

JUMP POINT

A ROBERTS SPACE INDUSTRIES PUBLICATION ISSUE 04.12

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GREETINGS, CITIZENS!

As the title of this issue suggests, if you want Tevarin, we've got Tevarin. Galactic Guide explores the recently discovered Kabal System, home at some point in the past to the Tevarin, while the Prowler's design is based on a Tevarin ship recovered there.



Portfolio describes Esperia, the company that designed/converted the Tevarin find into the Prowler. And we go Behind the Scenes with Josh Herman and Dave Haddock to discuss what is involved in conceiving and creating a new alien race. Meanwhile, we reach the climax of the first episode of *Lost Squad*, based on the tragic events in the Caliban System when the Vanduul struck without warning.

Before we go further, there are couple of queries to answer. First, from **Emo Mosley** (and **Thermopyle**):

"I'm just beginning to check out the Jump Point issues. However, I've realized something that would be quite useful and simple to add to each issue – its publication date. When I first saw the multitude of issues available for viewing, I kept wondering: "How old is this issue?" "Did this or that issue come out before or after the 2.5 update?" Having a publication date somewhere – like at the top on the first page – would help put that issue in context to the rest of the development.

I will note that the title of each **JP** has the publication date included (for example, this issue is "Dec-16" for December, 2016). My thought is that finding the doc title is easier than finding a specific page to check the date.

However, the buttons in the subscriber **Jump Point** portal didn't have dates; I just added them. Let me know if that doesn't sufficiently address your problem.

And from **Aquilae Star**:

"French translation of jump point, please! :-)"

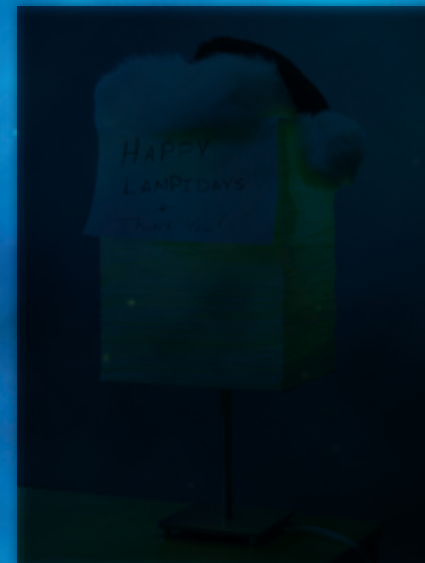
That rang a bell, and I went back to check issue 01-04 (that's March, 2013). I certainly don't hold anyone responsible for discussions four years ago, so I'll paraphrase what I said then, here: I'd love to, Aquilae, but at this point, we don't even have French translators for the in-game material. We'll have translators in future months *[and that's still in the future, nearly four years later]*, but I can't promise that I can drag them from game translations to help with **JP**.

And finally, another December means another appearance by the lamp. I join with the lamp in wishing you Happy Lam-pidays, and as always, a sincere Thank You!

Hold on, it's gonna be a wild ride!

David

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FROM THE HIGHPOINT



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Prowler



Design Brief

Named after the UPE military designation, the Prowler is a modernized version of the infamous Tevarin boarding craft from the First Tevarin War. With the recent discovery of the abandoned Tevarin planet in Kabal System, Esperia's engineers were given unrestricted access to examine the preserved ships found in several of the caches, before meticulously recreating their design choices.

The Prowler's effectiveness as a rapid personnel deployment vehicle was mainly due to its silence. This boarding vessel was constructed using a variety of techniques to minimize its signatures and get close to unsuspecting vessels before quickly deploying their boarders via EVA.

With the Prowler, you will find the perfect fusion of two cultures: the elegance and effectiveness of the Tevarin war machine combined with the reliability of modern UEE technology.

WORKING DRESS

AIMS

- Alien dropship to form the second wave of battle
- Showcase alien tech focus and offer unique ship roles

AESTHETIC

- No airlocks – the Tevarin invented atmosphere shields – infantry have direct access to space
- Highly focused on troop deployment

STATISTICS

- Length - 35m
- Width - 22.5m
- Height - 8.5m
(approximately two Freelancers side-by-side sans wings)
- Mass - 60,000 kg
- Health - Low
The Prowler generally depends on its usage of shielding and armor to protect itself and its troops from harm
- Crew - 2
Pilot, Co-Pilot (can carry 8 troops)
- Engines - 2 x Medium
The low emissions of the engines help get the Prowler in, and the high durability help get it out again, focusing on personnel safety
- Thrusters - 20 x Fixed
- Power Plants - 2 x Medium
Somewhat underpowered for all the shields and energy weapons, but this is a ship of singular focus, so it isn't as affected by the low power as other ships might be

WEAPON HARDPOINTS

- 1 x S6 Gimbal - S5 Tevarin Ballistic Cannon - Main tank-like front-facing weapon
- 2 x S3 Gimbal - S2 Tevarin Laser Cannons - Support fire to protect deploying personnel

- 8 x Tevarin Deployment Ordinance - DESIGN TBD - Rockets with handles designed to move troops right into battle - the paratroopers of space.

REFERENCE BELOW

- Shield - 1 x Large
Can be disabled during approach for even stealthier deployment
- Phalanx Shield - 1 x Medium
Features the Tevarin Phalanx Shield Emitter, which includes a mode that sacrifices wrap-around defence of the Prowler in favour of a large wall of shield that blocks all projectiles (even from the Prowler itself), allowing groups of Prowlers to protect each other and the fleet
- Armour – Heavy
Heavy armor protection to absorb direct fire

METRICS & TEMPLATES

Interior

- Interior consists of cockpit and troop bay with armory

Animation templates

- Main seat enter/exit
- Troop seat enter/exit
- Cockpit entry (side entry similar to the Freelancer)
- Troop entry (directly through the side Atmosphere Shields)

Items

- Medium Powerplant x2 - 1.0m x 1.5m x 1.0m
- Large Shield Generator - 1.0m x 3.0m x 1.0m
- Small Avionics x2 - 0.5m x 0.75m x 0.25m
- Medium Cooler - 1.0m x 1.5m x 0.5m
- Small Gravity Generator - 0.5m x 0.5m x 0.5m
- Small Jump Drive - 0.5m x 0.75m x 0.5m



- Medium Life Support - 1.0m x 1.0m x 0.5m
- Small Radar - 0.5m x 0.5m x 0.5m
- Small Scanner - 0.5m x 0.5m x 0.25m
- Large Fuel Tank - TBD
- Small Battery x2 - TBD
- Small Ammo - 0.5m x 1.0m x 0.5m

New – Atmosphere Shields

- The Tevarin invented the Atmosphere Shields, and so had no need for airlocks in their ship designs
- Each door has a connected battery pack so that power interruptions don't result in instantly venting the ship

New - Phalanx Shield

- Activate Phalanx Shield, which disables normal shields, sacrificing full shield coverage of the ship for a large flat wall of shield that friendly ships can hide behind.

Approved design needed.

New - Deployment Ordinance

- Airborne Paratroopers in space - After firing and hitting targets with a tracker, troops hang on to guided rockets that home in on the tracker. The tracker may optionally be detonated as an EMP remotely.

Approved design needed.

ADDITIONAL REFERENCES

- The Prowler is very much built around agile use, with players moving easily from inside to outside, walking on the surface of the ship - should feel like an infantry-centric action platform

CONCEPT ARTISTS

As Paul puts it: So there were a lot of artists on this :)

Jan Urschel, Freelance Artist - first round

Internal artist Gary Sanchez - second round

Gavin Rothery, Freelance Artist - third round

Then internal artists **Sarah McCulloch** and **Stuart Jennett** finished off the remaining work for promo shots and brochure (cockpit interior and Internal lighting).

* * *

Paul Jones, Art Director, F42: You can find the brief here, any questions fire away. It's a dropship for a new race so looking for some cool ideas. :D

Jan Urschel: I just uploaded the first round of sketches [see next page]. I tried to capture the bird motif and go for some fairly aggressive shapes (e.g. bird of prey attacking), some more military looking stuff as well as more out there, organic structures, energy wings, etc. Let me know if anything looks interesting to you.

John Crewe, Lead Technical Designer: I'm concerned about not having visible cockpits from a setup point of view. We don't really support picture-in-picture, so it would either have to be viewed out via a single camera (like a remote turret), which might feel very restrictive, or is set up like a regular cockpit, but externally is not glass and missing back-faces to view out of.

Chris Roberts:

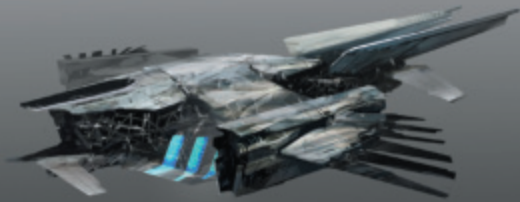
Cockpit has to be visible

EP03 the favourite of the group

VTOLS - I would like to see options and include 'feathers.'



WORK IN PROGRESS



EP01



EP02



EP03



EP04

Paul J: A good selection of styles for the Esperia Prowler.

We're not at the stage of putting a few linking elements into the character's armour that Josh developed, but that should be no problem.

All have an avian theme, some obvious, some less so.

Gav Rothery is due to start this on Tuesday, so will need a direction before then. I'll get with Todd and Phil to see how we integrate the rapid deployment ordinance idea so that Gav has clear direction when he starts.

EP01 Most bird-like of the group. Cockpit not visible, all vision is through screens via cameras. Looking at Birdsnest style radar/camouflage. Glows are open slots showing shield tech which occupants can quickly exit/enter.

EP02 More Hennowism/slab style/Origami. Would like to see this more heavily plated, as this cuts a good silhouette. Missing an obvious propulsion system but is an easy addition. Cockpit not visible; all vision is through screens via cameras. Occupants enter and exit via rear feathers – would be more technical looking, maybe they provide stealth/silent running tech?

EP03 More Hennowism/slab style. Cockpit not visible; all vision is through screens via cameras. Occupants enter and exit via blue shield openings. Trying out grav lev for hovering/micro adjustment. Currently birdnest texture appears transparent, but should be opaque and I'd look to lose the organic flow material.

EP04 Visible cockpit. Occupants enter and exit via back. Ship folds up and creates cover for troops. Currently birdnest texture appears transparent but should be opaque and I'd look to lose the organic flow material that's also overlaid there.



WORK IN PROGRESS

Paul J: Good start, it gave me more impetus to provide some more thoughts for you to follow for the 3 images I'd like.

TEVARIN PROWLER - DROPSHIP



Continue to work up:
Felt like it needs a slight alteration to its proportions.

Added the olympic stadium birds nest texture as something bold for us to give a bold material statement.

Hooded brow



Not working for me.

Too long overall, looking for a taller profile, less length.

Not diggin the long spikey front
Large covering shapes should cover more.

Like the swooping lines that go along the body



Looks like a sad donkey :(

Needs silhouette to be more predator rather than swallow with donkey head - lol, sorry - thats all I can see in this one!



A request from Lead Design:

Take this one and create dropship, the lower parts fold up on landing and the players can exit via the back - lower parts can also act as cover for troops.

Like the birds nest sort of body detail too.

Paul J: More feedback.

TEVARIN PROWLER - DROPSHIP



good to go



Yep, much better.

Can you supply a dark version pls



Feels really awkward like a broken swallow :P

Needs a bit more functional shapes, i.e. how do the troops enter and exit the main body easily.



Alter proportions to be like the original.

Keep shape reads simple - again more like the top image and take over overlay, its the shapes used for Xi'an and I dont want that connection.

The pattern from design 1 is cool, lets go with something like that if it makes sense.



WORKING DRAFTS

Paul J: The minimum dimensions ideally for the internal space of the troop carrier section is 10x5x3m – that should be able to carry 8.

The ship might have to change to be a swallow (split tail). You'll need to flesh it out, it's possible the shark tail we have might work.

A1 These side entry tubes would disappear

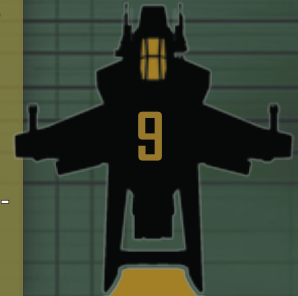
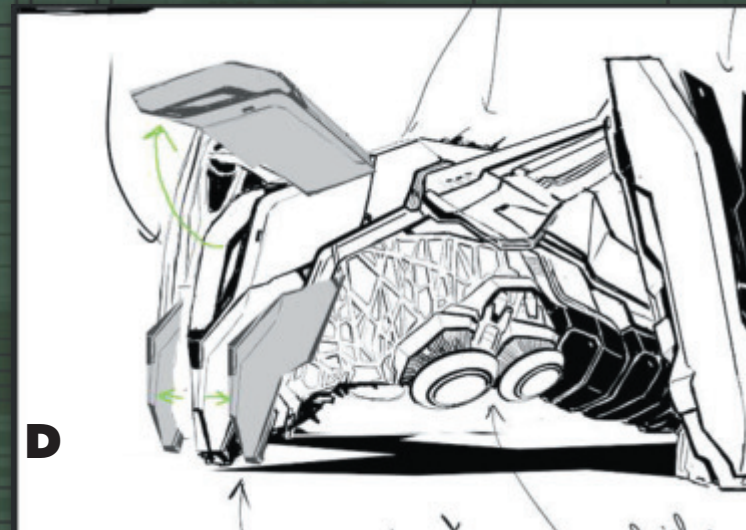
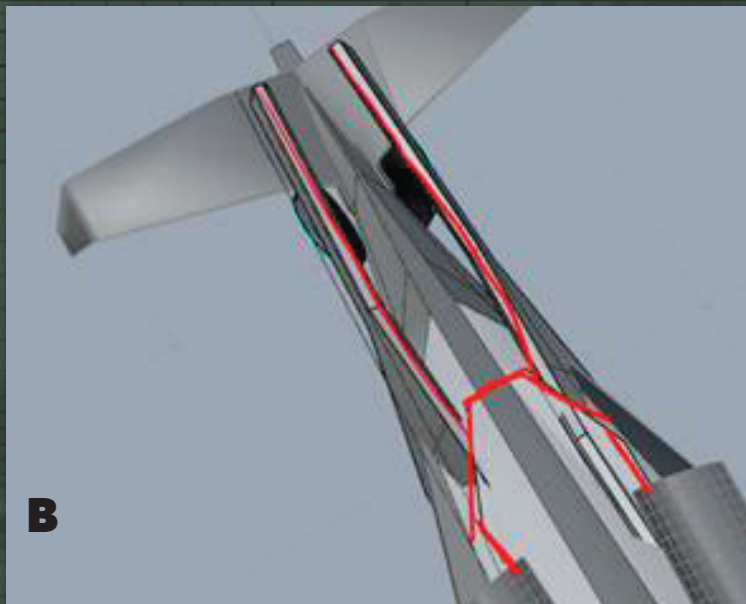
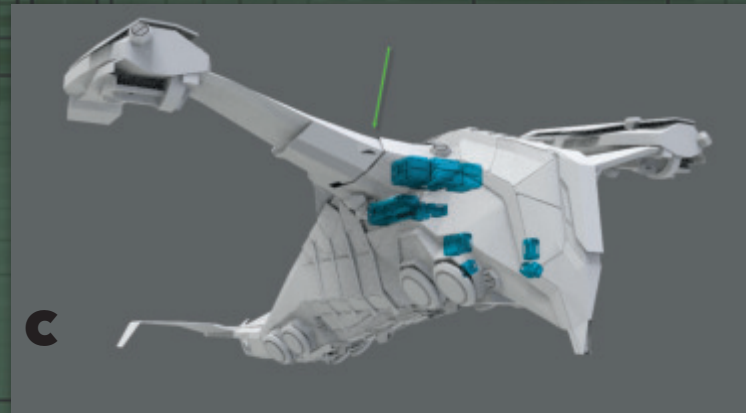
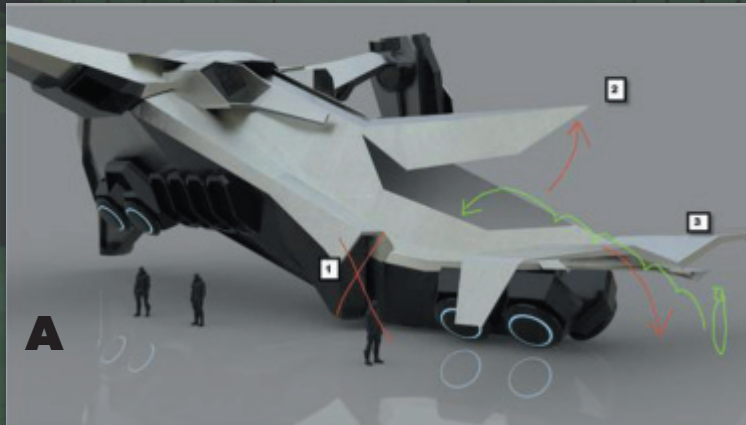
A2 This is the large entry hatch (like a reverse cargo ramp)

A3 The tail 'wings' articulate/rotate/split and somehow the troops are given a method to easily clamber up the spine and into the body

B Split/swallow tail option

C Also add the cockpit shape

D After that, investigate how the pilot and co-pilot can easily enter; I was thinking the front could split into three parts, iron man style - open to ideas :D



WORK IN PROGRESS

Paul J: Status Report: Rear door for troops loading and unloading (Nate's idea). Also Phil was after some sort of troop cover. 'Feathers' are too big and chunky in this iteration – it will be fixed in a later edition.

