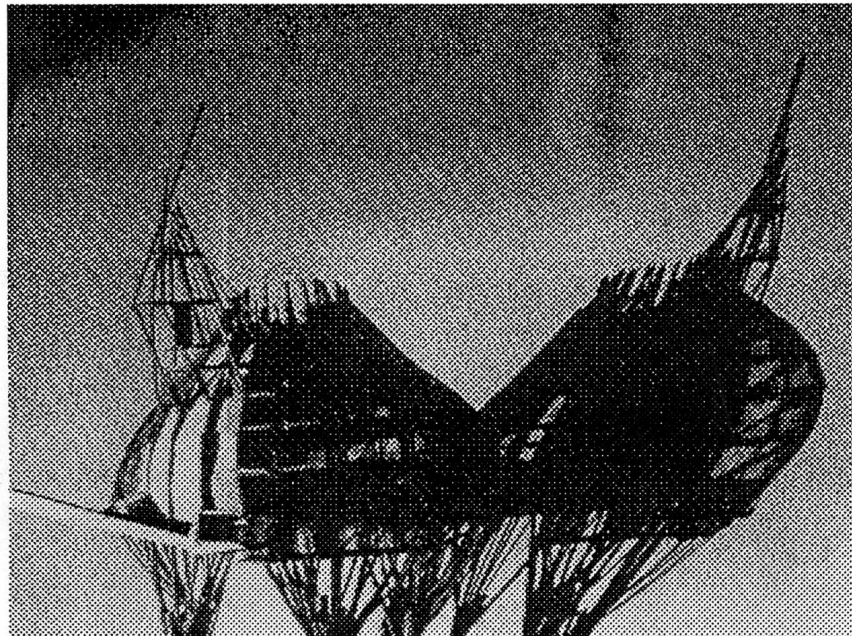


Electronic Arts Productions Ltd
90 Heron Drive
Langley
Berks. SL3 8XP

Main Game
Subplot Sequence
Additional Dialogue

DARKSIDE



ELECTRONIC ARTS

Darkside
(Draft 5 - 7th April 1995)
© Electronic Arts 1995

c/o Pinewood Studios
Pinewood Road
Iver Heath, Bucks SLO 0NH

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.

CRIUS OPC (V.O.)

Very well, Canera, you are cleared for re-entry. Exosphere top-out at one one zero zero five, geocorona quiet, E and F layers nominal at one nine zero zero, when past the 'pause contact Crius in-planet control on eight eight one two, good day.

CANERA COMMS

Got that, Crius OPC, good day.

SC.2 EXT. CRIUS -- CLOSER (COMPUTER GENERATED: NO VIDEO)

In the high upper atmosphere. The big transport changes orientation, tipping its nose upward slightly into re-entry position. It drops toward the planet, and we see shields come on and begin to divert the heat bloom of reentry away from the skin of the ship.

CANERA COMMS

Herab injection confirms on angle. Ionosphere boundary in three zero, null traffic --

SC.3 EXT. CRIUS - DIFFERENT ANGLE (CLOSER STILL) (COMPUTER GENERATED: NO VIDEO)

The transport drops toward our POV at considerable speed: our POV drops as well, but not as fast, so that the transport gains on it slowly. From each side of shot, a fighter suddenly appears and swoops at the transport. Our POV gets closer and closer to the nose/bridge end of Canera as this happens --

CANERA COMMS

(bewildered)

Ionosphere in twenty -- what the -- ! Incoming traffic, we are in injection, warn off! Warn off!

SC.4 INT. CANERA BRIDGE

Almost a reverse angle, considering how close we got to the bridge windows in the last shot. Not a huge bridge: more utilitarian than flashy. About five crew are visible. Some are working hurriedly at panels -- others move from place to place. The CAPTAIN stands at a central panel, leaning over it, while his COMMS OFFICER does the same and shouts at the fighters.

CAMERA COMMS OFFICER
Incoming traffic, you are in
violation of traffic protocols!
We are in injection! Warn off --

SHOTS lance in front of the windows of the bridge, and one of the fighters arrows by, literally within a few tens of feet. SFX of ship's PROXIMITY ALARMS going off: the ship shudders, rocks violently to one side.

CAPTAIN
Who the hell are these clowns?

COMMS OFFICER
They won't ID. Computer doesn't
ID them either.

CAPTAIN
(to another officer)
Break off injection.

SC.5 ANOTHER ANGLE

The SECOND OFFICER replies, shaking his head.

SECOND OFFICER
Too late, we're in unequivocal commit.
Can't even manage a skip-out.

The ship rocks and shakes again, with SFX: BOOMING NOISE, as if somewhere in the bowels of the craft. Crew clutch at things to keep themselves upright at their posts. Behind, out the window, another fighter shoots past. The Second Officer looks again at his panel, then up again, wearing a desperate expression.

SECOND OFFICER
(CONT'D)
Portside engine shell's damaged. Power
to the anomaly's down eighty percent.

CAPTAIN
(furious, but coping)
So much for even staying hypersonic.
And we're too big for them to tractor in.
-- Call crash stations. Kill starboard
power conduits: they'll go for those next.
Reroute everything port -- if we're lucky,
they won't bother with that side again.

The Second Officer turns his attention back to his board and starts doing it. The Captain turns away toward the front windows. CAMERA PUSHES IN on him.

CAPTAIN
(CONT'D)

We're going to fly like a rock, but
at least I'm gonna keep us from
bouncing....

The unholy SFX: RACKET of the ship's PRE-CRASH ALARMS adds to the din. People run in all directions.

SC.6 EXT. SKY OVER CRIUS - TERMINATOR (COMPUTER
GENERATED: NO VIDEO)

Canera is coming down in the shadowy area between day and night. The big transport veers and wobbles as she comes down, fighting to keep herself correctly angled. The fighters zoom around Canera like angry wasps, shooting again and again at the right side of the ship, trying to damage it as badly as the left side has been. The heat bloom dies away: Canera begins to nose down, and her mass begins to help her a little. She gains a little speed on the fighters
--

SC.7 INT. BRIDGE

People all over the place, frantic but busy. The planet now completely fills the front windows. The ship shakes and BOOMS with more impacts from the attacking fighters. The Captain is standing over the HELMSMAN's panel now. He is fighting with his controls.

CAPTAIN
(over his shoulder, to Comms)
Range to Mendra.

COMMS OFFICER
Six hundred fifty miles.

CAPTAIN
(to Helmsman)
Hit it now.

SC.8 EXT. CRIUS UPPER ATMOSPHERE (COMPUTER GENERATED:
NO VIDEO)

POV behind Canera. She hits her afterburners: shoots ahead in a flare of light, gaining speed all the time from her fall. The fighters are briefly left behind -- then kick in their own afterburners, arrow down after her.

SC.9 ANOTHER ANGLE (COMPUTER GENERATED: NO VIDEO)

The sky going from black to dusk-dark blue, now, as Canera falls: CAMERA FOLLOWS as she tears through the highest clouds. The fighters close in from behind, firing harder than ever. CAMERA PANS WITH as Canera tears on ahead, deeper into the atmosphere. Below her, growing bigger all the time, we can see the splash of lights of a large city. The fighters keep following her down, firing --

SC.10 INT. CANERA BRIDGE

Captain and Helmsman again. Helm is fighting her down...and losing.

CAPTAIN
You can do it, Rai.

HELMSMAN
Not -- working, Captain --

SFX: BIG EXPLOSION somewhere down in the body of the ship. In b.g. of shot, people fall all over the place.

SC.11 ON THE SECOND OFFICER

Hauls himself back to his feet, looks at his panel.

SECOND OFFICER
The anomaly's down!

SC.12 THE CAPTAIN, THE HELMSMAN

The Second Officer joins them. They know it's hopeless: looks are exchanged.

HELMSMAN
Nothing left but the attitude
ions.

CAPTAIN
(grim)
Don't drop it in the city,
Rai.

HELMSMAN
I think I can make Mendra Port....
or at least the blast skirt.

Silently the Captain walks away from the helm console, toward the big front windows.

CAPTAIN

Comms, warn the ground authorities.
Pass on visuals of those fighters.
Tell them to scramble all the
emergency equipment at Mendra --

The Captain looks out those windows, unwilling not to face his own death. The city gets closer in the windows, the lights brighter --

SC.13 EXT. SKY OVER MENDRA CITY - DUSK (COMPUTER GENERATED: NO VIDEO)

SFX: HIGH SCREAM of the fighter engines as they follow their prey down over the city. Only the low angle of the Canera's flight is keeping it up now. Brief flickers of light from the sides and underside of the Canera as it tries to use its iondrive maneuvering engines to push it past the upreaching skyscrapers...with little effect...