Chris R: So would there be a ramp to facilitate the troops entering / exiting through the rear?

Paul J: We were thinking that the rear is where they can quickly enter as a group before take-off, the side openings which I'll post now is where they do rapid tactical deployment.



WORKING PROGRESS

Gavin R: I've uploaded the latest work [see next two pages]. I've gone for an option on the back hatch that looks a bit sleeker when it's open – the hinged opening we spoke about originally was really long and it looked a bit weird hanging so far over the back of the open hatch. It brought in some strange angles too. The deployment of the covering "feather" shields from the engine pods feels a bit exposed from the front at the moment – I'm not sure if this is a concern or not. The sides are well covered for egress from the drop-points though.

There's a selection of renders of the ship in various states including flight, and I've worked in a first pass at the "swallow tail." The idea is that when the ship is on the ground the personnel will walk between the two halves of the swallow tail and up a ladder or perhaps a ramp that will deploy from the back of the ship where the tail booms separate. The passengers/crew then walk along a short access way, up another short ramp and into the passenger compartment. I haven't gotten into anything specific for the cockpit personnel yet.

One thing to note here is that the bottom of the external drop points are 2m above the floor. However, they are slightly angled down in a sort of short "chute" and so the actual floor of the passenger compartment is another 60cm or so above this. It really felt like this mattered to the overall shape of the ship, as moving the "big box" of the interior down this small amount just killed the shapes. Is this okay? Just wanted to check it's not going to cause any problems.

Paul J: Status Report: Looking at blocking in cockpit space and transformer doors; I'll look at doing some other con-figs for opening, as not sold on it currently. I discussed with Gav how we could maybe have multi-position feathers, so we get a good avian feel in flight plus the troop cover on landing.

Chris R: I think we'll need some kind of landing skid extension that comes out of the wings (that are rotated down). If we just use the based of the rotated wings (say they were reinforced) there would be stability issues on uneven ground.

Also I would think you would need a third skid – probably in the back of the tail for stability.

I think we need a downward firing turret(s) for ground suppression.

How do the pilot(s) enter the cockpit?

Also there should be consideration for ship boarding ops as well as ground deployment of troops.

Paul J: Entry of the cockpit: we are in the process of coming up with an idea. :D

Turrets and weapons will be included in the next update.

Landing skids/stability - yep, we'll factor that in.

Ship boarding ops - something like a screen for the commander to plan on?

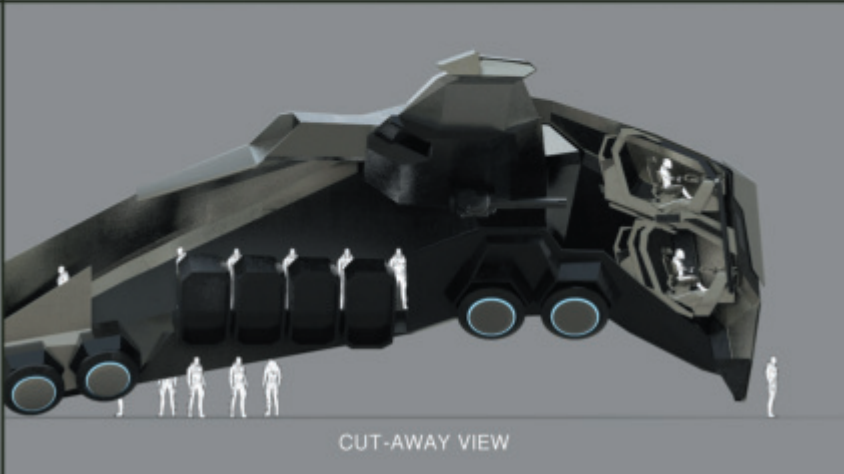
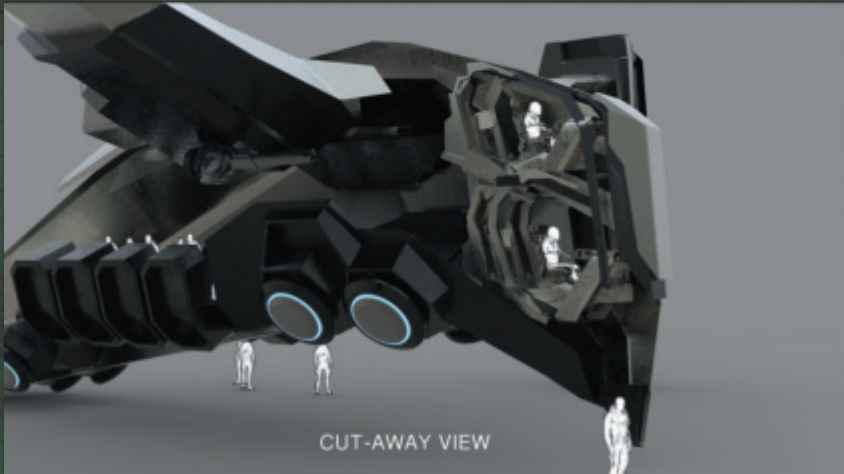
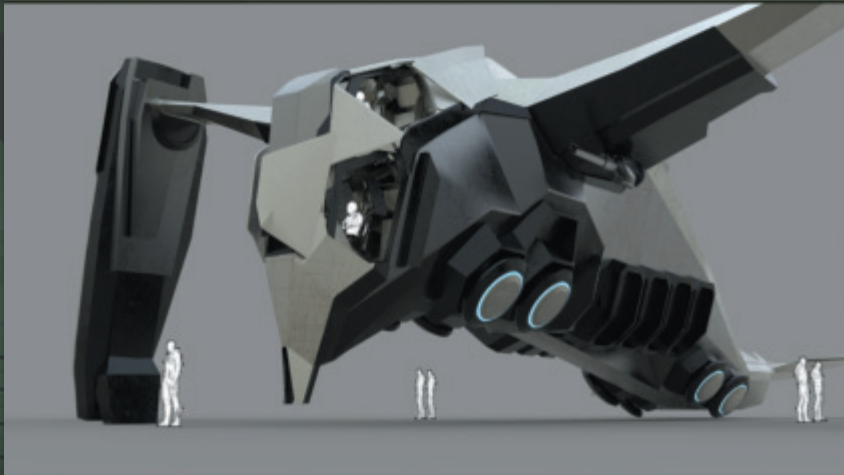
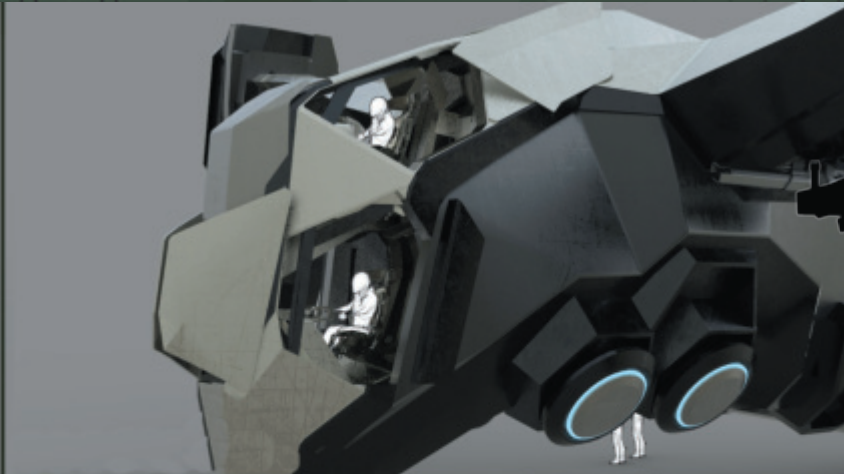
Paul J: Gav, I'd say work on the feathers to make them slimmer and (say) 5 of them; show examples of landed and shielded mode, plus in flight and with feathers showing.

Cockpit nose needs shape altering to match 2d a bit more, if you can to make it aggressive; still feels like a dolphin.

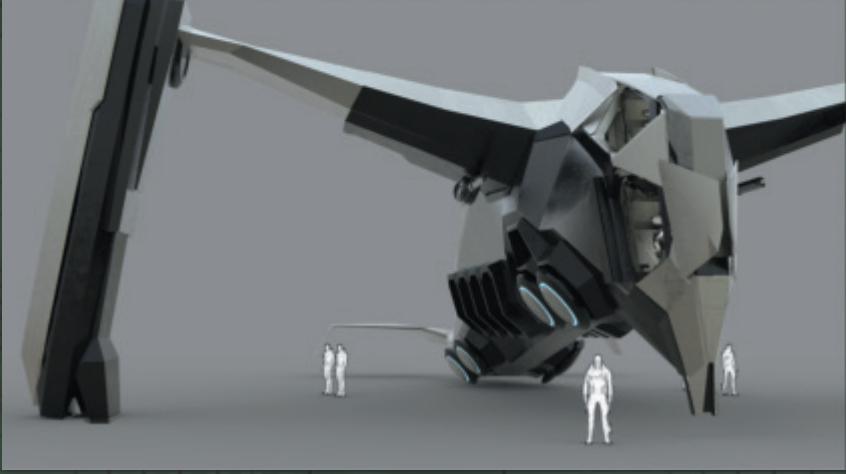
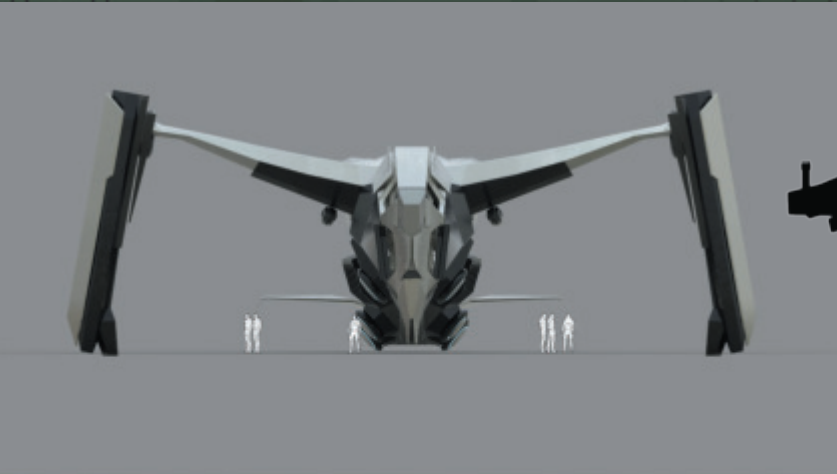
Can we scale down the ship a bit overall? Feels too big to me, but not a massive issue at the moment.

Tail will need some slimming from the side view; it feels like it has too much bulk/weight.





WORKING DRAFTS



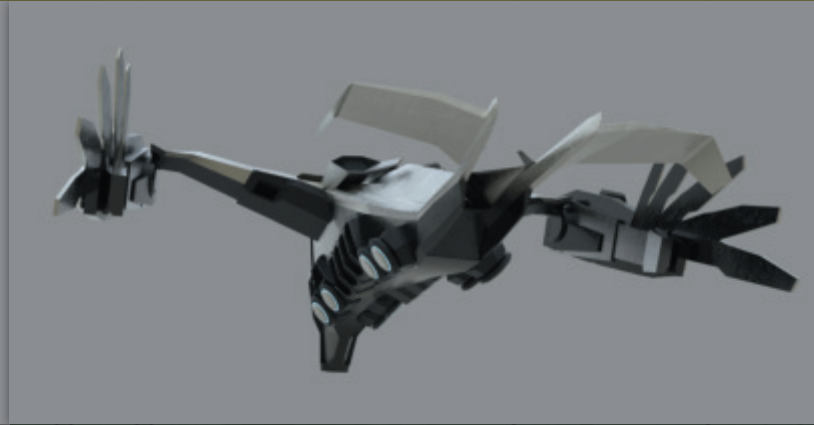
WORKING IN PROGRESS

Gavin R: I've been all over the bulk of the ship trying to bring the overall size and mass down a bit without losing the vibe – it's a little bit narrow at the moment as far as containing the 5m wide room, but I have an idea for slightly restructuring the exit doors that should make this okay – they just won't be as "pokey." The ship itself is quite a bit narrower and shorter than the previous version.

I've worked up a couple of options for the fins to give you a bit of a read on it. I have a concern that they're a bit literal, but they do look quite nice when extended and in flight. Once the engines are tilted back for forwards thrust,

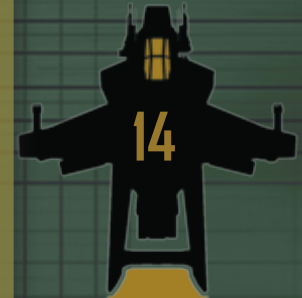
they mirror the lines of the fuselage really nicely. I'm just worried they're a bit too bird-like.

I've reworked the core shapes in the head and it's not reading to me as a dolphin now, but I think the nose needs some attention. Is there any updated info on the weapons points and where they are going? I'm just thinking that if anything's going on the nose, it would be good to factor it in for the next round as I want to tweak that area. I think the thing I'm going to get into next is the definition between the light and dark areas to make it more aggressive and less oceanic.



Paul J: I prefer the slimmer feathers. They would need a cool but simple mechanism to slide down so we can get the multiple positions.

Also, here's a rough cockpit seating idea. No idea if this will actually work for us as an entry method but gives something to jump from.