SC.14 INT. BRIDGE

The desperate Helmsman still hammering away at his console: the Captain looking out the windows, as a forest of skyscrapers, seen from just above "treetop" level, pours past beneath them as they drop closer and closer. Just beyond the final wall of skyscrapers, the huge open space and blast apron of Mendra Port are visible...but the ship drops just a bit too low...and straight ahead, we see the next-to-last skyscraper, the one from which they won't get away, rushing toward them with the Captain's last words...

CAPTAIN

(sad, but still positive)
Nice try, Rai. Nice --

SC.15 EXT. CITY - LATE DUSK (COMPUTER GENERATED: NO VIDEO)

As Canera crashes spectacularly into the next-to-last skyscraper, with an immense SFX: EXPLOSION and eye-searing bloom of light which whites everything out.

SC.16 VERY HIGH ANGLE (COMPUTER GENERATED: NO VIDEO)

As the bloom of light starts to dies back to a globe, then a point, and a cloud rises, with smoke and fire... From below, the distant SFX: WAIL of alarms is audible, the tiny lights of the emergency services crawling toward the burning skyscraper can be seen. Lancing up out of the smoke and the light, the two fighters tear past our POV with SFX: ENGINE

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
Can you hear me, Ser Arris?
(shines a small hand-
light INTO CAMERA)
It's all right; don't try to
speak. Douglas --

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

(REMOVE THIS TEXT ?) DOUGLAS
We're glad to see you awake.

DOCTOR
Ser, you're probably feeling
confused. You've been in an accident.
Do you remember the ship you were on?
The Canera?

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
I...I think...

DOCTOR
It crashed while landing here, on
Crius. You were in a cryopod at
the time, and your injuries weren't
serious. But you've been in shock.

ARRIS
...I don't remember.

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 (CG : 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
Ser Arris...

ARRIS
Doctor Frevel.

DOCTOR
How are you doing?

SC.22 ARRIS, THE DOCTOR

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

ARRIS

If you mean, is the memory situation any better...no.

(beat)

Any luck at your end?

DOCTOR

The result of that records search came back earlier this morning.

ARRIS

And?

DOCTOR

Your personal records previous to two weeks ago seem to have been wiped.

(beat: sighs)

Our data department officer thinks there must have been some kind of accident in your home planet's data net.

ARRIS

Wherever that is...

DOCTOR

It's a pity you can't remember that detail, at least...we could query your home system.

ARRIS

It's a pity I can't remember. Period.

SC.23 WIDER

ARRIS

Remember anything. Some name... some voice. Anything at all....

DOCTOR

(compassionate)

It's a common enough result of trauma sustained while in cryo.

ARRIS

But why was I in cryo in the first place...?

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 investigating that.
(slight humor)
But you can afford cryo all right.

ARRIS
Oh?

DOCTOR
That much did come down with the data check. The account it referenced was new -- about a week old, apparently. But there was no problem with your credit.

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
Great. If only I wasn't overdrawn at the memory bank.

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 MAN
We're picking up a friend who's being released today. A Ser Arris -- Lev Arris.

RECEPTIONIST
I'll 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 "tinkerbell" 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.

FIRST MAN

Thanks.

They follow the light OUT OF SHOT.

SC.28 WIDER

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

SC.29 INT. SOLARIUM - DAY

Arris and the Doctor again.

DOCTOR

Ser Arris, you shouldn't be overly concerned. Cryo-associated memory loss syndrome can take some months to resolve itself. At least you've got enough to tide you over until you recover it.

ARRIS

If I recover it.

DOCTOR

The odds are in your favor.

SC.30 ANOTHER ANGLE

Arris starts pulling on his clothes over his workout gear.

DOCTOR

Anyway, there's no need for you to go anywhere before you're ready.

ARRIS

A lot of good it would do me if I tried. There's so much that I've forgotten...if I ever knew it to begin with.

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, sers?

FIRST MAN

We're looking for Ser Lev Arris.

The nurse glances briefly over his shoulder, just enough to give away the direction in which the men should head.

NURSE

He's having a physio session. I'll advise him you're here when he's finished. May I tell him who's asking for him?

FIRST MAN

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

NURSE

Well, you'll have to wait, and his consultant will have to clear it --

SC.32 ANOTHER ANGLE

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

SECOND MAN

Clear this.

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.

FIRST MAN
(nasty amusement)
Some people just don't understand
what 'freedom of the press' means.
Come on!

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 MAN approach.

RECEPTIONIST
Yes, sers?

THIRD MAN
We're here to visit a friend. 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 MAN
Popular?

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

RECEPTIONIST
A couple of other friends just went
through. Five-A, sers, first slidewalk
on your right, 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 men -- 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 THE OTHER TWO MEN

Looking down at the corpse, their weapons drawn. One of them points his weapon at the dead man and methodically puts one more blast into him: then another.

FOURTH MAN
Don't bother.

He looks up: then his companion does.

SC.55 WIDE - THE TWO MEN, THE SKY

As the escaping ship vanishes from sight in the high stratosphere. 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 who are singing a spacer's song.ⁱ Their singing can be heard UNDER all the dialogue following between Arris and the bartender.

BARFLIES

With my newfound friends / my money spends
Almost as fast as winkin',
But when I make / to clear the slate,
The landlord says, keep drinkin' --

Oh, Lord above, / send down a dove
with beak as sharp as razors
To cut the throats / of them there blokes
What sells bad beer to spacers!

Now my suit's in pawn, / and creds all gone,
And head's too sore for shakin';
I'll take me chip, / get back on ship,
And blast when dawn is breakin':

Oh, Lord above, / send down a dove --

ⁱ This song will always be heard in b.g. when the player enters Sinner's. Enough different verses will be recorded that the player will have to come to the bar a fair number of times before hearing the same verse twice.

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 want som'pin, ser?

ARRIS
Uh, I could use something to eat.

JOE
(glances under the bar)
Your credit's okay. You want a menu?
(gives him no chance to say yes)
We got stew. Fried pies. Hot bread 'n' meat.

ARRIS
Stew will be fine.

JOE
Drink?

ARRIS
Uh, beer.

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 noisy, but they don't trash the place.

ARRIS
Not troublemakers, then.

JOE
Nope. We get enough o' that kind in here, just passing through. Wouldn't want 'em as regulars.
(eyes Arris)
You thinkin' of being a regular?

ARRIS
(nods)
I'd as soon be somewhere quiet for a while.

SC.77 WIDER

Joe nods, looking satisfied.

JOE

That's a smart man, then. You come around, we'll feed you right, won't water your drinks, put you onto good deals.

(conspiratorial look)

Nice respectable sort o' guy like you, you don't need to be blowing creds in them high-toned up-port establishments -- promise you service, fleece you first chance they get.

ARRIS

That's good of you, ser --

JOE

None o' that formal stuff. I'm Joe.

ARRIS

Good to meet you. I'm Lev Arris.

They shake. (Not an Earth-style handshake: each man grips the other's forearm.)

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 (CONT'D)

Joe -- you were mentioning good deals?

JOE

On most things, yeah. We got a lot o', you know, suppliers coming in here. Wholesalers, jobbers, inside people.

CHOICE 1:

ARRIS

Hmm...sounds more than slightly illegal...don't like the sound of it.

(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.

CHOICE 2:

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

(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.
(gestures to the booth)
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
HOSPITAL-DAY

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. 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

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? You're looking much better. Come this way.

SC.89 INT. CONFERENCE ROOM

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

DR. LOOMIS
We didn't know if we were going to be seeing you back --

ARRIS
After the way I left? I just bet you didn't.

DR. LOOMIS
Well, now that you're here, it'll be interesting to find out whether your memory situation has improved any...

ARRIS
That's why I'm here. I need information.

DR. LOOMIS
I don't know that I can tell you anything that would help you...

CHOICE 1:

ARRIS (VO)

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

(if 1:)

SC.90 NEW ANGLE

ARRIS

(comes on tough)
Listen, Doctor. You'd better come up with something that can help me. There are people shooting at me and dragging me all over space, and doing their level best to kill me. You're the only one who saw the pod that's at the heart of this whole mess, and I want some answers out of you!

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. We don't have to have anything further to do with you. And there are laws on this planet to protect practitioners who are threatened by their clients. They can immediately refuse to handle that client's case. I'm doing that now.

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)

CHOICE 2:

ARRIS (VO)

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

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
Yes...there were suggestions that
we should forget your case happened.

ARRIS
Suggestions from whom?