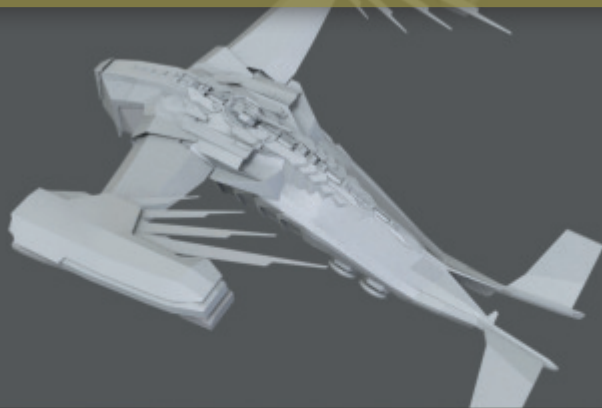


WORK IN PROGRESS

Gavin R: I've put in a swing-wing option that currently rotates back 15 degrees, moved the pilot positions, had an initial rough crack at some new door/sides and worked in a

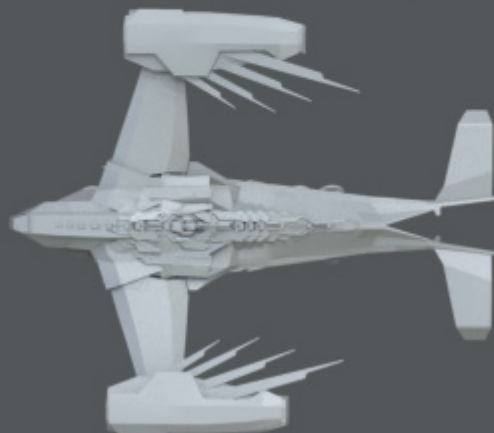
tech detail running up the spine. There's also a rear-facing turret on the shoulders. *[this page and next page]*

Paul J: Like it. :)

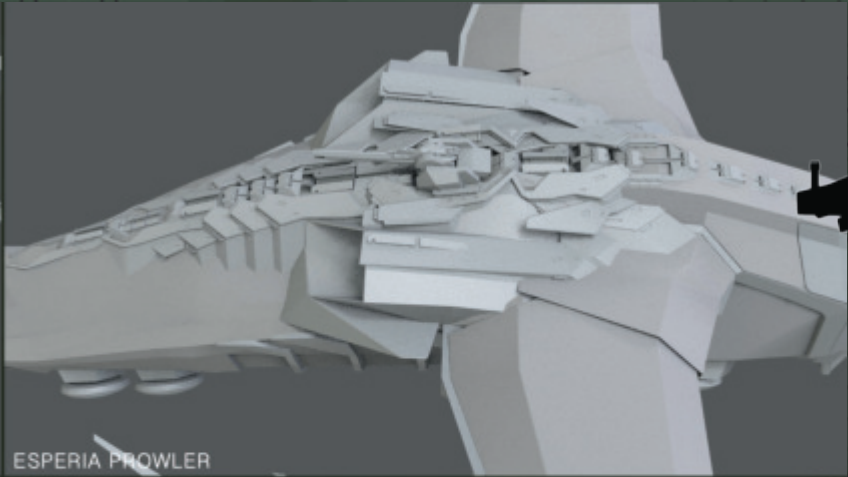
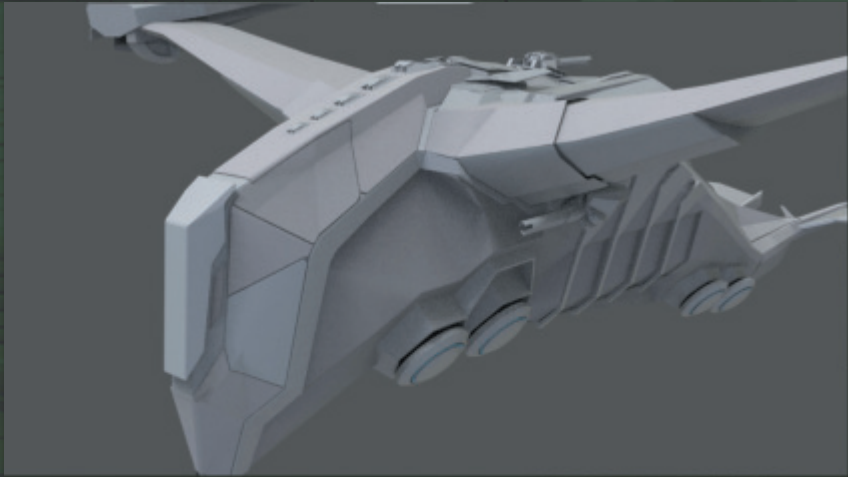


ESPERIA PROWLER

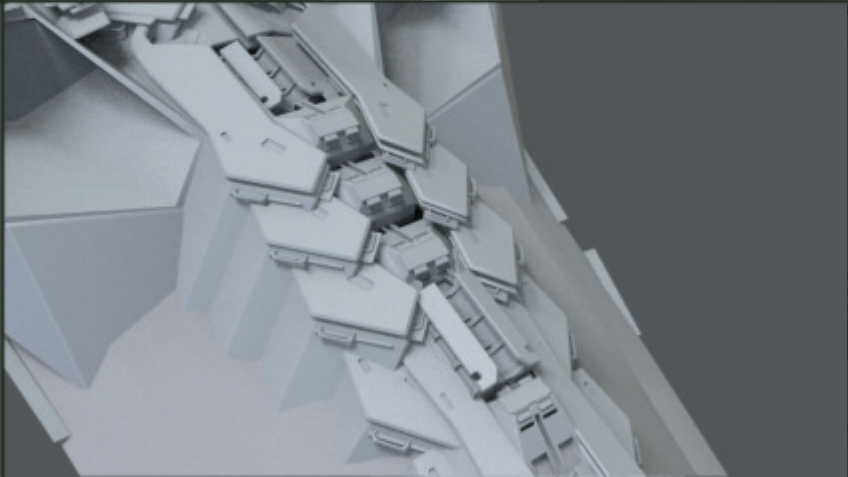
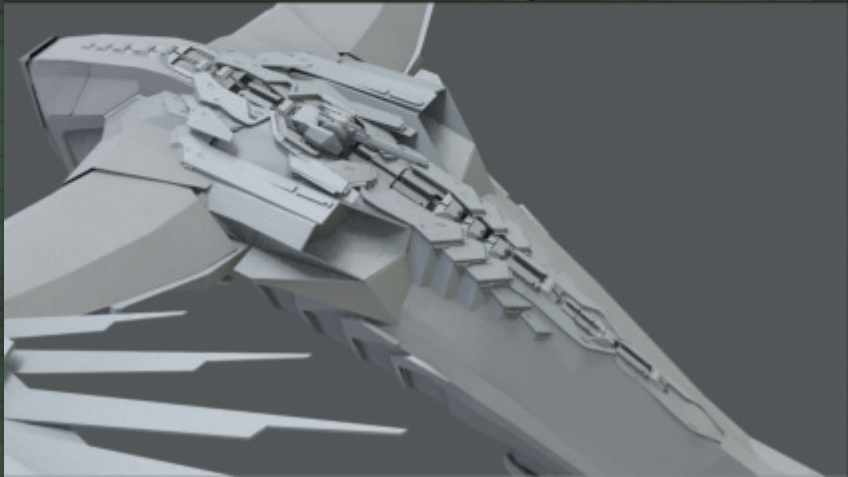
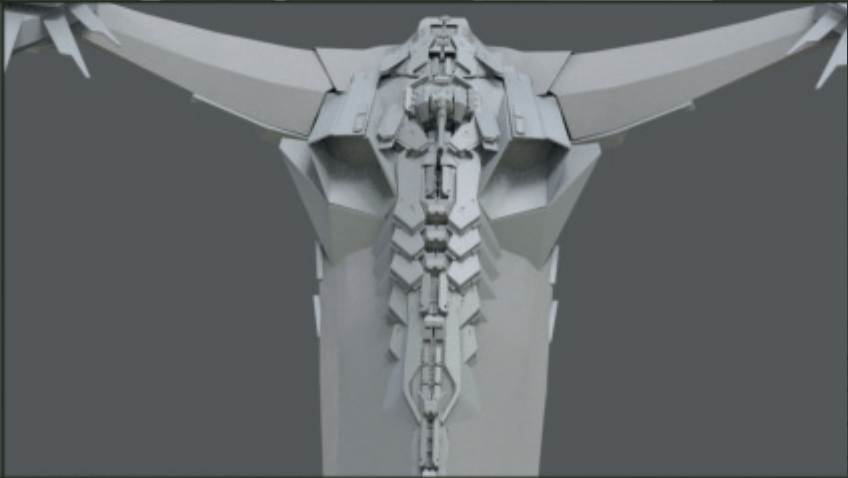
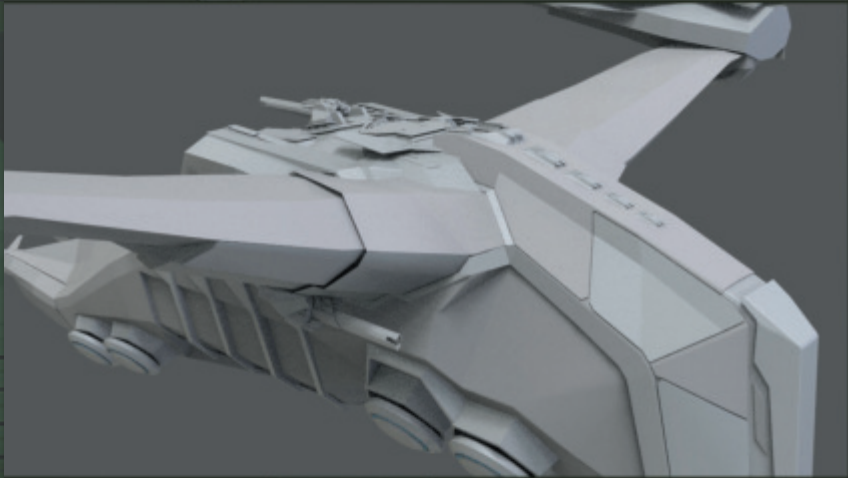
WINGS SWEPT



WORKING IN PROGRESS



ESPERIA PROWLER



WORKING IN PROGRESS

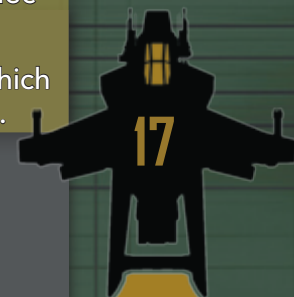
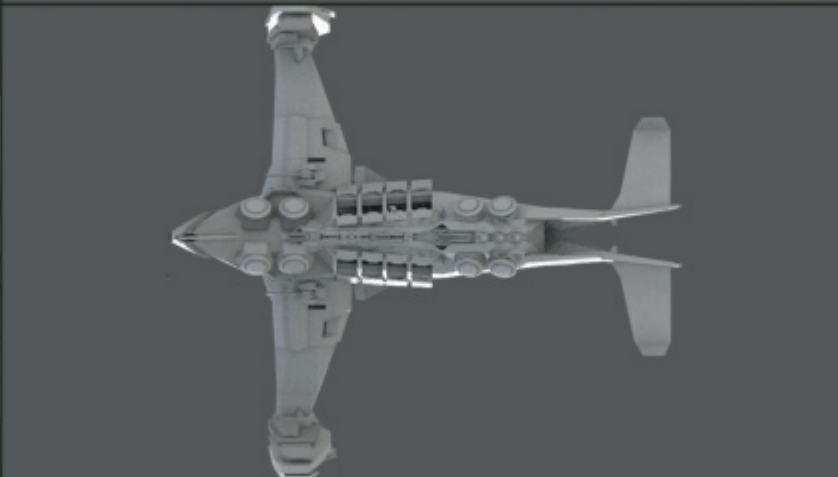
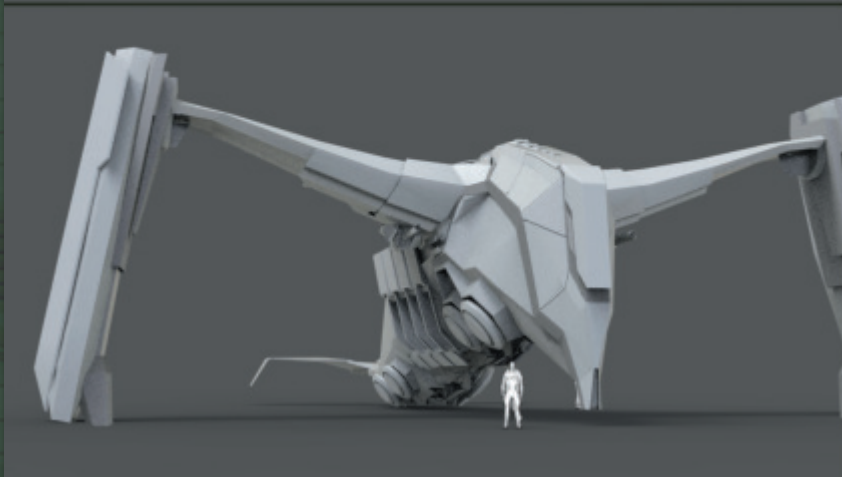
Gavin R: I've worked in a solution for the bay doors. You can also get a sense of the current scale of the interior cabin. I'm a bit concerned it's a bit narrow at the moment, and it's something I'm really keen to nail, but this is where the current design is taking us. Might be time to go a bit wider perhaps?

Paul J: Ok, will check with the guys on what we want to do space-wise. How are you getting on with an internal connection from the cockpit to the main body?

Gavin R: The inside is currently just a long hollow space, which I actually kind of like. I'll work up a version with more detail.



ESPERIA PROWLER



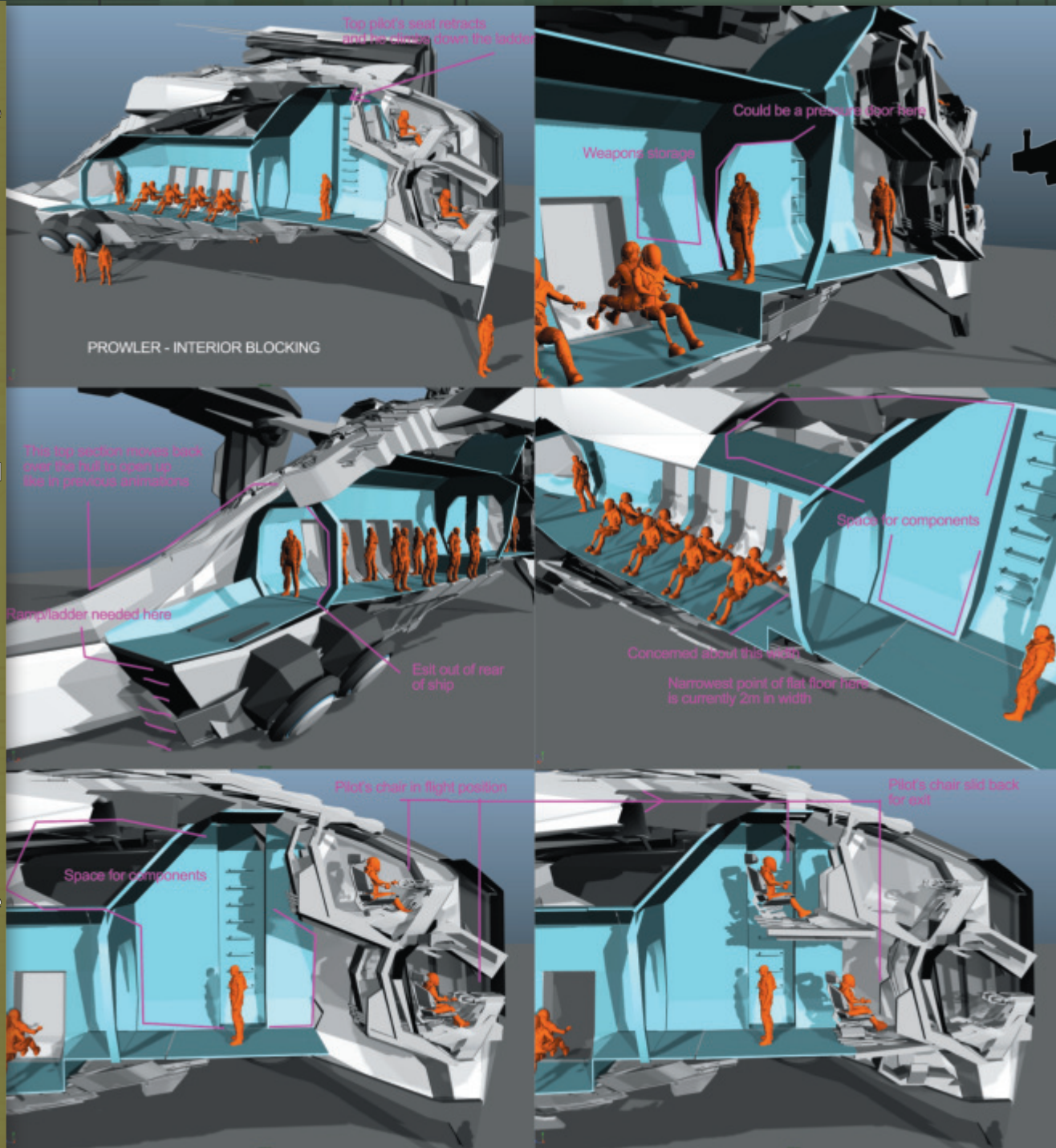
WORKING PROGRESS

Gavin R: I've blocked out the interior as it best fits inside the ship we already have. I'm concerned that the floor in the passenger area is way too narrow. For this blockout, I've used a seated pilot figure so his feet are pushed way forwards to reach pedals. This might impact things a bit if they're pulled back, but it's currently 2m wide at its narrowest flat area just before the step up towards the cockpit. There are images of characters sitting and standing and you can see that once some sort of seating goes in it's going to be way tight and I can see how it might cause problems with the AI and animation trying to navigate such a narrow space.

This is as far as I could take it with the two constraints of:

- 1 Fitting the interior inside the existing silhouette
- 2 Not raising the passenger area higher up inside the craft and creating a big drop on the way out (It's currently just over 2m)

It feels like we need to widen it out and it's going to impact the design quite a bit.