DOCTOR LOOMIS
(shakes his head: then --)
You arrived in a pretty beat-up pod.
At least ten years old -- looked like
it'd been through the mill. A custom
build: not one of the usual models.

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
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 have to say...I think the less
time we spend together, the better.

(Beat)
Good luck.

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

SC.99 INT. TRANSIT STATION (COMPUTER GENERATED: NO VIDEO)

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: NO VIDEO)

A taxi pulls up.

SC.101 INT. TRANSIT STATION

Arris climbs into the waiting taxi. It shuts its door behind him.

SC.102 EXT. EXIT POINT NEAREST CRIUS POLICE HQ

Arris gets out of the taxi: it 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.

DESK SERGEANT

What can I do for you, Ser Arris?

ARRIS

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

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

DESK SERGEANT
I think I can help you with
that. What ship were you
after?

ARRIS
Canera.

DESK SERGEANT
That's one that crashed,
isn't it?(works at his
terminal for a moment).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.Go down
to Public Records and the
system will give you
everything it has.

ARRIS
Thanks.

(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
You might say there was,
yes.

ARRIS
What is it?

SERGEANT
You. You've been acquiring
yourself something of a
record as ... well, a
troublemaker.

ARRIS

Look...are you going to help me, or not? I need some info on the Canera.

SC.106 **ANOTHER ANGLE**

The Sergeant is enjoying this somewhat.

SERGEANT

I don't have to give you anything.

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. Something to demonstrate your good will.

ARRIS

Errand -- Why don't you just come right out and ask me to bribe you?

SERGEANT

Ser Arris...that's a nasty word to use in here. And it's not a bribe I'm after. Just an errand. You help me... I help you find out what you want to know.

ARRIS

So 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 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

This is vigilanteism!

SERGEANT

(another shrug)
It's a wicked world. --
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, isn't it?(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. Go down to Public Records and the system will give you everything it has.

ARRIS

Thanks.

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 (CG : NO VIDEO)

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

SC.111 EXT. TAFFIN'S SHOP, CRIUS - DAY (COMPUTER)
GENERATED : NO VIDEO)

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

Yeah?

ARRIS

My name's Lev Arris. I'm looking for a Hal Taffin.

TAFFIN

Yeah? What for?

ARRIS

I'm looking for a medical pod.

SC.113 ANOTHER ANGLE

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

TAFFIN

I don't have one.

ARRIS

That's not what the public database says. You got it off the Canera.

TAFFIN

(shakes his head)

Nope, nothin' like that. Those records -- you can't trust them half the time. -- Anything else you wanted?

CHOICE 1:

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

(If [1], and the player has chosen to try to bribe Hal
instead:

SC.114 ON ARRIS

ARRIS
Ser Taffin, I wouldn't want
to have to come bother you
again about this particular
question. I'd sooner just
come to some accommodation.

TAFFIN
10,000 would just about do
it.

ARRIS
10,000 , okay, tell me what
you know.
(TO 17A)

(If the player doesn't have it:

TAFFIN
Go 'way...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 121)

[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.

CHOICE 2 :

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

SC.115 NEW ANGLE

Arris moves in on Taffin.

ARRIS
You're not being very
helpful, Ser Taffin. I wonder
if you might not become a
little more voluble if --

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

TAFFIN
Get out now. Or else you
can stay a moment longer...
and I'll just call the teeps
and tell 'em how you forced
your way in here and
threatened me. How I had to
shoot you. It's happened
before...and they don't ask
me questions about it any
more.

(ONLY IF PLAYER PREVIOUSLY CHOOSE 2)

CHOICE 1:

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

CHOICE 2:

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

(If 1:)

SC.116 WIDER

Arris promptly pulls a gun on Taffin.

ARRIS

Okay...fine. Let's see
which of us can be dead
first. You in a betting
mood today?

Taffin looks incredulously at Arris...then laughs.

TAFFIN

Hey, you know something,
Ser Arris? I like your
style.

He puts his gun away.

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

He sits on the desk, looks away from Arris, as if getting
uncomfortable.

TAFFIN

It was in too good
condition to junk.

ARRIS

But you thought about it.

TAFFIN

I sold it to a guy named
Angus Santana, on Anhur.
Works for some charity
called Interplanetary Aid.
They were looking for
something to use for
medevac.

ARRIS

Well, I'll have a word with
him. Pity you sold it on so
fast, though.

TAFFIN

Keeping it...wasn't smart.
There were some people...
(shakes his head)
There were a lot of
questions about that ship.
Everybody's been getting rid
of anything they have from
it.

ARRIS

Too much interest?

SC.118 CLOSER - THE TWO OF THEM

TAFFIN

Get outa here.

Arris nods. Taffin looks at the terminal, checks it, nods,
turns his back on Arris.

(If 2:)

ARRIS

Ser...I'm sorry. I'm on
kind of a short tether just
now. Please excuse me.

TAFFIN

I don't like being
threatened... and 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 119)

(If the player doesn't have enough:

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 --

SC.119 ON TAFFIN (ARRIS IN B.G.)

He sits on the desk, looks away from Arris, as if getting uncomfortable.

TAFFIN

It was in too good condition to junk.

ARRIS

- But you thought about it.

TAFFIN

I sold it to a guy called Angus Santana, on Anhur. Works for some charity called Interplanetary Aid. They were looking for something to use for medevac.

ARRIS

You must really have wanted to shift it in a hurry -- that was a nice pod, originally.

TAFFIN

(trying to cover)
It took some damage in the crash.

ARRIS

Well, I'll have a word with him. Pity you sold it on so fast, though.

TAFFIN

Keeping it...wasn't smart. There were some people... (shakes his head) There were a lot of questions about that ship. Everybody's been getting rid of anything they have from it.

ARRIS
Too much interest?

SC.120 CLOSER - THE TWO OF THEM

TAFFIN
Get outa here.

Arris nods. Taffin looks at the terminal, checks it, nods, turns his back on Arris. Arris EXITS SHOT, leaving a brooding Taffin looking after him.

(TO SC 124)

SC.121 ON TAFFIN (ARRIS IN B.G.)

He sits on the desk, looks away from Arris, as if uncomfortable.

TAFFIN
It was in too good condition to junk.

ARRIS
But you thought about it.

TAFFIN
I sold it to a guy on Anhur named Angus Santana. Works for a charity called Interplanetary Aid. They were looking for something to use for medevac.

ARRIS
You must really have wanted to shift it in a hurry -- that was a nice pod.

TAFFIN
(trying to cover)
It took some damage in the crash.

SC.122 ANOTHER ANGLE

ARRIS
Well, I'll have a word with Santana. Pity you sold it on so fast, though.

TAFFIN
Keeping it...wasn't smart. There were some people...
(shakes his head)
There were questions about that ship. Everybody's been getting rid of anything they have from it.

ARRIS
Too much interest?

SC.123 CLOSER - THE TWO OF THEM

TAFFIN
Get outa here.

Arris nods. Taffin glances at the terminal, then turns his back on Arris.

(TO SC 124)

SC.124 INT. INTERPLANETARY AID HQ, DAY - ESTABLISHING
(CG : NO VIDEO)

The inside of a big, atrium-type skyscraper.

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
A good day, and how can I help you, ser --

ARRIS
Lev Arris.

Santana reaches out to grasp Arris's arm.

SANTANA
I'm sorry I can only give you a minute or two, ser Arris: I'm on the way to a meeting.

ARRIS
I appreciate it.

Santana sits down again and starts digging hurriedly on his desk, then down in one of its drawers, for something or other, leaving Arris to digest his next statement.

SANTANA
You're with Taffin Reclamation, I take it.

CHOICE 1:

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

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

ARRIS
Uh, yes.

CHOICE 2:

ARRIS
There's no point in lying
to this guy.

SC.126 ANOTHER ANGLE

Santana comes up from behind the desk again.

SANTANA
I'm glad you turned that
memory solid up. We would
have had trouble
recommissioning the pod
without it.

ARRIS
Uh, that is --

SANTANA
Where is it?

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, I don't
like the idea of you coming
in here and misrepresenting
yourself.

ARRIS
Uh, look, ser Santana, I'm
sorry. The past few days
have been rather difficult.
I shouldn't have tried that.
I'm not with Taffin.

SC.128 WIDER - THE TWO OF THEM

SANTANA

You're not? What brings you here, then?

ARRIS

The pod that Taffin sold you -- I have an interest in it. I was in it myself, just before it was sold. I'm trying to clear up some questions about the facility I was in previous to being put in that pod. But I can't do that without the pod's serial number, and that doesn't show in the manifest of the ship it was in.