WORKING PROGRESS

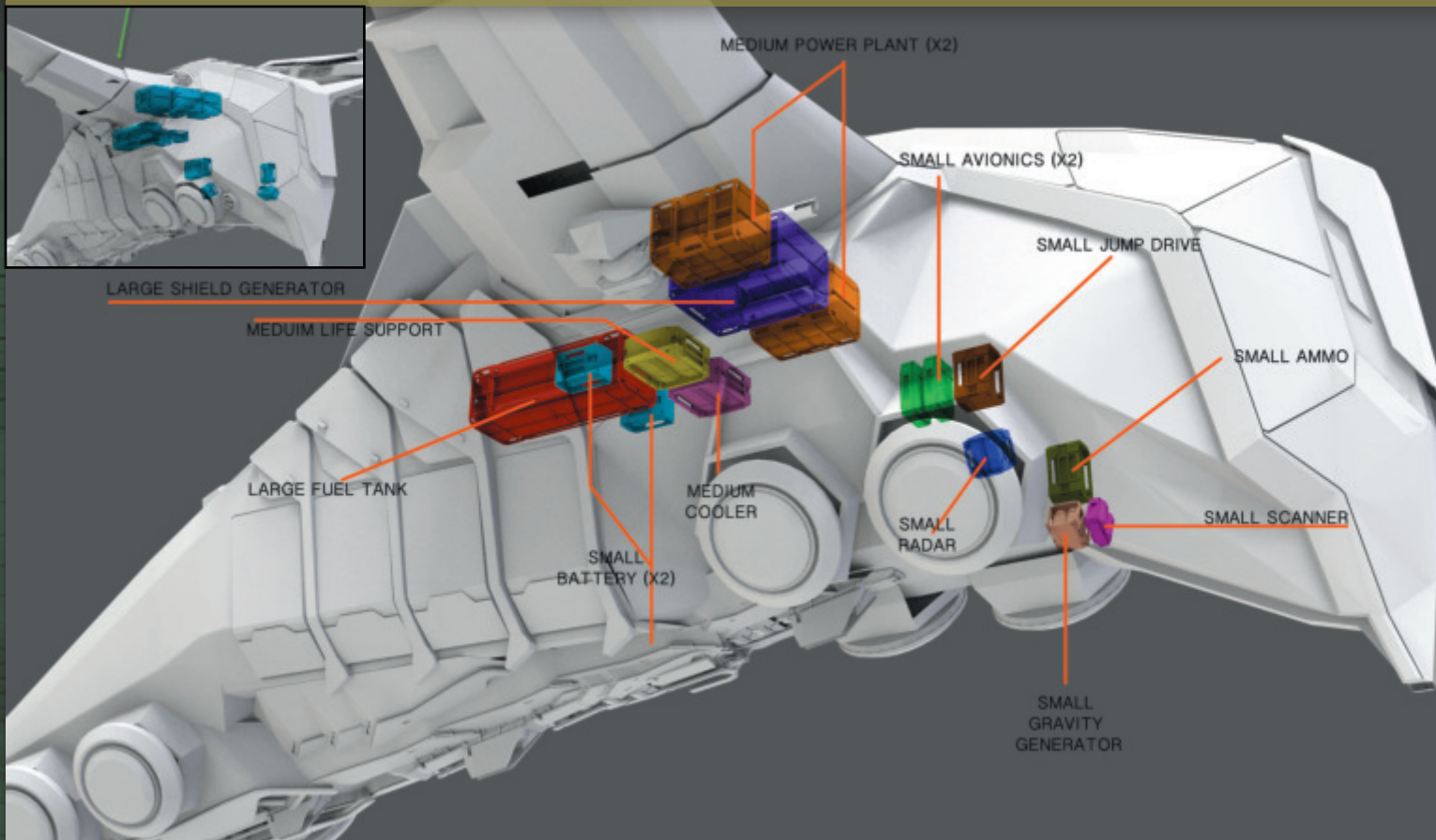
Gavin R: New images show the thruster locations [next page] and the internal component placings that I have at the moment. The component renders are a tad rough, but I wanted to get them over to you so you could see what my first thoughts are. Getting some nice cut-away renders is going to take a while and I just wanted to keep things moving. Everything from the design doc is catered for, with the larger units being placed in the "ceiling" of the ship and the smaller units the characters will actually interact with being placed on both sides of the bulkhead where the bottom pilot will emerge in his moving seat when he exits the cockpit.

There are quite a few exterior thrusters. I originally thought 20 sounded like a lot, but once you start spotting them on, it does feel like there needs quite a few. The ship is a complex

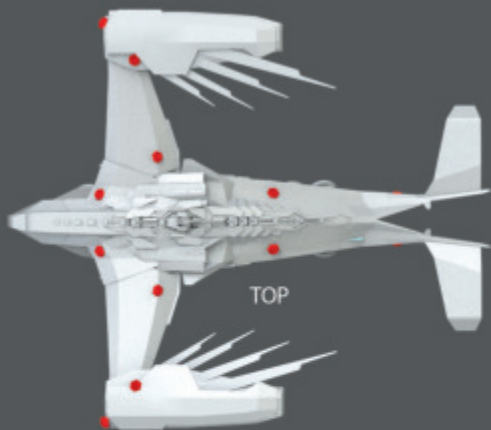
shape and this is my first crack at comprehensive coverage. They stand out quite a bit in the red colour of course, but they'll blend nicely into the hull on the final version. Are we using the same round thrusters we've used in the previous few craft? It feels like some sort of hexagonal slotted sort of design would work well for this one – let me know if anything needs to be round. ;)

Paul J: For the thrusters, I'm thinking something more like this (only did one). [inset, below]

Gavin R: I'll get those thrusters worked in. There's going to be quite a bit of mesh chopping so perhaps we should leave it until we're into the superstructure, so I can have a pass on the clean lines and get it all tickled up before the heavy chopping begins.



WORKING IN PROGRESS



TOP



SIDE

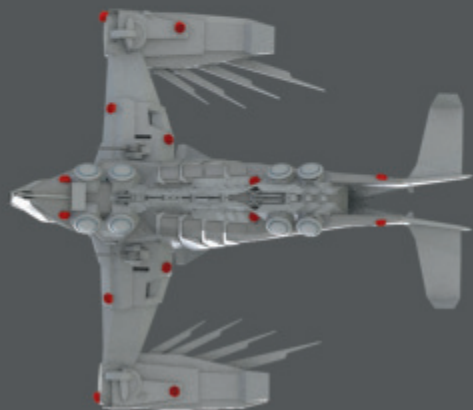
ESPERIA PROWLER THRUSTER LOCATIONS



FRONT



BACK



BOTTOM



FRONT THREE QUARTERS



WORKING IN PROGRESS

Gavin R: I've tweaked the top pilot's seat with a much more reasonable exit technique combined with a slightly relocated ladder and a side door added.

I have a concern that the side ramp might be a tad long – it's 7m in length at the moment at a 30 degree angle. Let me know if you'd prefer a ladder type option or if this is looking okay to you in broad strokes.

Apart from that, it's all going to fit nicely. A couple of smaller components need to be moved (the ones at the base of the ladder), but there's plenty of room on the walls in that area to cover this. The door is currently 1.5 metres wide and the external ramp is the same, so it should be fine for the AI and animation system to deal with.

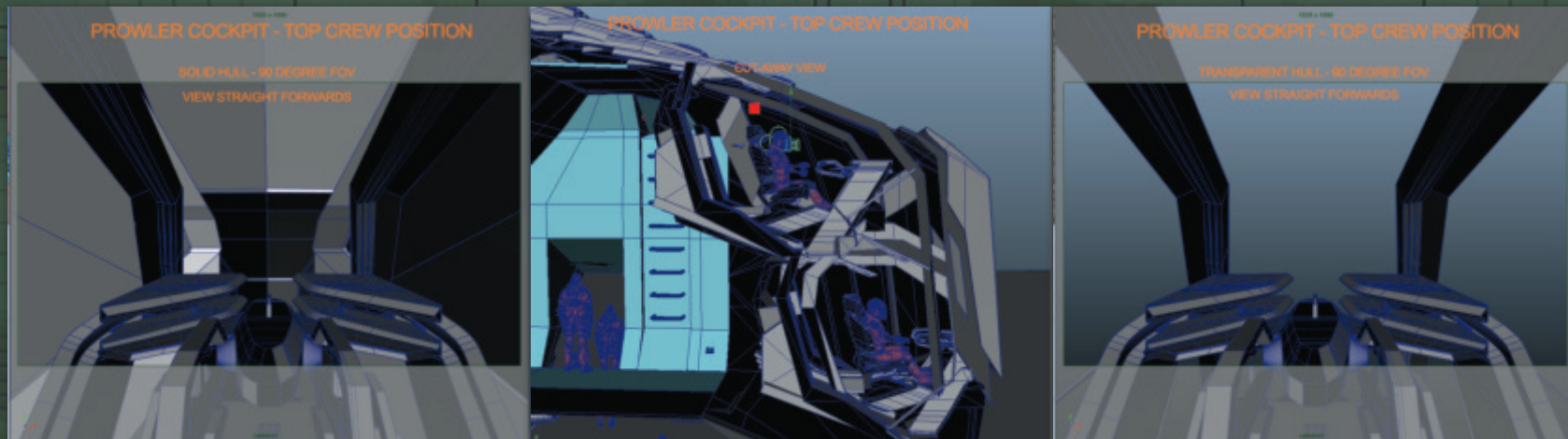
Paul J: Can you give me a quick shot from the pilot's view and co-pilot's seat, showing the natural view of the instruments, plus an expanded view showing everything that may have been clipped out of shot? Then the UI guys can do an initial pass on instrument placement.

Gavin R: Done. One thing to note is that the two pilot consoles are currently NOT the same. The console from the

lower position is a lot narrower than the top one, as I had to scale it in to make it fit when we were re-arranging the positions a while back. I hope this isn't a problem, but I had to scale it in to make it all fit. I can get more width in there if the seat is moved back, so if the preference is using the same console and layout for both seating positions, then we should be able to achieve this pretty easily by moving the lower pilot's position backwards into the hull a bit.

I've done three types of screen grab of the geometry for each position:

- 1 Pilot's FOV (90 degrees) – one with ship geometry visible and another with it hidden to simulate the transparency effect on the hull.
- 2 Cut-away views of the pilot in position.
- 3 External views of the ship with the transparent areas hidden so you can get the effect of how much the pilot might be able to see if it were a glass cockpit. I know the effect we're going for is a one-way transparency, but I thought this was useful to see.



WORKING IN PROGRESS

PROWLER COCKPIT - BOTTOM CREW POSITION

SOLID HULL - 90 DEGREE FOV
VIEW -5 DEGREES FROM HORIZONTAL



CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP

PROWLER COCKPIT - BOTTOM CREW POSITION

SHOWING EFFECT OF TRANSPARENT VIEW



CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP

PROWLER COCKPIT - BOTTOM CREW POSITION

TRANSPARENT HULL - 90 DEGREE FOV
VIEW -5 DEGREES FROM HORIZONTAL

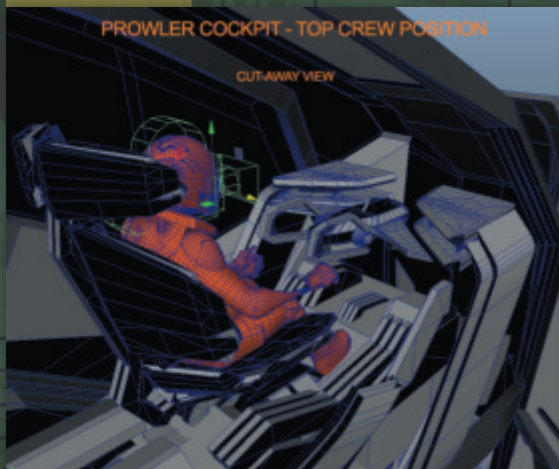


CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP

More views

PROWLER COCKPIT - TOP CREW POSITION

CUT-AWAY VIEW



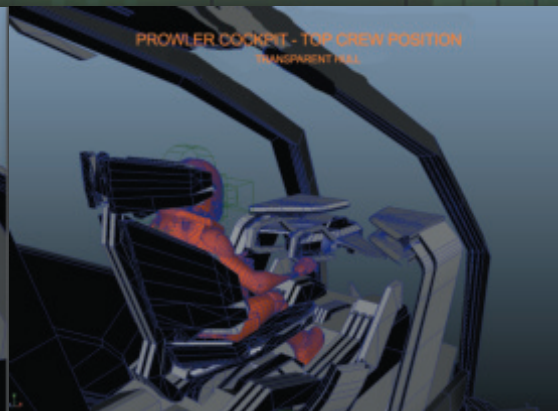
PROWLER COCKPIT - TOP CREW POSITION

CUT-AWAY VIEW



PROWLER COCKPIT - TOP CREW POSITION

TRANSPARENT HULL



PROWLER COCKPIT - BOTTOM CREW POSITION

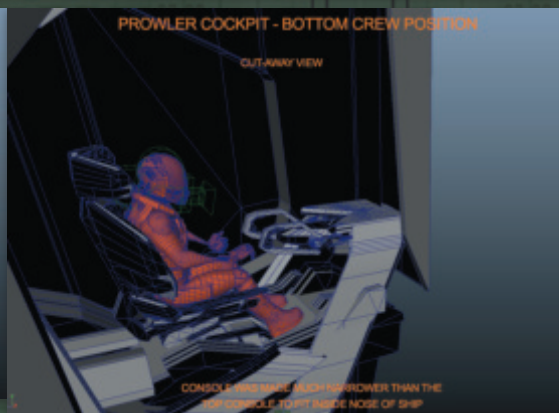
SHOWING EFFECT OF TRANSPARENT VIEW



CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP

PROWLER COCKPIT - BOTTOM CREW POSITION

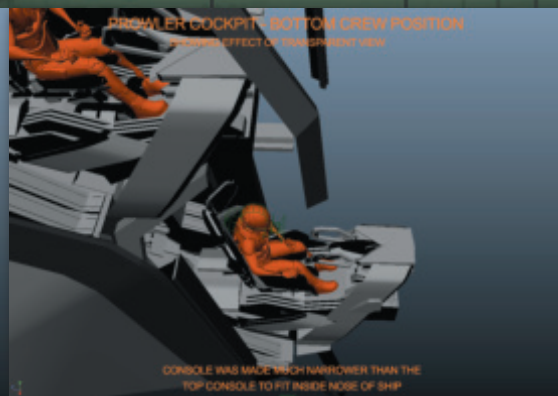
CUT-AWAY VIEW



CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP

PROWLER COCKPIT - BOTTOM CREW POSITION

SHOWING EFFECT OF TRANSPARENT VIEW



CONSOLE WAS MADE MUCH NARROWER THAN THE
TOP CONSOLE TO FIT INSIDE NOSE OF SHIP



WORKING IN PROGRESS

Paul J: Ramps need to be at 25 degrees btw.

Also, all components need to be within arm's reach, so it would be better to be able to reach them from the inside.

Small stuff too. Perhaps we put a subfloor in so you can have extra access space.

Component orientation placement info:

Green side is player facing

Red side is connection point to the interior of the ship

1. Ammo box
2. Avionics
3. Ballast
4. Batteries

5. Cargo

6. Coolers

7. Countermeasures

8. Engines

9. Fuel tanks

10. Gravity generators

11. Life support

12. Main thrusters

13. Manoeuvring thrusters

14. Power plants

15. Radar

16. Shield generators

17. Jump drive

Gavin

R: I'm bashing away and feel like I might be getting pretty close to crossing a threshold. The tweaks I'm working on at the moment are pretty complex and across the entire ship – a lot of what I'm doing right now is tied to the interior "shell" of the ship, and so I'm going over it with a fine toothed comb and modeling a nice solid, tight interior that is pretty much all welded together and working as a real-world space. It's good to have this done now, as it's not something I want to be doing as I feel the finish line hovering into view, but it's really laborious and requires endless little tucks and tweaks to get nice shapes. I'd normally do this later in the process, but this ship is quite tight in the way it has to make use of the space, and so it's turning out to really need doing now so we can be sure everything fits together.

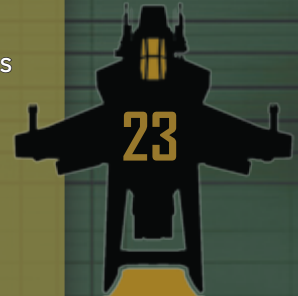
The components are re-housed, the upper deck is in, the passenger compartment is re-arranged and the side ramp is in position at 25 degrees (it's currently just over 8m in

length). My job list is to get the interior shell finished so it's nice and tight, then the ramps and then look at landing skids (these shouldn't be too much of a problem).

Paul J: Sounds good. I'll start getting some ideas for the interior.

Gavin R: Quick question about ramps. You mention 25 degrees. I understand this is the maximum angle, but are ramps of a more shallow angle okay? Or should I just make every ramp to 25 degrees?

Paul J: You can have 25 or less. :)



WORKING IN PROGRESS

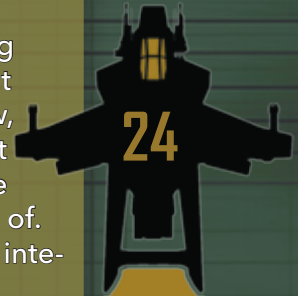
Gavin R: Hope this all makes sense from these images – the components are all in the upper floor now and all aligned so that the plugs slide in on the correct face and everything fits.

I've still got to get the landing gear sorted. I'm on that now. ;)

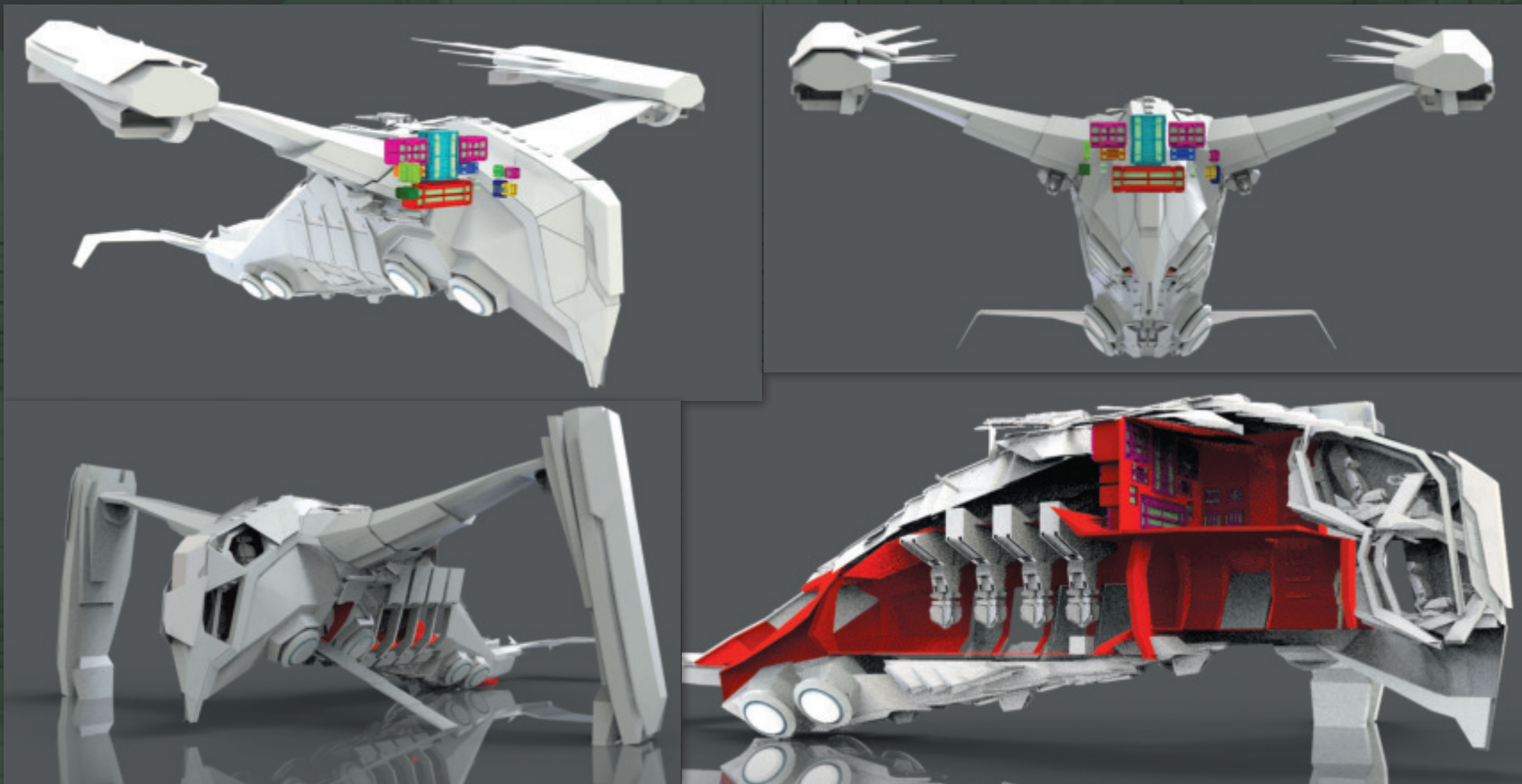
Gavin R: I've been concentrating mostly on the exterior, especially the engines and how they are going to work. It's been a bit of a pig getting the mechanisms in there feeling like they can support the weight without getting really bulky, but it feels like it's getting into a pretty good place now. I've also worked in a shock-absorber style mechanism so that they can push in a meter or so for landing on uneven ground – this could be taken further if need be.

One thing to note: I think I've mis-read the way the spiky feather shields are supposed to work. I have them folding away and then re-configuring for flight, but I think I might have been over-complicating things. Looking at them now, it feels like they are supposed to always be "out" and just transition from the flight mode to the shield mode on the ground. I just wanted to flag this as something I'm aware of. Also, the steps are working fine as a replacement for the interior ramp – three steps does the trick!

Paul J: Re: the feathers – no, you were right, I wanted them to have the ability to stow away.



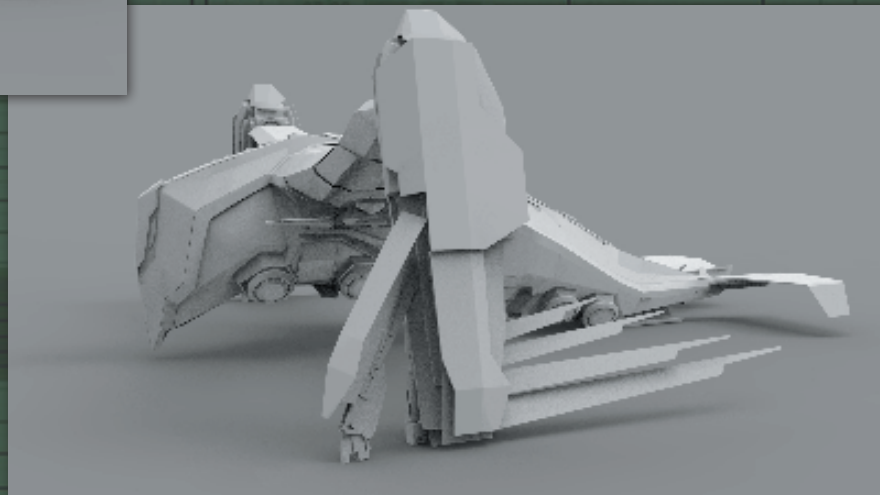
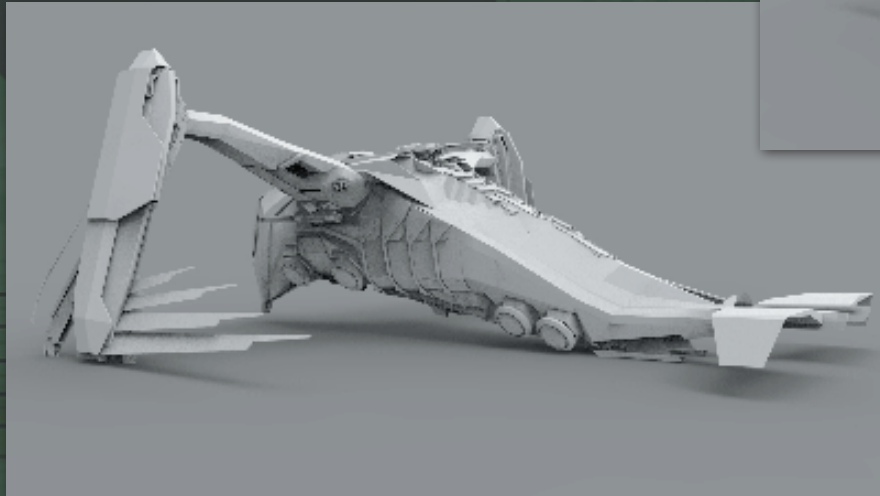
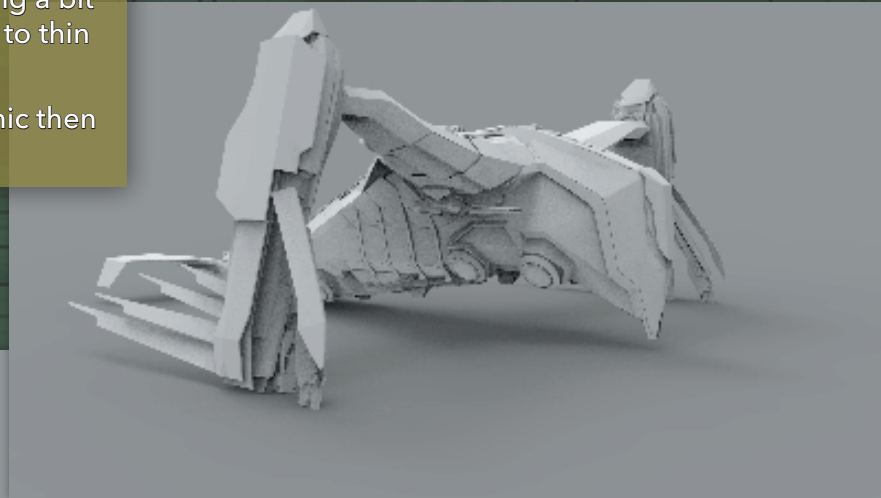
WORKING IN PROGRESS



Paul J: Overall looks good, the only part I'm not keen on is the new folding-away panels when the engine goes from vertical to horizontal. I'd prefer a cleaner, less complex method (up n over).

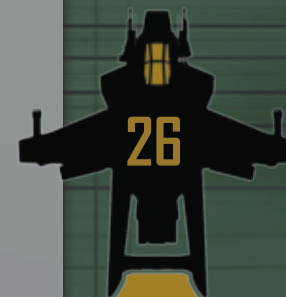
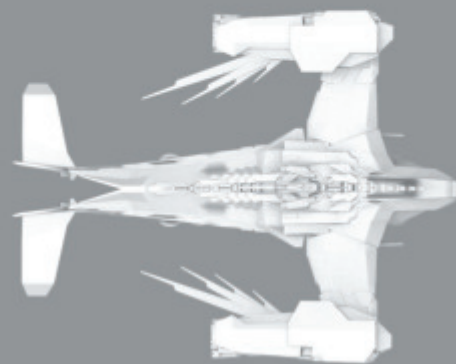
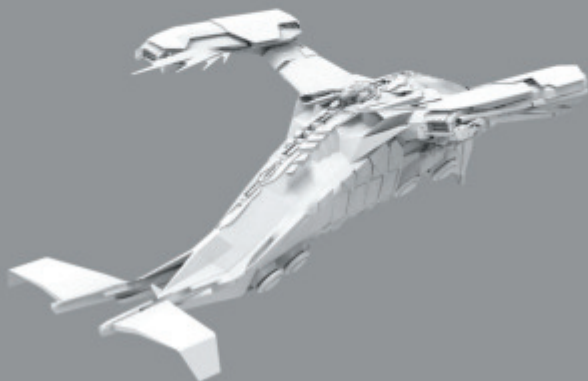
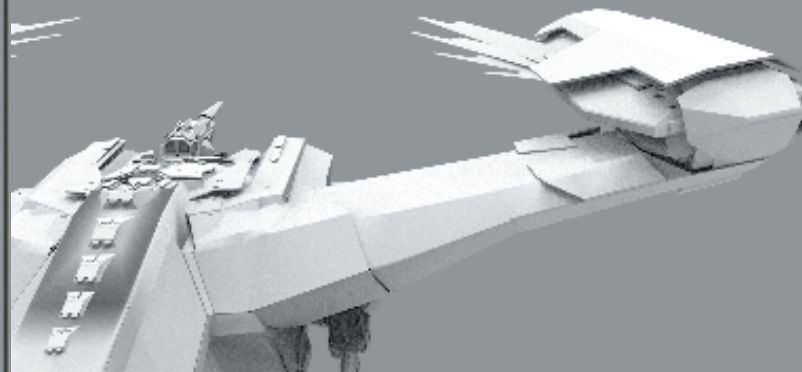
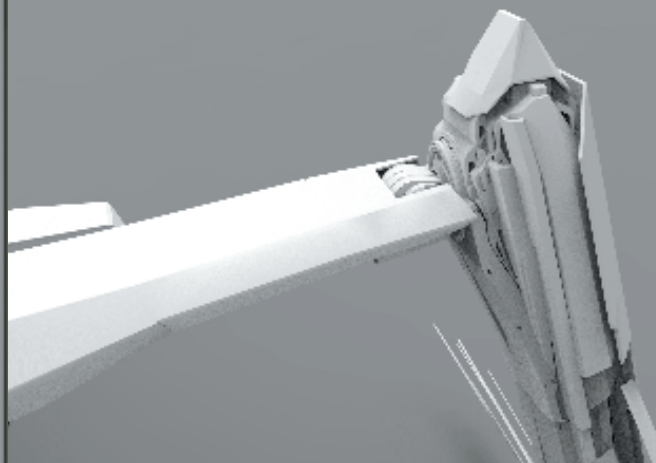
Gavin R: I had that in there first and it ended up looking a bit "tall." Would you prefer I re-design the engine nacelle to thin it down a bit?

Paul J: Yeah that's better, if we can make it aerodynamic then we are golden.



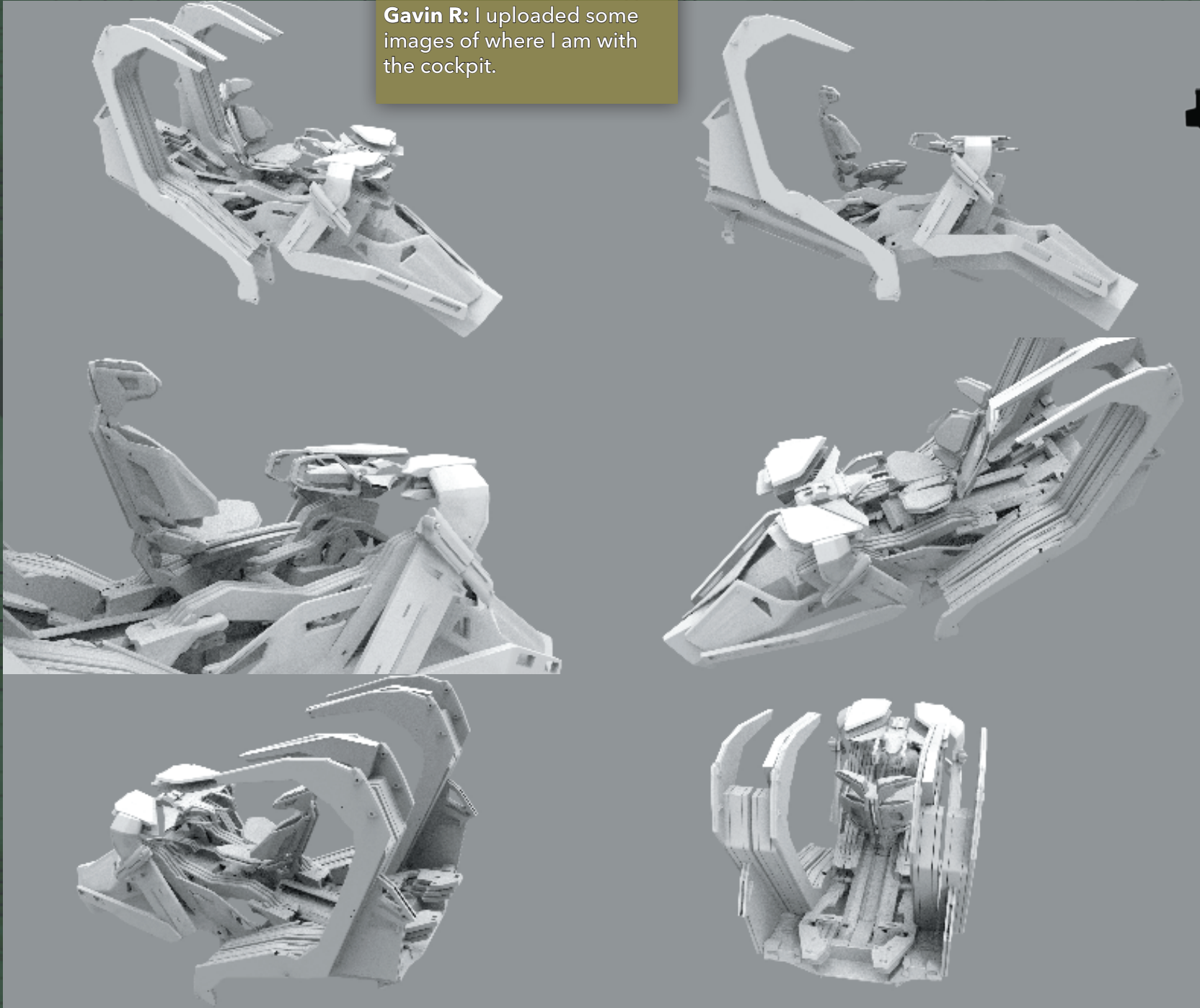
WORKING IN THE DARK

Gavin R: Update for you to have a look over.