SANTANA

What ship was that?

ARRIS

It was Canera. The ship that crashed.

SANTANA

That one. That was a very strange business, wasn't it? There were some very odd rumors about that crash at the time.
(a beat: angling)
Anything you can tell me about it?

ARRIS

Maybe. 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 don't see why I shouldn't. It's not as if you could make any claim on IA for anything that happened while the pod was in other ownership. (beat)

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. The number you want is CHRP one one five nine oblique nine eight four one. If you query the landings 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.

SC.131 WIDER - THE TWO OF THEM

SANTANA

You're not? What brings you here, then?

ARRIS

The pod that Taffin sold you -- I have an interest in it. I was in it myself, just before it was sold. I'm trying to clear up some questions about the facility I was in previous to being put in that pod. But I can't do that without the pod's serial number, and that doesn't show in the manifest of the ship it was in.

SANTANA

What ship was that?

ARRIS

It was Canera. The ship that crashed.

SANTANA

That one. That was a very strange business, wasn't it? (suspicious look)

There were some odd rumors about that crash at the time.

(a beat: angling)

Anything you can tell me about it?

ARRIS

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

SC.132 WIDER

SANTANA

Well...I don't see why I shouldn't. It's not as if you could make any claim on IA for anything that happened while the pod was in other ownership. He looks thoughtfully at Santana for a moment, then nods. (beat)

FADE TO:

SC.133 LATER - ARRIS AND SANTANA

He turns, taps at his keypanel for a moment.

SANTANA (CONT'D)

Mmm...here's what you're after. The number you want is CHRP one one five nine oblique nine eight four one. If you query the landings 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.

SANTANA

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)

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: NO VIDEO)

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:)

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!

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...
but there's something about the
look of you that I don't like.
The teeps'll be here in a few
minutes...let them deal with you.

CHOICE 1

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

CHOICE 2

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

(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...

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 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.147 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.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

Yes?

ARRIS

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

A long silence.

MITORR'S VOICE

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, 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 that was -- but you, you -- oh, please, go away!

ARRIS

A pod. The one that went down in the Canera.

SC.156 ANOTHER ANGLE -- FAVORING ARRIS

MITORR

You didn't -- you mean, Malakai didn't --
(pause: frightened)
What do you want 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, out in the
Bacchus system. But you know --

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
What I want, I doubt you can give
me. But the information's a start.
One thing: 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)
(desperate)
Oh, no...not now...it hurts!

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.

SHIP'S COMPUTER VOICE
Incoming voice communication.

ARRIS (VO)
Take it.

DAVID HASSAN (VO)
Ser Arris -- thank you. That was
a sticky situation.

ARRIS (VO)
(frowning a little)
I don't seem to be getting an ID
on you, ser.

HASSAN (VO)

(chuckles)

That's a function of who I work for.
Our ships don't ID unless we want them
to. My name is David Hassan. I work
for the CIS.

ARRIS (VO)

Oh.

HASSAN (VO)

I've been looking for you for some
time, Ser Arris. I wanted to meet
you and have a talk...but I didn't
expect it would be under these
circumstances.

ARRIS (VO)

I'm sure I'm delighted by your
interest...but why would I want
to talk to you?

HASSAN (VO)

Ser Arris -- does the name Malakai
mean anything to you?

ARRIS (VO)

Uhh...no.

HASSAN (VO)

Well, it should. I want to talk to
you about him...and about why people
keep coming out of nowhere and
shooting at you. Possibly I have
some things to tell you that you'd
find interesting.

(beat)

I'd rather not do it here, though...
this area isn't terribly secure.
Will you accompany me back to my base?

ARRIS (VO)

Just where is your base?

HASSAN (VO)

Hades.

ARRIS (VO)

The prison planet....

(beat)

All right.

HASSAN (VO)

Good. If you'll set a course for three three nine oblique two, we'll come out of D-space together, and there'll be no problem getting you authorized and through the Hades defense perimeter.

ARRIS (VO)

All right.

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 EXT. HADES SURFACE (COMPUTER GENERATED; NO VIDEO)

The ship(s) coming down, horizontally now, into a landing cradle in the small spaceport area. The place looks very well defended -- big weapons in evidence.

SC.185 INT. LANDING CRADLE AREA --- ARRIS (COMPUTER GENERATED; NO VIDEO)

No ships in shot. Arris walks toward Hassan, who stands waiting for him.

SC.186 THE TWO MEN (COMPUTER GENERATED; NO VIDEO)

Hassan comes toward Arris, holds out a hand; after a moment's hesitation, Arris reaches out to grasp the other man's forearm.

HASSAN(VO)

Thank you again. Come this way.

SC.187 INT. HADES CORRIDOR -- WIDE

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

Frankly, this isn't a place I
ever wanted to see the inside of.

HASSAN

(a little grim humor)
Once we've finished our business, I
hope you won't see it again either.

ARRIS

You said you'd been looking for
me. Why?

(beat)

And who is Malakai?

SC.190 ON HASSAN

He sits down.

HASSAN

Ser Arris, there's a lot to tell
you -- I have to think where to begin.
-- Have you ever heard of the Kindred?

SC.191 WIDER - INCLUDING ARRIS

ARRIS

Some kind of organized crime group.

HASSAN

The organized crime group. Over
the past forty years, they've
infiltrated commerce, government, law
enforcement... on every planet known
to man. And almost everybody who's
interfered with them has died. Not
just hundreds of people: thousands. The
Kindred manipulate stock markets,
planetary economies, politics...affecting
millions of lives on every planet.

SC.192 ON HASSAN

HASSAN

The man who runs the organization has stayed in the shadows for a time. He's a clever, charismatic, ruthless leader. Lavish with rewards to his people when they do what he wants... lavish with punishment when they don't. His name, in the Kindred organization, is Kronos.

SC.193 FAVORING ARRIS

He blinks. Just a slight reaction.

HASSAN (CONT'D)

It's not a name you hear often. Many people would sooner die than say it. Some have died for saying it.

SC.194 ANOTHER ANGLE

HASSAN (CONT'D)

Kronos has lieutenants. There's some strife among them: factions pulling the organization different ways. But by and large they obey their master...and they and their organization make my organization's work very difficult. We are at war with them. And you, Ser Arris, have found yourself in the middle of it.

SC.195 FAVORING ARRIS

HASSAN (CONT'D)

Then there's the question of the Kindred operative known as Malakai.

SC.196 ANOTHER ANGLE

Arris hunches forward.

HASSAN (CONT'D)

He seems to be been very interested in you.

ARRIS

But you don't know why.

HASSAN

The question is -- what you know that you can tell us.

ARRIS

I was in a crash --

HASSAN

So we noticed. A good excuse, though, for a man to have no memory.

ARRIS

If I knew anything about myself -- I'd tell you!

SC.197 NEW ANGLE - FAVORING HASSAN

HASSAN

I'm not sure I believe that, Ser Arris, but that doesn't matter. Malakai is interested in you. He may be involved in what's happened to your personal records, or your memory loss.

(beat)

We want Malakai. We believe he has been one of Kronos's most highly-placed lieutenants, possibly his closest friend, for many years. He would be a key to a lot that's going on in the Kindred organization. His capture would make big trouble for their operations. I want to know if you're willing to help us find him.

ARRIS

You want me to be bait in a trap! Why not...what have I got to lose? Myself! I'll help you...but I want to know what you know. If I'm going to be bait, I want to be informed bait.

HASSAN

Fair enough. You're being helpful -- it behooves me to be helpful to you too. I'll have some extra equipment installed in your ship. Weapons systems.

ARRIS

Oh? What?

HASSAN

BlindFire.
(slight smile at Arris's
reaction)
I think you'll find it
useful. All right?

Arris nods.

SC.198 WIDER

HASSAN

Very well. I'll give you
some files to take away,
with a precis of some of
what we know about the
Kindred. Besides that --
there's some other
information which you might
find more convincing.

SC.199 NEW ANGLE

HASSAN

There's a firm on Bex called
Blessed Aquawine. I'm going
to give you some passwords
which will get you into
their computers. Look
around in there -- I think
You'll find some things of
interest.

ARRIS

I'll have to go to Bex to do
that. And what happens when
the planetary police catch
me snooping in some
company's files?

HASSAN

I'll have a word with the
teeps on Bex on your behalf.
But not even they know about
the "back door" I'm giving
you. ...Just don't get
caught.

SC.200 ANOTHER ANGLE

ARRIS

(slightly suspicious)
Don't you have agents for this kind of thing? Why should I be doing this for you?