WORK IN PROGRESS

Gavin R: I uploaded some images of where I am with the cockpit.



WORK IN PROGRESS

Gavin R: There are a ton of changes and a lot of them are functional things such as moving the height of floors, etc. I have to admit that this one is turning out to be a bit of a pig with all the functionality in the crew spaces. The upper floor height moved a couple of times and because we're so tight on space in there. That meant all sorts of knock-on effects such as components and inner walls clipping through to the exterior of the hull, etc. At least we can be comfy that the build will go smoother having all this stuff settled in now.

As you can see, I've got the cockpits airtight so you can see how the doors will work behind the seats and also the sliding mechanisms. It was a bit of a trick getting the doors to fold away nicely without putting too much weird geometry into the floors, so hopefully this is sitting nicely with you as it's about as minimally-intrusive as it can get without having moving floor panels to tidy things away like magic. I like these visible mechanism spaces myself – I think they'll add a lot of visual interest to the ship when it's fully detailed.

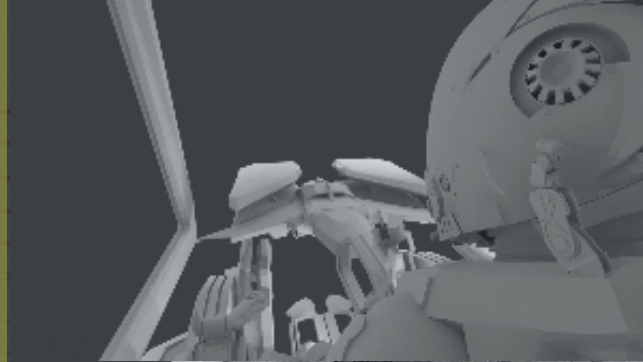
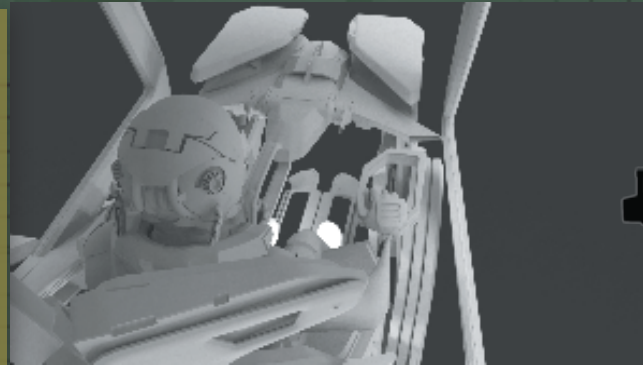
Couple of things I haven't finalised yet are the player controls and the screens. I have some stuff I'm blocking in at the moment but it's not ready to go in yet. I ended up getting more concerned with the floors and overall heights of everything (steps, etc). It's just because the interior space is so tight in places that things kept clipping through. It's been the bane of my life these past few days, but it's all tight and working now.

Also, there's an extending ladder at the pilot's door. I moved the ladder to the upper deck to be opposite the pilot's door, as it felt much better for access all round. The upper pilot's seat (co-pilot) needed a bit of room to extract and spin and the ladder access hole in the floor was right next to it and felt a bit tight. I think overall this is a better place for it and it feels like the character AI should prefer this layout, fingers crossed. ;)

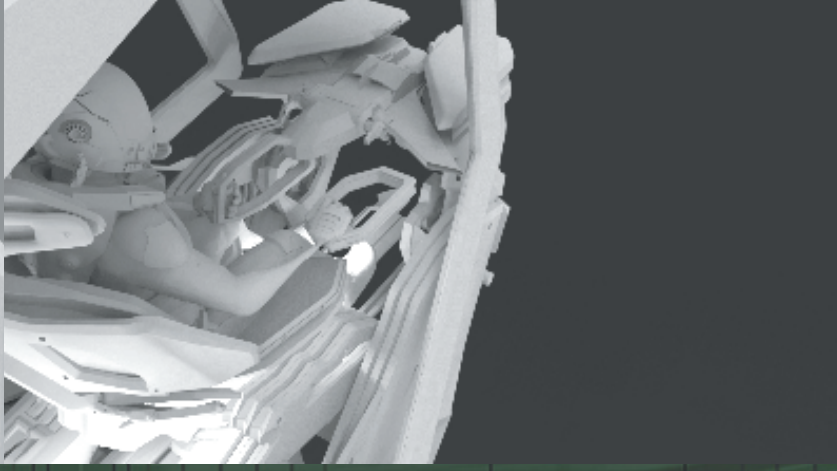
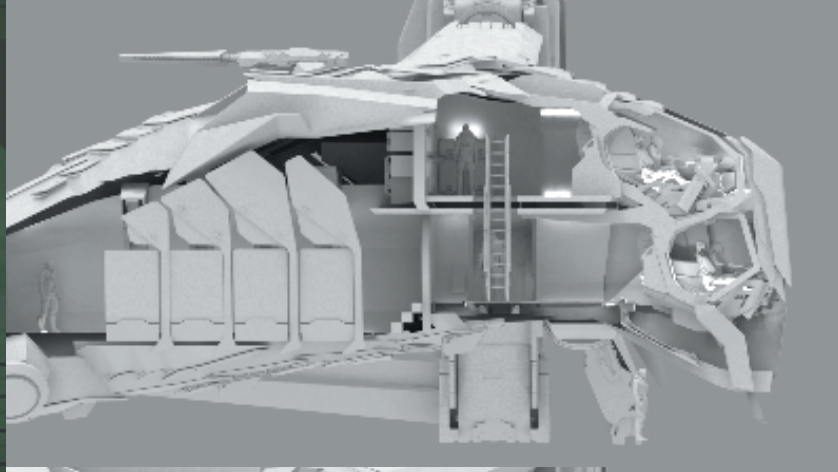
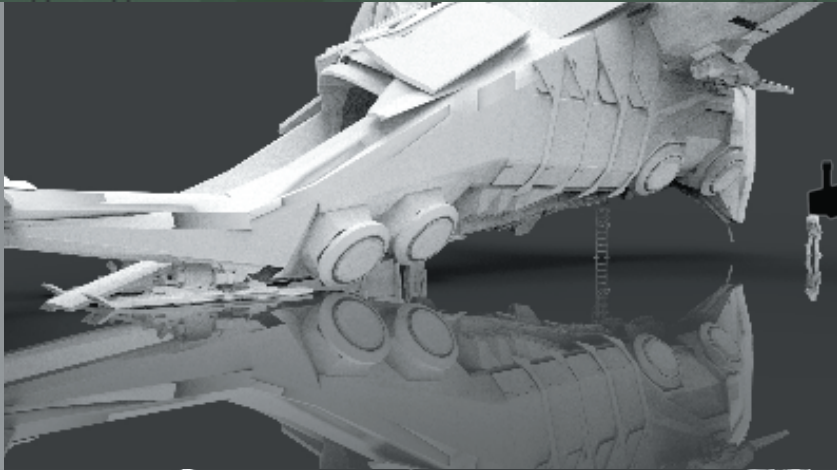
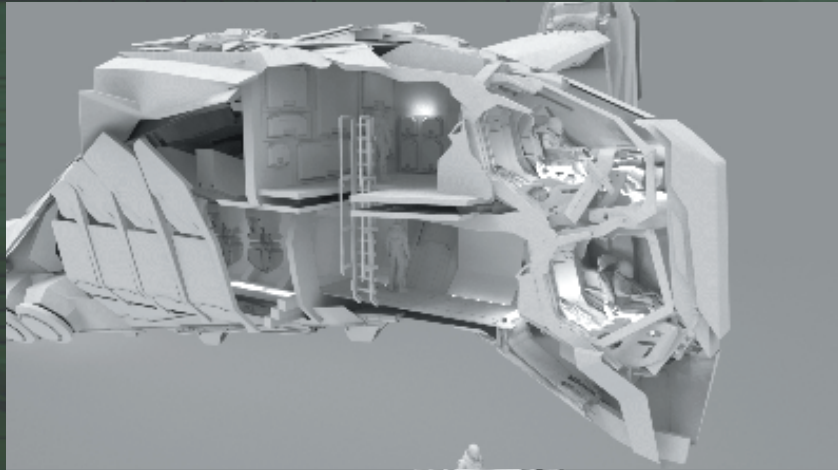
The pilot's eye renders are showing the lower crew position and the view past their feet down through the floor – there's a lot of visibility and I think it's going to work great and make spotting a landing zone/coming in for landings really fun!

Also, the lighting in these renders is a rough block-in first version. I know it's a bit rough in places, but it'll be getting nicer soon.

Let me know if I'm off with any of this – I'd like to spend a couple of days on the exterior next, getting the panel lines worked in and the big details tickled up, then back into the interior mid-week.

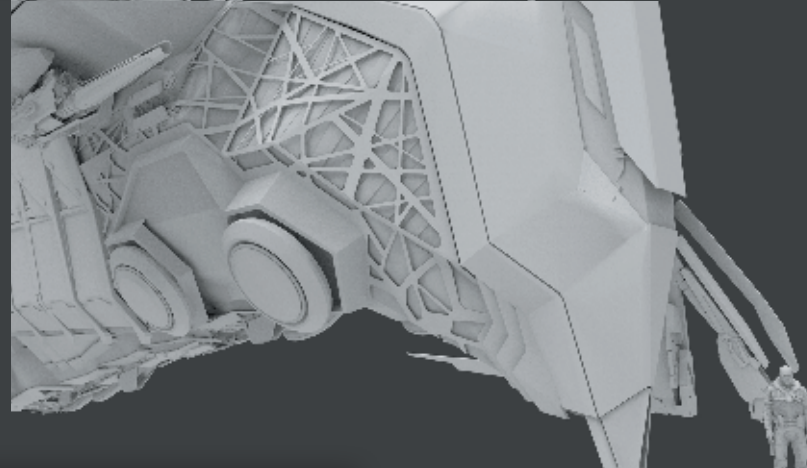
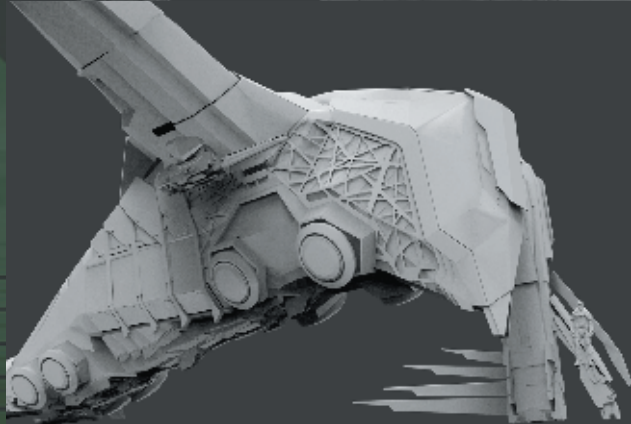
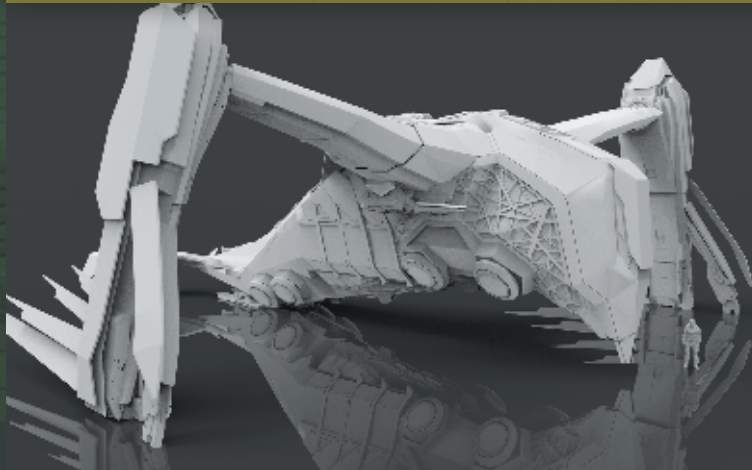


WORK IN PROGRESS



WORK IN PROGRESS

Gavin R: I have a first pass over the “birds nest” tech on the front underside of the ship - I’ve gone for a sort of suspended web type framework over a ribbed undersign. Let me know if this is heading the right way for you!



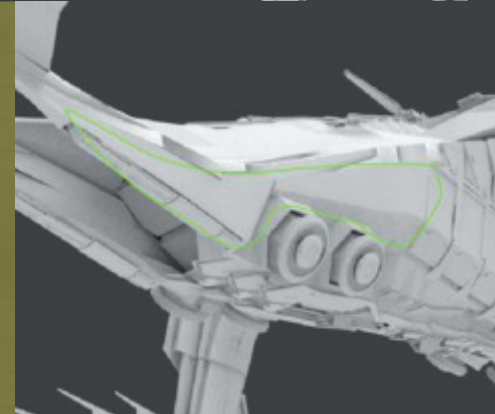
Gavin R: I’m thinking it might be worth sticking on the exterior and getting it finished – there’s still quite a bit to do on it but I reckon I can get it finished up and over to you. The main things needing attention on the exterior I’m seeing as:

- 1 Panel lines brought back in across the top surfaces (thinner and more discreet/cleaner than the previous panel lines)
- 2 General surface tickling (bevels, etc)

- 3 Control surfaces detailing (ailerons, wings, etc)
- 4 Shoulder engine detail work/finalising
- 5 Spot detailing here and there

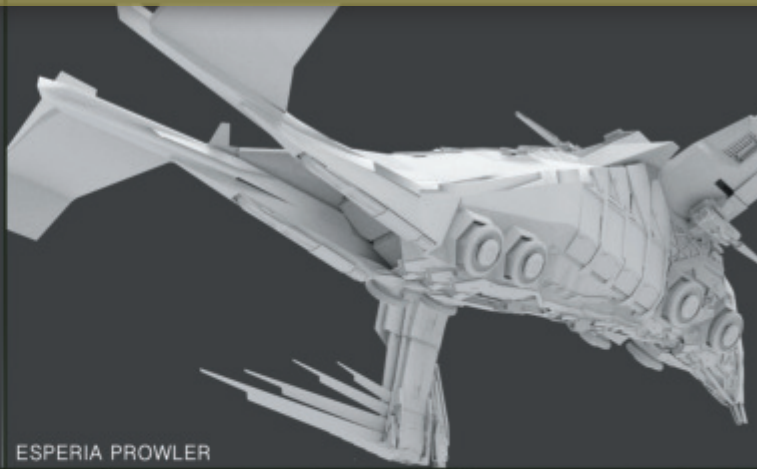
Paul J: Sounds good. Will you be adding birds nest texture here, too? *[green areas, at right]*

Gavin R: I can – if it looks too much I’ve got a feathery thing in mind as a backup. ;)

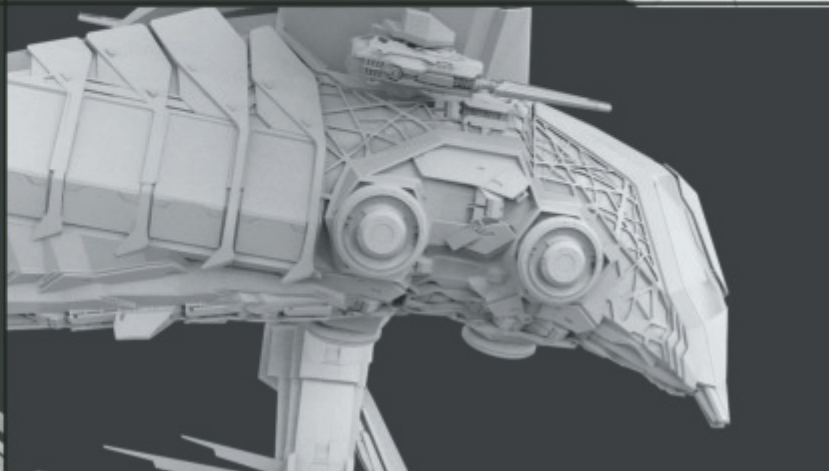
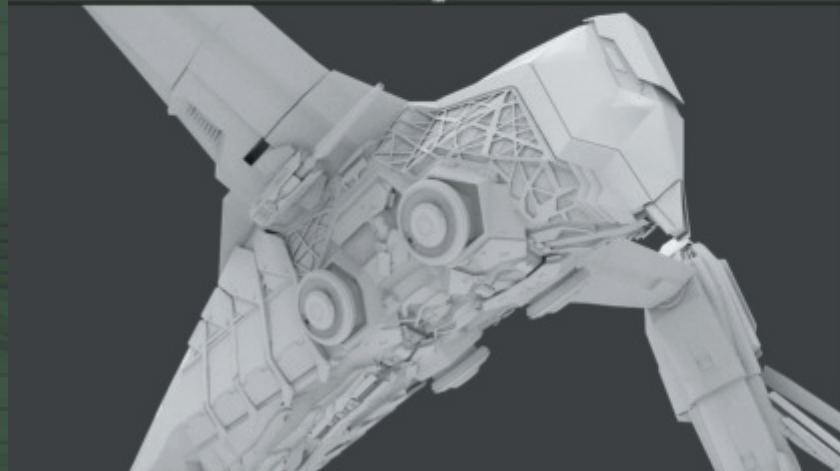
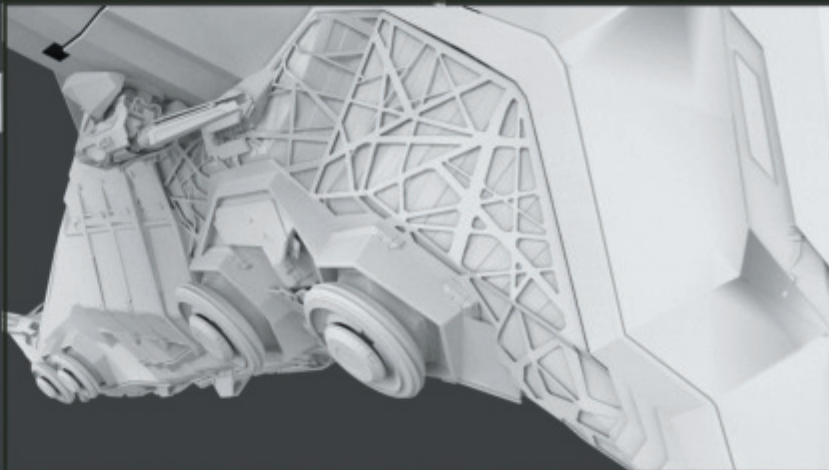
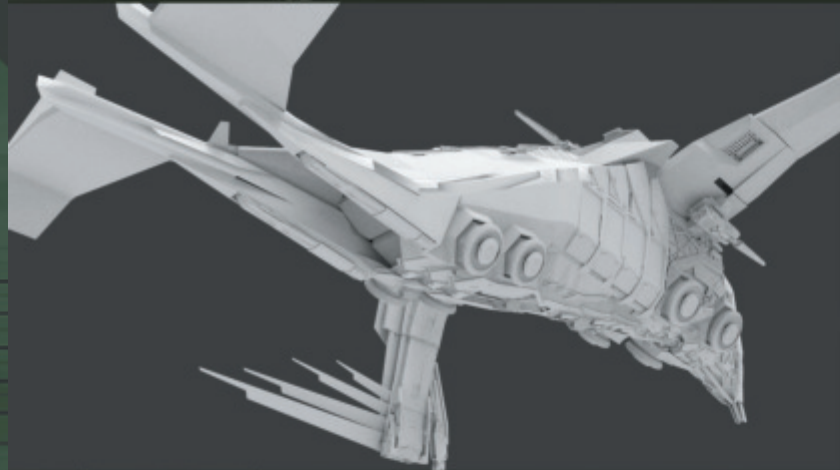


WORK IN PROGRESS

Gavin R: It's feeling really good to me – I just need to get the panel lines in now, and we should have the exterior complete. I'm just working them in now using the briefing reference as a guide and keeping them very narrow.



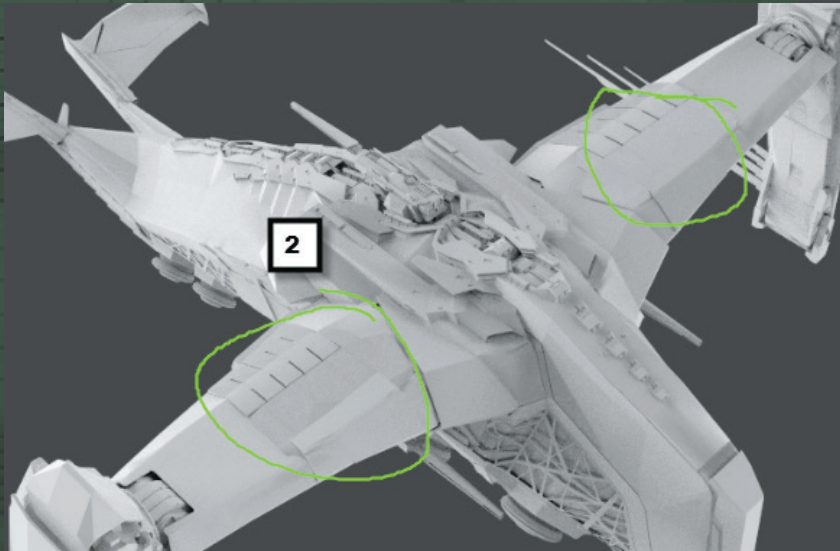
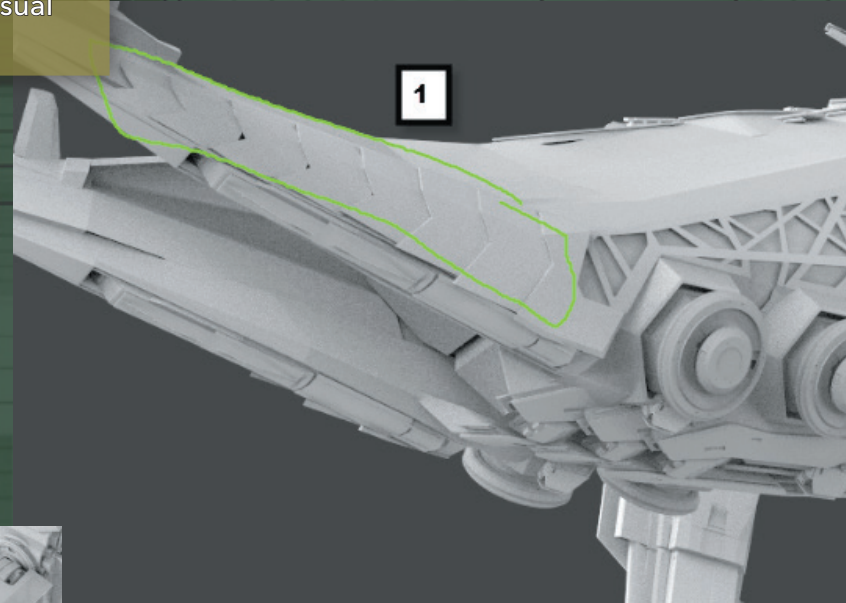
ESPERIA PROWLER



WORKING IN PROGRESS

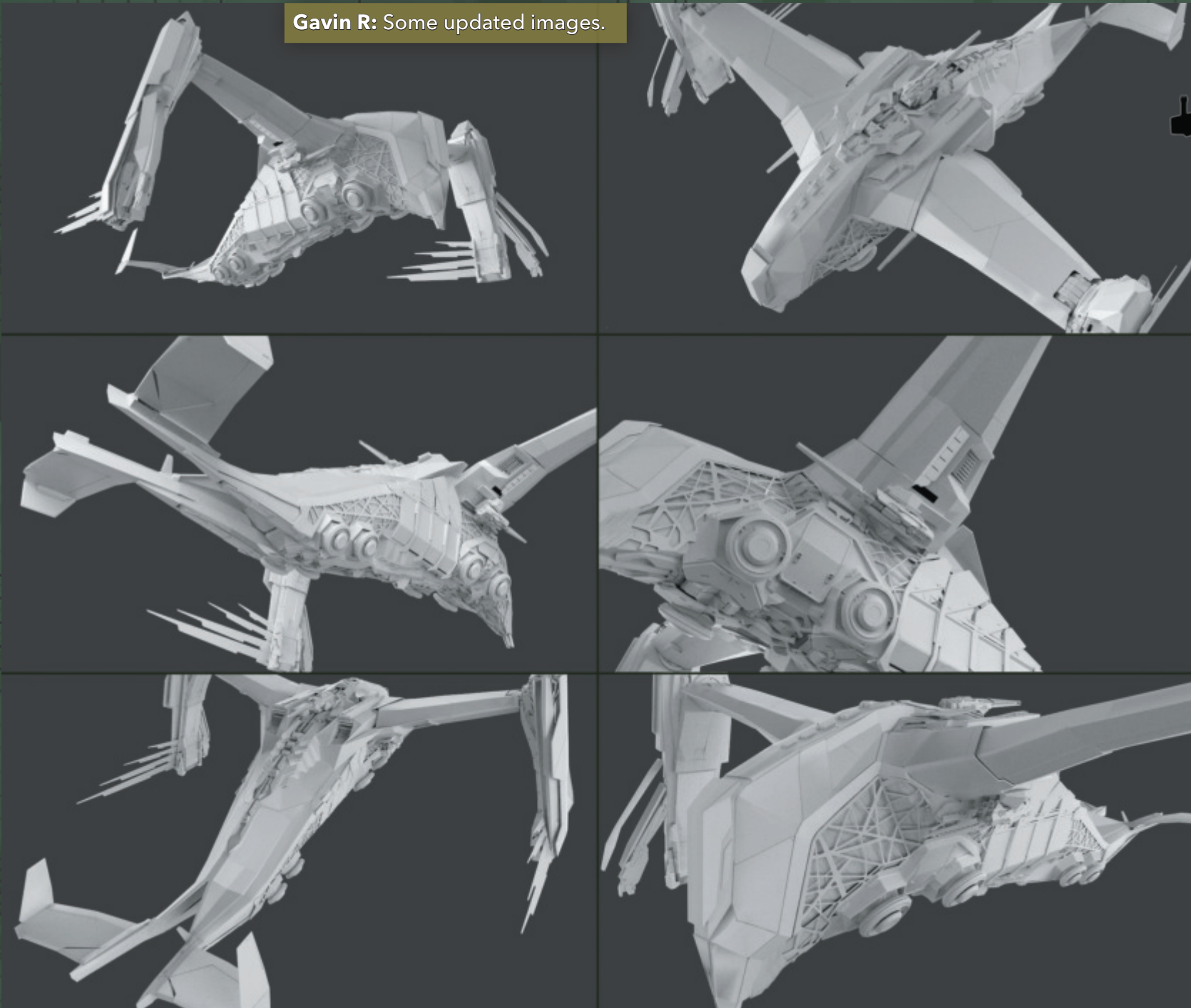
Paul J: Looking cool - just a few points

- 1 Not digging these, feel too scale-like. I'd keep with the heavy upper flowing to the tail.
- 2 Not digging these currently – the arms are losing their graceful bulk. I'd expect these to be fairly minimal like the head, so discreet thin cut lines with no real detail, other than surfaces. Detail could be on the underside to do the visual linking.



WORK IN PROGRESS

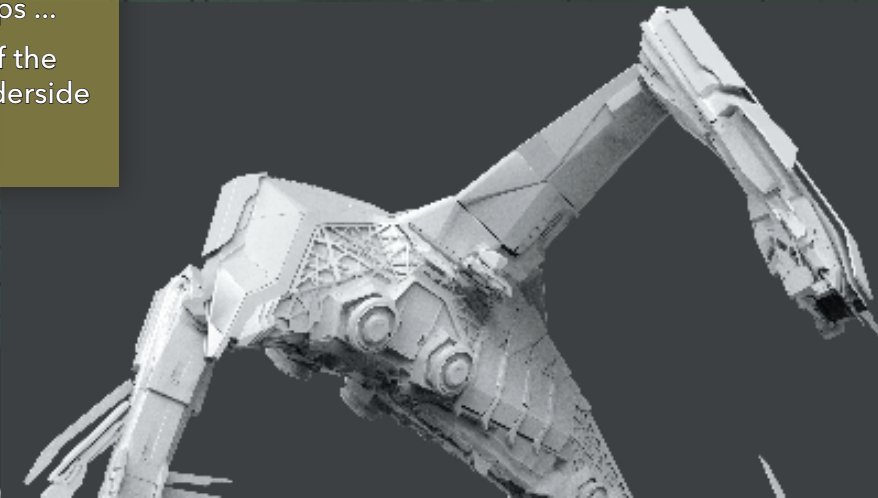
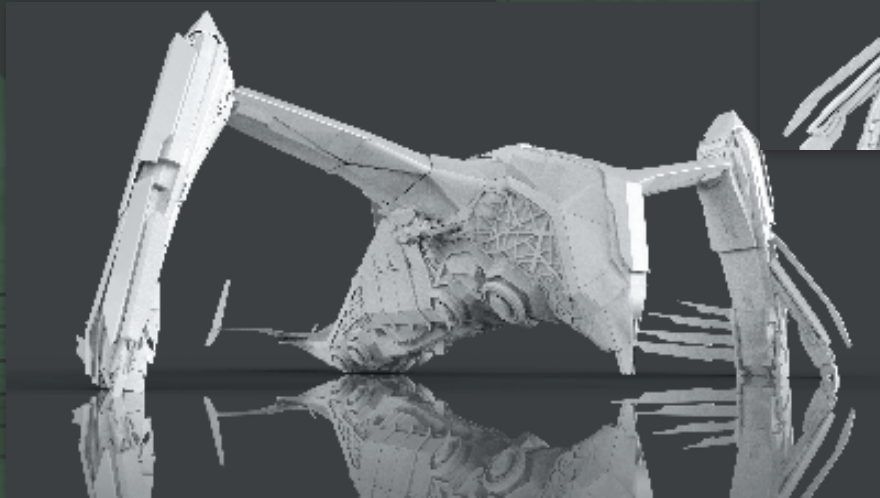
Gavin R: Some updated images.



WORKING IN PROGRESS

Gavin R: I've uploaded a few renders of the tweaked wing undersides. I need to settle things in a bit and perhaps add a bit more detail, but what do you think of these panel lines? I was thinking I might look at continuing the "birds nest" detail into this area, but it might come off as too much perhaps ...

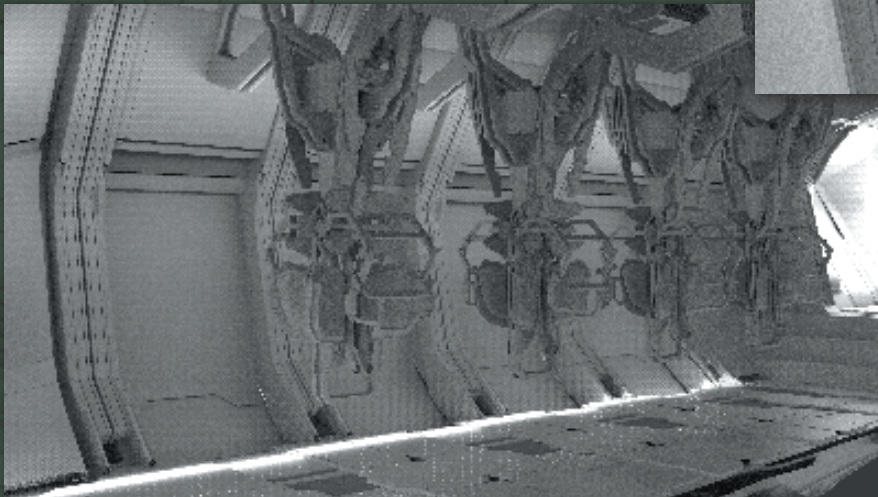
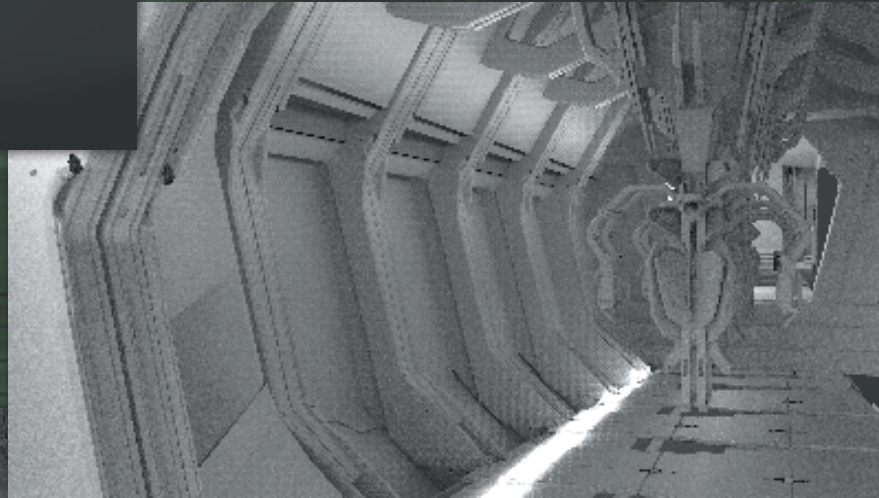
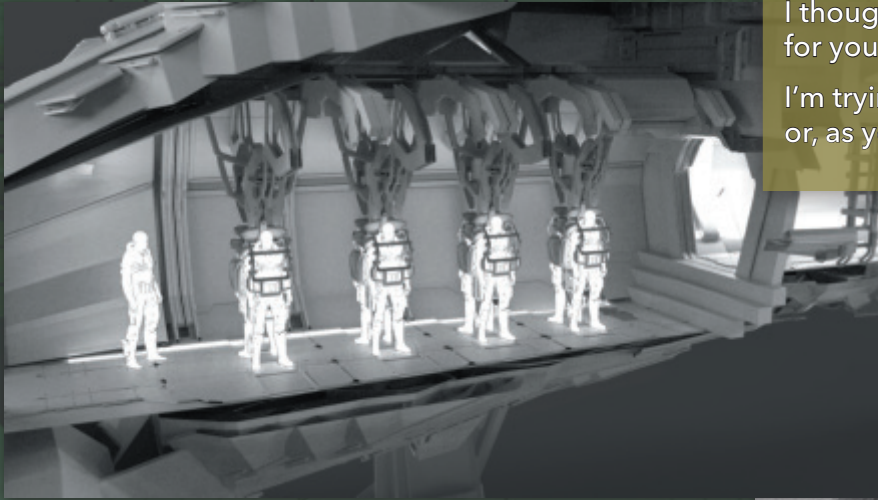
Paul J: Looking good. You could maybe bleed some of the radar tech (birds nest) into the first third of the arm underside and then blend it out.