HASSAN

Would it surprise you to learn that I don't necessarily trust all my agents, Ser Arris?
(beat)
We have some known Kindred moles in the organization. We give them the mushroom treatment.

ARRIS

'The mushroom treatment?'

HASSAN

Feed them shit and keep them in the dark. They channel our disinformation back into the Kindred organization, and they're useful. Not so useful are the moles we don't know about... and I suspect we have several. Independent operators like you can sometimes help to discover such. Meantime...

SC.201 WIDER

Hassan gets up.

HASSAN

You'll find the files and passwords for Aquawine in your ship's computer. You want to look at the business of a man called Hugo Carmichael.

ARRIS

And when I'm through with this?

HASSAN

Your own choice. But shake the tree a little and see what falls out. And let Kronos's people find you, Ser Arris. We won't be far away. The director of the agency, my boss Shiela Nabokov, has been chasing Kronos for a long time. She wants him bad. We'll be watching you closely. While you're cooperating with us, you'll stand a much better chance of finding out something about where the rest of your life has gone.

SC.202 ON THE TWO MEN

Arris gets up, grips arms with Hassan, leaves.

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

Arris's ship rises up from it (as in previous shot): Hassan walks away thoughtfully.

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 (COMPUTER GENERATED: NO VIDEO)

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

SC.206 INT. APARTMENT HALLWAY - 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 rush.

HUGO

I sure am, and I don't need a new travel agent, so you're out of luck. Now if you'll excuse me --

SC.208 ANOTHER ANGLE

ARRIS
Malakai.

HUGO
Say what?

ARRIS
Malakai. Wouldn't be anything
to do with him, would it?

HUGO
(laughs)
Not at this late date. Look,
bub, I've got a ship to catch...

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

HUGO
Don't know anything about a 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
(mostly nonchalant)
You're repeating yourself. He's
nothing to worry about -- pushing
up daisies somewhere. Now get out
of here --

ARRIS
Look, Ser Carmichael -- you look
little nervous.

HUGO
Only about missing my ship while
blabbing away with you, son.

ARRIS
If it has something to do with me --

HUGO
(laughs out loud)
Gods, you're so dumb! You're
refreshing.
(points)
Hey, hand me my swim trunks.

Bemused, Arris does it.

ARRIS
Let me help you somehow --

HUGO
You help me!
(Beat: slams the suitcase closed)
You got a ship? You got D-drive?

ARRIS
Uh, yes.

HUGO
Well, so have I. And I'm going to
Hephaestus. It's a long way...and
things can happen when you're alone.
You're so eager to help, then you
come with me. Yeah?

ARRIS
All right. -- Is it Malakai
you're worried about?

HUGO
(laughing affably at the dummy)
Boy, you're behind the times, son.
Malakai was a codename for Larn Regis.
He fried when Canera went down.
Couldn't have happened to a nicer guy.
(beat)
Let's go. Once we get to Hephaestus
-- then we can talk. I might have
something you'll be interested in. But
I've got to get outta here. Let's go.

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 (ESTABLISHING SHOT)

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

You just get outa here, ser.
This is nothin' to do with
you.

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.

ARRIS

Better go call security. Then...
I'm going to see where this
leads me...and what you died for.

SC.228 INT. GALACTIC GOURMET

As Arris leaves, farewelled cordially enough by the staff.

DESK GUY

Thank your your help, ser, in a
very difficult situation. Come back
again!

He exits.

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

'Ey, ser Lev, how they hangin'?

ARRIS
'Ey, ser Joe, not too bad.

JOE
Drink?

ARRIS
Yeah.

JOE
Fried pie?

ARRIS
Thanks, I hope to live a few
days yet.

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'm looking
for somebody.

JOE
Who'd that be?

ARRIS
Somebody good with passwords.
Cracking...things like that.

Joe looks thoughtful.

JOE
Think I know someone who could help.
You go sit down a minute.

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

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

SC.234 OTS SHOT

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
You Arris?

ARRIS
Yeah.

DIMITRI
Joe says you've got 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. Nasty.

ARRIS
Nasty how?

DIMITRI
Well. The algorithm for cracking this is going to be a bit... technical. Getting it's going to be a problem.

ARRIS
How much of a problem?

DIMITRI
About thirty thousand problems, I'd say.

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. You hang out and amuse 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
Joe wouldn't like that.

He goes off.

(TO SC 244)

SC.242 INT. SINNER'S INN

ARRIS
No way.

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)

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

(If he doesn't)

DIMITRI
Gotta give you this --
you're a tryer. But no
loot...no work. 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 smaler 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 been a little nervous about someone trying to force this thing. There's enough duodec here to blow you, me, Sinners', and this whole side of the port into vapor. 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. HADES CORRIDOR

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

ARRIS
Hassan...I know about Larn Regis
now. Malakai. He's dead. He
died in the Canera crash.

HASSAN
He did??
(Perplexed, astonished beat)
Then who the hell have we got?

ARRIS
What do you mean?

HASSAN
We've got the guy who's been
sending you all the e-mails. We
caught him as he was leaving Bex.

ARRIS
(putting it together)
Reading my e-mail! How much
of it --

HASSAN
(mildly)
All of it. -- Some of it was
fascinating.

ARRIS
You owe me one, Hassan. I want
to meet this guy.

HASSAN
I don't know...

ARRIS

Come on, David. Think what you might find out...if you can get him to talk to me.

SC.255 ANOTHER ANGLE

HASSAN

(musing)

We had hoped for some more information about Kronos.

(uncomfortable look)

We'd thought this guy was Malakai. But he's dead...and Kronos is still out there....

ARRIS

Hassan...come on.

HASSAN

Well...all right.

SC.256 ON HASSAN

Touches a keypad on a nearby terminal.

HASSAN

(to Arris)

Excuse me. -- CIS secure services, please. Bacchus T.P. high-security facility. Voice.

BACCHUS COP (VO)

BTP.

HASSAN

Chief Proctor's office, please. -- 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)
Ran Burun.

SC.257 ON ARRIS

ARRIS
*(GAME NOTE: Ran Burun? I know him!

ARRIS MUST KNOW
OF RAN BY NOW)

HASSAN
(stunned too: to the monitor)
Hold on a moment.
(to Arris)
From where?

ARRIS
E-mail, mostly. I think he may be
with the --

HASSAN
E-mail? To you? Now what the --
(The penny drops)
Sweet Gods in heaven, he's my
mole!

HASSAN
When did these orders come through?

RON (VO)
*Last night. We shipped him out
a couple of hours ago.*

HASSAN
The usual vector for Hades?

RON (VO)
Yeah, but --

HASSAN
Save those orders. Right now
we've got to get some support
out to that ship, because it's
going to be attacked. Tell BTP
to get out everything they can
spare. We'll try to back-track it
from here. Go!

SC.258 WIDER

Hassan jumps out out of his chair.

HASSAN
Coming?

ARRIS

Where?

HASSAN

Space near Hades. Dammit, we've got a Kindred operator running out of the top levels of CIS, and they've just swindled BTP into sending the prisoner out into space where they can terminate him before he tells us what we want to know.

ARRIS

Oh, no they won't!

He heads out the door. Hassan looks after him, slightly surprised, then grins and goes after.

(Planet undocking sequence. Leaving Hades.)

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

(Hassan and Arris 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 lived through it after all.
You're tougher than you look.

ARRIS
I can do without you patronizing me.
You have a lot of questions to answer.

RHINEHART
I don't know...I might lose my
memory suddenly.

ARRIS
(moves closer to him: very purposeful)
I don't advise it. I've had enough
amnesia to last several lifetimes.

SC.267 WIDER

As he and Rhinehart size each other up.

RHINEHART

On second thought...we may meet again, some time...and we ought to stay friendly.

(a pause)

It was always intended that way, anyhow....

SC.268 WIDER

Rhinehart looks at Hassan.

RHINEHART

How about it, CIS man? You put me into your protection scheme -- find me a new identity out in the outworlds -- then we can have a chat.

HASSAN

(thinks about it for a moment)
...How pathetic. I can authorize that.

SC.269 ANOTHER ANGLE

ARRIS

Who am I?

RHINEHART

You're Vell Ricaud the Second.

Behind them, Hassan looks astonished.

RHINEHART

Of Ricaud Interplanetary. One of two brothers...and that's the problem.

(beat)

You're the elder brother...

HASSAN

But he was supposed to be dead. Twenty years ago --

SC.270 ON RHINEHART

RHINEHART

No. He came down with AOS. The family had him frozen down in hopes a cure would come up.

(beat)

And it's a good thing one did, because your twin...

ARRIS

(struggling with emerging memories)
Sar...!

RHINEHART

Sar. He was always a bit unstable. More than the usual sibling rivalry thing. He hated how your mother doted on you. Then when you got sick and they froze you down, it broke her heart...she didn't last long. And Sar got more and more furious...used to say that you killed her, and then didn't have the grace to die yourself.

(Beat)

When old Vell's heart gave out on him, the board had to let Sar take over corporate affairs. He started running the company like his own little fief... and started taking risks. Big ones.

ARRIS

(more of it coming back)
He always did...from when he was little.

RHINEHART

These past years Little brother Sar turned himself into Kronos, and made himself the most-feared man in the known universe.

SC.271 ON ARRIS

ARRIS

(slightly bitter)

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

RHINEHART

It's something else now. -- Young Sar was glad enough to have you out of the way. Oh, you would take risks too, sometimes someone would get in the company's way, and have an accident...but not constantly. Not like now.

HASSAN

too bloody 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

Your old man was a wise one. When he had Jan Mitorr see to having you frozen down, he also stored all the company access codes with you...

ARRIS

(a glance at Hassan, and away: slightly secretive)
Yes... I'm remembering that too.

RHINEHART

He always thought that someday, brother Sar would go unstable. And old Vell was right. Sar started to get this idea that he wasn't going to age while his big brother was staying young, in cryo. He started to take reviv.

HASSAN

(troubled)

You can't take reviv It'll --

RHINEHART

Fry your brain? It did. He's been nearly insane the last two years.

(to Arris)

Malakai and I...we knew we needed the son-and-heir back again. We arranged to uncork you...and Sar found out. Had Malakai killed... had the Canera trashed.

ARRIS

(increasingly sure of himself)
And when that didn't work...he
started having Kindred ops trail
me around...to finish the job.

RHINEHART

(nods)
He knows you could replace him...
because you've got the company codes.
You can do anything you want.

ARRIS

Not without a fight from Sar...

RHINEHART

You can have that pretty quick now.
He's coming to take someone out
himself.

ARRIS

Who? Me?

RHINEHART

Shiela Nabokov.

SC.273 NEW ANGLE

Hassan looks stunned. So does Arris.

HASSAN

My boss?

RHINEHART

Sar thinks the head of CIS is out
to get him.

HASSAN

What do you think. (*sarcastic*)

RHINEHART

Well, Kronos has decided to do something
about it. He knows she's in transit
to that planetary security conference.
He's coming out in force...and he's
going to blow her away.

HASSAN

Eat Shit Rhinehart.

Rhinehart smiles and turns away: sits on his bench, closes
his eyes. This conversation is plainly over. Arris stares
at him, then hurries up the stairs 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)
Yes?

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)
(ironic chuckle)
David said you didn't miss much. Yes,
if you would.

ARRIS (OS)
I'll see if I can work you in, serra.

NABOKOV (VO)
Fair enough. Out.

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 his eyes blaze.

KRONOS

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 couldn't let well enough alone, could you. Had to come interfere in what was mine...one more time.

ARRIS

'Yours'?

(Laughs)

Only by default.

KRONOS

Don't give me that glib superior manner of yours, brother dear. You're old news now. The firm has been going along quite nicely without you... and it will do again.

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 after today. After today, the firm won't need to make do with second best. You remember the board meetings... and the looks on people's faces when they realized that they might have to make do with you.

KRONOS

Compared with you --

ARRIS

Compared with our father. ...'Second best'? More like third. Neither of us would ever be as good as the man who made Ricaud Interplanetary a force all over the Worlds. I had no hope of being the genius he was...but I was going to do my best. You...you had no best. The board knew it...knew that if something happened to me, they were stuck with you.

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

Stuck with me, I have built this company into one of the most powerful and feared organisations in the universe.

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

(very reasonable)
You may have been born first brother,
but I'll see you dead....fair's fair

ARRIS

Delusions brother....delusions

SC.299 NEW ANGLE

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

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

I don't think so. All your little schemes...they never worked. You never had to think them through, someone would always come and help you. Usually mother --

KRONOS

(screams)

Don't you even say her name!

ARRIS

She'll never stroke your baby brow again, little brother. She's dead. And you... look at you! You're not exactly young any more. Two minutes younger...twenty years older. That hair...it's all gray. How does it feel...old man?

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 --

ARRIS (CONT'D)

You're a has-been, Sar. The future belongs to the young. You tried to kill me...and all you did was make sure that I'd come back, young and smart and strong, when you were an old man about to die -- !

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

Who -- are -- you calling -- old -- !

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

Not that!

ARRIS

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

KRONOS

Not that...

(coughs: he's dying...)

No, -- I'm Kronos! I am --

ARRIS

Say good night, little brother.

KRONOS

(last breath: almost a little boy's voice)
The light -- make them 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)

...I wonder what he'll do?

FADE TO BLACK

ROLL END TITLES

THE END

SC.308 INT. MINERS' MOONSHINE BAR, BACCHUS - DAY

A slightly posher looking place than the Sinner's Inn. At least this bar has windows, but they're frosted and you can't see anything out them (and, more to the point, no one can see in). 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 a ship.

ARRIS
I hear that too.

SHONDI
Are you free to take on a job?

ARRIS
If I know who's offering.

SHONDI
(holds out his hand)
Xavier Shondi.

ARRIS
(grips his arm)
Lev Arris.

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

I've got a shipment that needs to be escorted to Caracticus.

ARRIS

Something sensitive?

SHONDI

Depends on which end of the barrel you're at.

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

You may have heard about a little, uh, uprising on Caracticus.

ARRIS

Oh, the mutant thing.

SHONDI

You got something against mutants?

ARRIS

(doesn't give a damn)
Some of my best friends are mutants. -- So?

SHONDI

I have some guns I need to get over there. Then, once my freighter's safe in port, got a chap I need brought back. Basil Flashman.

ARRIS

Heard that name. An arms dealer.

(beat)

So what kind of creds we talking here?

SHONDI
Eight thousand up front. Eight
thousand 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?*

CHOICE 2:

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

(IF 1:)

ARRIS
You're on. Pay me.

SC.315 THE TWO OF THEM

SHONDI
It's done.

He walks off.

(IF 2:)

ARRIS
Sorry, mate. Not enough.

SHONDI
Right, then.

He walks off.

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

SC.316 INT. MUTILATED MUTANT BAR, CARACTICUS

Not a great-looking place. Shabby, dark, sort of the local version of a biker bar. The locals are a somewhat daunting-looking bunch -- large and brawny. (Their "mutant" nature lies in the fact that they were genetically engineered for mining work, built big and tough, and "bred" in creches by one of the local mining companies. Now they have been campaigning for rights equal to those of other people ["the norms"] on the planet, and the government has been dragging its feet...hence the armed uprising which is brewing.)

When the player clicks on BASIL FLASHMAN:

SC.317 ON ARRIS

As one of the locals steps quietly up to Arris. Arris looks up at him (a long way up: the man is very big, very broad and tall.) This is BASIL FLASHMAN.

FLASHMAN

(softly: not without humor)
What's a nice little norm
like you doing in a place
like this?

ARRIS

I was beginning to wonder,
myself.

FLASHMAN

Basil Flashman.

ARRIS

Lev Arris.

FLASHMAN

Shondi sends his regards.

ARRIS

Good. The stuff's in port.

FLASHMAN

I'll send some people around
to collect it shortly.

(beat)

When will you be ready to
leave for Bacchus?

ARRIS

Whenever you are.

FLASHMAN

Good. I'll meet you at the
docks -- I'll be piloting
the freighter on the return flight.

(beat)

Glad to have you watching my back.

He goes out.

*(If player successfully carries out this mission: TO SC
318. If he doublecrosses and does nothing: no result, but
no more jobs from Shondi.)*

*(If player has successfully completed BAC-01B, and has
survived the return trip.)*

SC.318 INT. MINERS' MOONSHINE BAR, BACCHUS -- DAY

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

SC.319 WIDER

As Basil Flashman comes in too, meets him. Xavier Shondi
is sitting off to one side: CAMERA FOLLOWS as they go to
him.

SC.320 THE THREE OF THEM

Arris and Basil sit down.

SHONDI

(to Basil)

Everything secure?

BASIL

Thanks to ser Arris here.

SC.321 ON ARRIS AND SHONDI

SHONDI

Eight thousand what we agreed on?

ARRIS

It is.

SHONDI

It's transferred, then. Thanks
very much, Ser Arris. A good job...
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. MINERS' MOONSHINE BAR, BACCHUS - DAY

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
tell you.

SC.326 CLOSE - THE TWO OF THEM

As they sit down together in an alcove.

SHONDI

Got a cargo coming in shortly:
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 mining
operation. Some places out
here've been getting hit,
recently. Wouldn't like to
have that happen 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
Miner's Moonshine! 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.)

SC.329 EXT. SPACE - NEAR XAVIER SHONDI'S RENDEZVOUS POINT ON ARRIS'S SHIP

It comes swooping along.

SC.330 ON SHONDI'S SHIP

Being attacked by five other SHIPS belonging to anti-mutant sympathizers. On seeing Arris's ship, these immediately break off attack and head at Arris en masse.

SHONDI (VO)
Mayday, mayday! Any ship, respond!
Respond please! Being attacked at
(coordinates) --

(If player runs away from this attack, he doesn't get paid. He gets BAD points. Play after this: RANDOM.)

(If player attacks the ships and destroys them, play proceeds to SC 331.)

SHONDI (VO)
Hey, Lev -- thanks a
million! See you back
at the bar!

SC.331 INT. MINERS' MOONSHINE BAR, BACCHUS - DAY

When player clicks on XAVIER SHONDI:

SC.332 WIDE

SHONDI
Hey, Arris!

ARRIS
Shondi!

SC.333 CLOSE

Arris gets up to greet him: Shondi grips his arm heartily.

SHONDI

Man, you've got the Lady's own gift for coming out of nowhere when you're needed.

ARRIS

Hey, I heard the news...I just hate not getting paid, is all.

SC.334 CLOSER

SHONDI

You're so full of it, your eyes are brown. Listen --here's ten thou.

ARRIS

But that's twice what you --

SHONDI

It's what you deserve. Now shut up and let me buy you a drink.

SC.335 WIDER

Arris assents, and they head toward the bar. As they go, Arris pauses by Fark, in a nearby alcove.

ARRIS

Hey, Fark...nice going. I owe you one.

FARK

Aww, any time, Arris.
(waves his glass at him)
Like now?

Arris nods, gestures him to come after him and Shondi. They head off toward the bar. (*Player receives GOOD points. Subplot ENDS.*)

SC.336 INT.THE SHADOWPLAY BAR, ANHUR

When the player clicks on BILL MADDOX:

SC.337 ON ARRIS

Bill approaches him.

BILL (OS)
Ser...Arris, isn't it?

He looks up.

SC.338 TWO SHOT

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

ARRIS
That's right.

BILL
I hear you do...odd space jobs,
here and there.

ARRIS
Sometimes.

SC.339 CLOSER - BILL AND ARRIS

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

BILL
I found my old grampa Doug's
journal.

ARRIS
Looks like it's been around the
block a few times.

BILL
So was he.
(taps at its controls)
Came across an entry -- looks
like he was working out in the
Belt, on one of those cargo bases --
you know the kind, just big warehouses
carved out of a single asteroid.
-- Seems he loaded the wrong cargo
onto a ship. Didn't realize it
was the wrong one until pirates
came out of nowhere, and
(makes a "blooey" gesture)

ARRIS
Blew it to bits.

SC.340 ANOTHER ANGLE - THE TWO OF THEM

BILL

That's right. Seems he kept the other cargo, the one originally meant for that ship, for himself. Never sold it. Then he got himself killed, a few weeks later.

ARRIS

You're thinking there might be something there worth having.

BILL

(nods)

That stuff'll still be there. I dasn't go myself -- someone would be in here and clean the place out before I was even clear of atmosphere. But you could go...

ARRIS

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

BILL

I've got the navcard for your computer. Pre-programmed course 'n' coordinates.

SC.341 NEW ANGLE - CLOSER

ARRIS

What's in it for me?

BILL

Half the resale value of the cargo. You interested?

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 the asteroid base, where player can pick up cargo. If he picks it up and does not return to drop the cargo back on Anhur 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, Lev -- you did me a big favor, there. I put a little something in your account just now. Six thou.

ARRIS

Thanks, Bill. Any time!

(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

*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
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
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.*

CHOICE 2:

ARRIS

*Killing corporate execs
isn't a smart way to
make a living. It gets
you noticed.*

(If 1:)

ARRIS

Sure, why not?

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, locs eight eight
four three oblique six, 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, YOWLS and WHISTLES from elsewhere in the bar, and yells of "Lucky man!" and "Kiss her for me!"

SC.360 CLOSER - THE TWO OF THEM

Arris breaks out of it, looking slightly bemused.

ARRIS

Uh, have we been introduced?

MELISSA

We sure have, buddy. You shot up about half a dozen boogeymen intent on ruining my day...and I owe you a drink. Come on.

SC.361 ANOTHER ANGLE

She leads him back to the bar. A drink is put down in front of him, to join one already there. She lifts hers: he picks his up, salutes her.

MELISSA

Cheers.

ARRIS

Bottoms up.

MELISSA
(grins, looking him over)
Speak for yourself, buster.
(drinks, then holds out a
hand)
Melissa Banks.

ARRIS
Lev Arris.

MELISSA
And thanks again for helping me
out.

ARRIS
You didn't need much help, though.
It was just a matter of numbers.

MELISSA
One more made the difference,
though.

SC.362 ANOTHER ANGLE

ARRIS
Who were those guys?

MELISSA
I'm not sure.
(beat: grim look)
It has something to do with
my brother. 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)
I still have some questions to
ask...but I think I could use
a wingman for the next little
while. Would you be at all
interested?

CHOICE 1:

ARRIS
In anything you have in mind...
yes!

CHOICE 2:

ARRIS
I don't know...I think
I might just sit this
one out.

(If 1:)

ARRIS
Why not? I'm not that
busy
just now.

MELISSA
You're terrific. I just
need to get out-system
safely -- got some
questions about my brother
that still need asking,
elsewhere.
(grins: bats eyelashes)
I'll get you the nav
coordinates tomorrow
morning. Meanwhile...
(innocent)
Have a drink?

They head off to the bar together... and the implication is
that it's not going to stop with just a drink.

CUT TO:

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 so hard she can
hardly get it out)
-- and he says to the
joygirl, "I wore it
on my head the whole time,
but it never changed
color!"

They both LAUGH uproariously. CAMERA PUSHES IN.

Arris is laughing so hard he's crying: he wipes his eyes,
still chortling somewhat. Melissa reaches out to brush
away one of these tears -- then just stops, her hand on his
face. They look at each other, the laughter diminishing,
but still smiling.

MELISSA
I just thought of
something. -- Well, not
just.

ARRIS
What?

SC.364 WIDER

Melissa gets up: takes Arris's hand, pulls him up too.

MELISSA
I have something for
you...
upstairs in my room.

ARRIS
What?

SC.365 CLOSE

As she puts an arm around his waist.

MELISSA
(slow, smiling)
Take a guess.

Arris gets it.

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 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 inhumanly 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)

(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

I have a package for you!

ANGUS

Thanks. Glad you had the time...

I hear you've been busy.

(takes it from him, looks
at the label)

Can you take another package?

For return to Crius. Double the
fee...

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 Schulz 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 327.)
(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.)

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.

My company (Ind Beams Inc) does minesweeping work. Our main sweeper is out of commission after suffering damage clearing some space near Demeter.

Unfortunately we also have a time-sensitive contract which we must honor, to sweep an area of space near Anhur. We want to engage you to sweep this area, and can provide some additional equipment which will be of assistance to you.

Payment would be immediate on confirmation of the clearing of the area. We are offering 100 credits per mine destroyed, with a bonus for destroying all mines before there is accident or loss of life. Please advise soonest whether this will be acceptable, as life and limb are at stake in the area in question.

Hoping to hear from you as soon as possible.

Regards, Mehran Anderson

If player refuses: no adverse result. Play proceeds RANDOMLY.

If player accepts, he is given coordinates of the minefield and can set to work. Payment as above.

Further play is RANDOM.

(Louisa Phillips, Arris's "groupie")

SC.376_____ **EXT. SPACE NEAR CRIUS**

At some point when the player is approaching Crius, he hears the following:

LOUISA (VO)
Mayday! Mayday! I'm being
attacked! Any ship, please
come to four five four four
oblique seven, and hurry,
before I'm dead -- !

(If player goes to these coordinates, he sees --)

LOUISA

My father will be ever so pleased with you. He's very important on Anhur. Not that I want to go back there...I like being out here on my own. Though now I've seen you, maybe being on my own doesn't look so good...

ARRIS

(looking slightly desperate)
You don't say?

LOUISA

Oh, yes. I've been looking for a wingman. Or for someone to be a wingman to. I think that's really important, after all, look at the trouble I was in there, that would never have happened if you had been there to start with. Or if I had been with you. You see what I mean...

SC.381 ANOTHER ANGLE

Arris starts looking for ways to detach himself.

ARRIS

Uh, serra, I didn't catch your name...

LOUISA

Phillips. Louisa Phillips.

ARRIS

Unfortunately I can't stay, I was just...uh...stopping in to meet someone I have a contract with. (disentangling himself)
Right now. But he's not here, so I have to leave. Right now. I'm so sorry....

SC.382 WIDER

As Arris gets away from her and more or less flees.

LOUISA

Oh, don't go! We haven't had time to talk about you being my wingman!...

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

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

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

As she closes the door behind him.

TEMESA (VO)
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 at four
six one two oblique five!*

(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

As before. When the player clicks on RALPH McCLOUD:

SC.393 ON ARRIS

He enters and is met by Ralph.

MC CLOUD
I'm Ralph, Ralph McCloud,
and I'm pleased to meet
you, stranger, because you
just saved my butt. Come
have a drink!

SC.394 OVER BY THE BAR

They lean there together, drinking.

MC CLOUD
I want to do something
to help you in return.

ARRIS
You don't have to do that.
(grins)
But I won't mind.

MC CLOUD
I'm glad to hear you say
that. Because I just so
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
Far be it from me to argue
with you... Thanks, McCloud.

They drink....

(Subplot ENDS. Player gets GOOD points.)

(Nelson Ramirez in Sinners'.)

SC.395 INT. SINNERS INN

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

CHOICE 2:

Sure, why not?

If 1:

ARRIS
I'm sorry, friend...I really can't
just now.

RAMIREZ
Well, thanks anyway.

He EXITS.

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, is'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

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, ser?

ARRIS
Yes. In.

REGGIE
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 know you, ser.

ARRIS

You'll see the color 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.

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.

MAN 1

Fifteen.

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)
That's a lot.

ARRIS
I like art. Anybody else?

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 (CONT'D)
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 doublecross.

(If 2:)

SC.420 INT. BLESSED BREW BAR

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 goodbye 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 there, ser Lev...hear you're makin' a name for yourself out there in the big black spaces. You be careful people don't start to come gunnin' for you.

JOE

Heard you did some good work for Shondi out there, Lev. Always knew somebody would put find a use for big Fark's flapping ears some day.

JOE

The scuttlebutt says you been do-gooding out there, ser Lev. Gotta watch that kind of thing. Unless it pays well enough...

JOE

Rumor mill says you were over Hades way, ser Lev. You wanna be careful around there that they don't drop you down one o' them square holes they got and forget you were there!
(chuckles)

JOE

Good to see you back, Lev. I like gettin' used to familiar faces... don't much care for it when they don't come back, all of a sudden.

JOE

Hey there, ser Lev...you bein' careful out there? Good. There's been some nasty types around here lately...shoot first, ask questions later. Hard for superheated plasma to answer questions....

(Once the player has met Melissa:)

JOE

(chuckles)

Word is you got a hot-pilot
honey, Lev. You better watch
out for girls like that --
she'll put a torpedo up your
tail if you don't perform!

JOE

You got anythin' hot on you, ser
Lev? I hope not. The teeps been
pokin' around here lately. Nasty
suspicious types....

(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

You been behavin' yourself, Lev?
Hope so. Wouldn't want to see you
shoved down in one o' those
little square holes on Hades.

JOE

Hey, Lev, where you been lately?
Janus? Or was it Bacchus? I lose
track...you're all over the
place these days. When you gonna
settle down?

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 affected
their brains. And as for hearts, they
got none. You watch out for them....

JOE

Heard there was some people shooting
at you out there. Hells bells,
Lev, can't you stay out of trouble
for a minute even?

MELISSA BANKS ADDITIONAL DIALOGUE

(After SC 357, when Arris escorts her out of system:)

SC.432 (IN GAMEPLAY: COMPUTER GENERATED: VO ONLY)

MELISSA (VO)

*Hey, Lev...thanks again. A lot.
I'll be seeing you 'round the
systems. Let's get together again,
okay?... It was fun.*

(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.)

TEMALT-1

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 c'mere and put a stop to it.

SC.434 A LITTLE WIDER

As she sits down beside him, puts an arm around him.

MELISSA

*Where've you been keeping yourself,
hotshot?*

ARRIS

Oh, here and there. Keeping busy.

MELISSA

*(fake scowl)
Wearing yourself down to skin and
bone, you mean. Look at you!*

(pinches him)

*What do you eat when you're out
there?*

ARRIS
My own cooking.

MELISSA
(shudders)
No wonder you look like that.
Wherever you studied shooting,
they forgot to show you what
to do with a cookunit.

ARRIS
(pinches her back)
Oh, and you're the great
expert? Serra-shoot-first-and-
ask-questions-later?

MELISSA
(squirms slightly)
I didn't shoot first. They
started it.

ARRIS
Aha, it was true then what I heard
about you over by Janus --

MELISSA
The part about me getting out of
it with my skin still attached
was true.
(Pokes him)
Now cut it out. I have plans for
us tonight.

ARRIS
Oh really?

She leans over, whispers in his ear. Arris looks first
pleased, then slightly shocked (but still pleased). He
blushes.

ARRIS (CONT'D)
I'm not sure that's legal.

MELISSA
Let's go try it, and see if the
teeps show up.

She gets up, looks teasingly over her shoulder, EXITS SHOT.

ARRIS
The teeps, I'm not worried about.
The media, though -- !

He goes after her.

TEMALT-2

When the player clicks on her:

SC.435 ON ARRIS - INT. SINNERS INN

Sitting by himself, with his drink. Hands come down INTO SHOT and cover his eyes.

MELISSA (OS)

Guess who.

ARRIS

No.

MELISSA (OS)

Oh, come on.

Arris grabs her hands and pulls her down and OVER until she's hanging more or less over the top of him, very off-balance and struggling slightly.

ARRIS

She's no fun, she fell right over.

MELISSA

Let me go, or I'll put a torpedo up your tubes.

ARRIS

I love it when you talk dirty.

He manhandles her down onto the seat next to him. A few moments of friendly snuggling ensue.

MELISSA

What's this I hear about you and some inept little ship-chippy?

ARRIS

All lies and rumors, and anyway, I sent her on her way. She wasn't my type.

MELISSA

And what type are you?

ARRIS

I seem to remember the phrase was something like "the best in the sector."

MELISSA

(thoughtful look)

Whoever said it must have been blitzed out of her mind.

ARRIS

She was. You need your mind clouded again to repeat the performance, or can we just fake it?

MELISSA

Fake? There's nothing fake about me. Get some of that blue wine, and let's go upstairs and prove it.

They EXIT SHOT together.

TEMALT-3

When the player clicks on her:

SC.436 ON ARRIS - INT. SINNERS INN

Having a meal. A shadow falls over his table.

MELISSA (OS)

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

And neither does anybody else. I advise you to remain blissfully in the dark.

MELISSA

(slow smile)

I'm always blissful in the dark. And as I seem to remember, you --

ARRIS

Not while I'm eating.

MELISSA

Why not?

ARRIS

One sin at a time. I'm doing
gluttony at the moment. Lust can
wait until after I've had dessert.

MELISSA

(slight amused pout)
Pity. I had planned to be dessert.

SC.438 FAVORING ARRIS

He finishes his stew, pushes the bowl away.

ARRIS

Doubtless a healthier alternative.
Fat-free --
(pinches her)

MELISSA

Smile when you say that, buster.

ARRIS

I always smile when I talk to you.
Haven't you noticed?

She grins. They get up and stroll OUT OF SHOT together.

ARRIS (CONT'D)

Now about this dessert...will we
need whipped cream, or...

MELISSA

Oooh, kinky.

TEMALT-4

When the player clicks on her:

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

It's our anniversary.

ARRIS

Pardon??

MELISSA

It's the anniversary of the very first time we met, when I came out of nowhere and saved your butt.

ARRIS

Uh...that's not how I remember it.

MELISSA

Typical. Males' short-term memory is always a little feeble compared to females'.

ARRIS

You know, you're right. Have we been introduced?

MELISSA

Cut it out.

ARRIS

I'm sorry, serra, but I seem to have forgotten your name...

MELISSA

Ser, you are honing for a kick in the gut.

ARRIS

Now it was just on the tip of my tongue...

MELISSA

Ahem.

ARRIS

It was something like...Mishmash... Maisie...

MELISSA

And to think I paid your room bill.

ARRIS

Melissa!!

MELISSA

I should let you have it all to yourself.

ARRIS

Oh, now wait a minute, let's not be hasty....