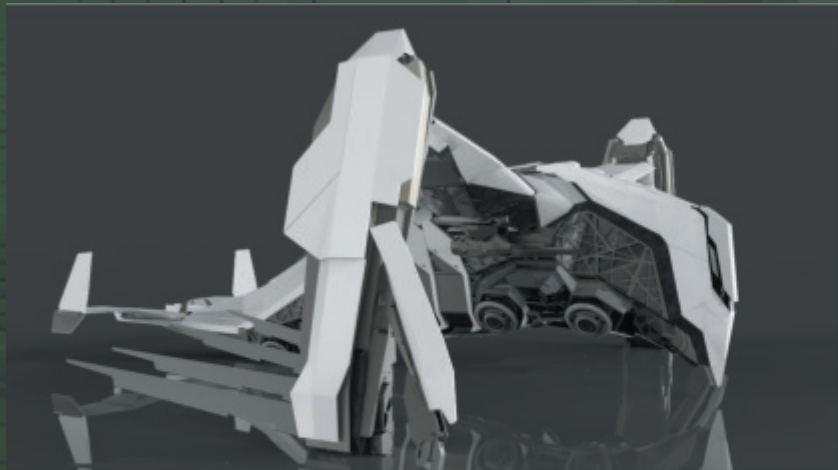
WORKING IN THE DARK

Gavin R: You can see the crew compartment coming together. I've gone for a "fairground ride" sort of restraining mechanism in this version, so the characters can be kept tightly in position. I can work up some stuff with hanging straps too, but I thought I'd give you this as an option in case it was doing it for you – the bars fold up into the ceiling.

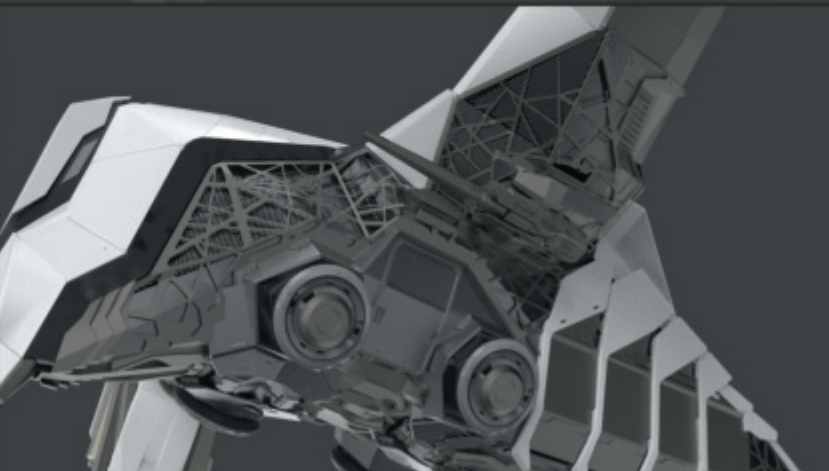
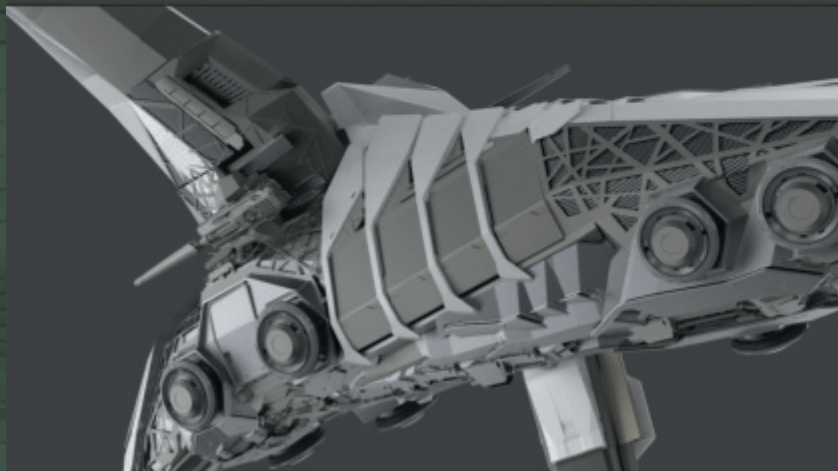
I'm trying to keep the alien bird bone vibe going on the interior, as you can see. *[images continued on next page]*



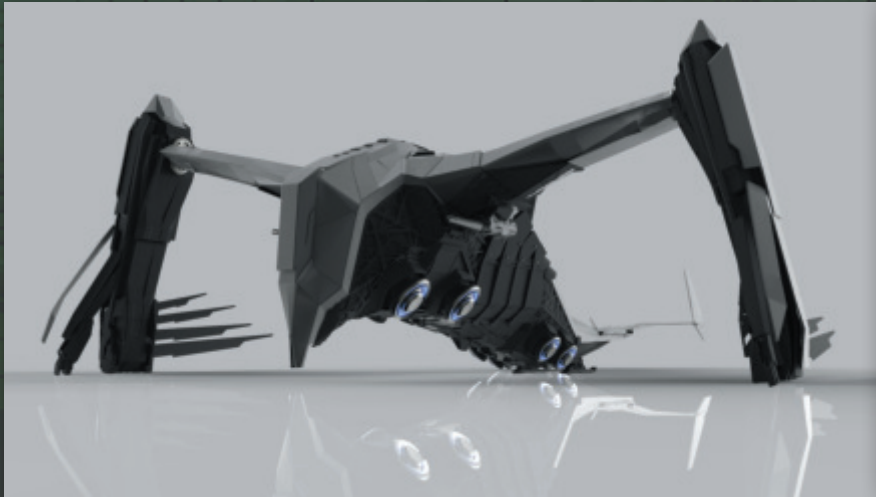
WORK IN PROGRESS



ESPERIA PROWLER



WORKING IN PROGRESS



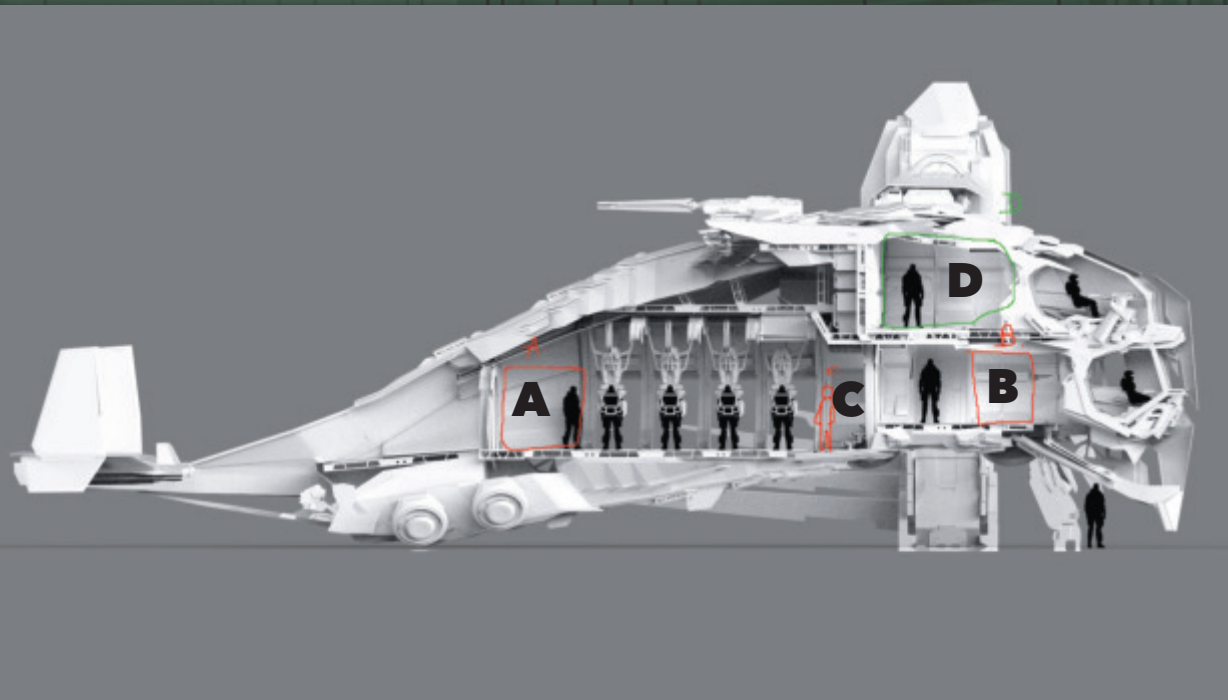
Hannes Appell, Director of Cinematics: Looking cool, but it has an issue with its landing gear clear space and its beak, doesn't it? What if it lands somewhere that is not perfectly flat?

Also the beak feels like it could house a spotlight or turret?

Paul J: Landing gear is adjustable, so I'm not worried about that. The nose will have some adjustability too, and we are going through lights and lighting this week.

Chris R: Doesn't it feel we want to be able to drop more than 8 folks? It's a pretty big ship, yet it's only doing 2 more than the Avenger variant.

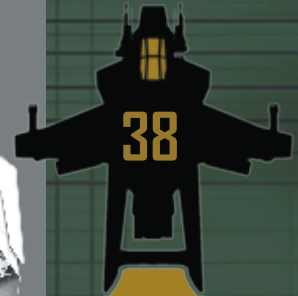
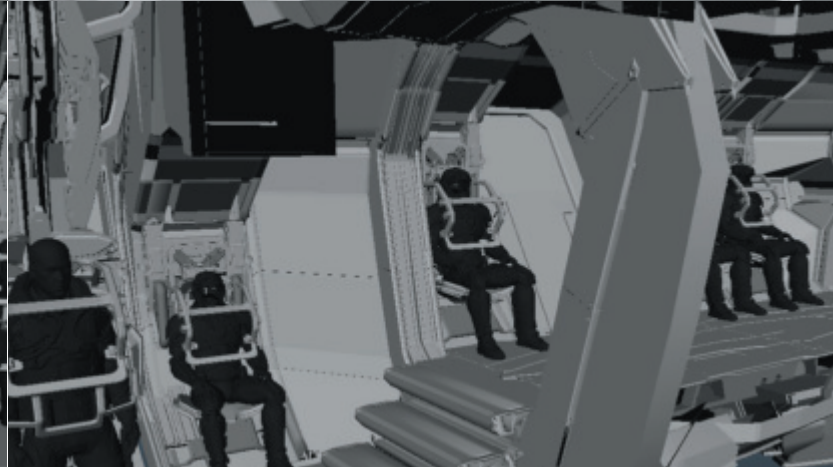
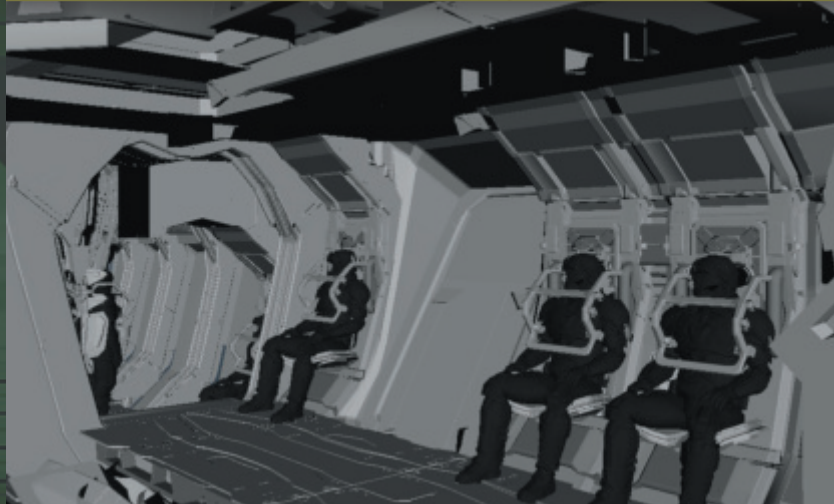
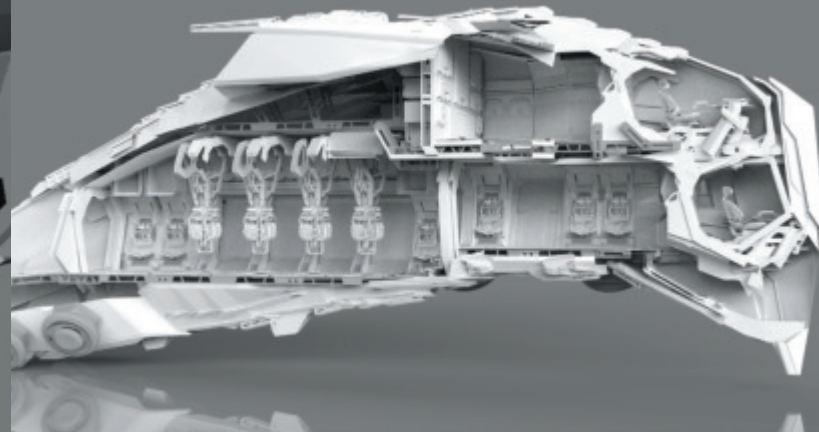
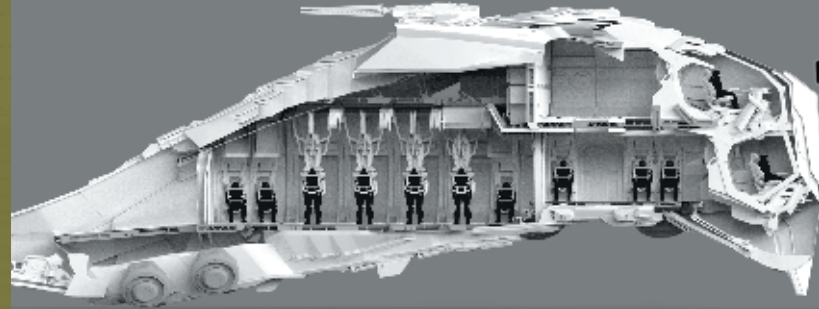
Paul J: Depends on how many more you would want. We could probably get 2 more (Fig. C) as the space is quite generous between the current setup, and adding another 2 external doors could be done. We could possibly go further and add traditional wall-fitted fold-down seats that could hold some extra troops, but they wouldn't have a 'jump door' (Fig A. and maybe B).



WORKING IN PROGRESS

Gavin R: As you can see, I've put in an additional six seats on the side wall. The idea is that this would be mirrored on the other side of the hull, which would bring the passenger complement up to 20 (the original 8 plus 12 new ones).

I think the two seats near the steps in the middle of the length of the hull are actually working okay – I tweaked the walls and managed to get it all fitting together nicely. I could only fit two seats on the wall immediately behind the cockpit door because it needs a bit of room for the pilot's chair to rotate.

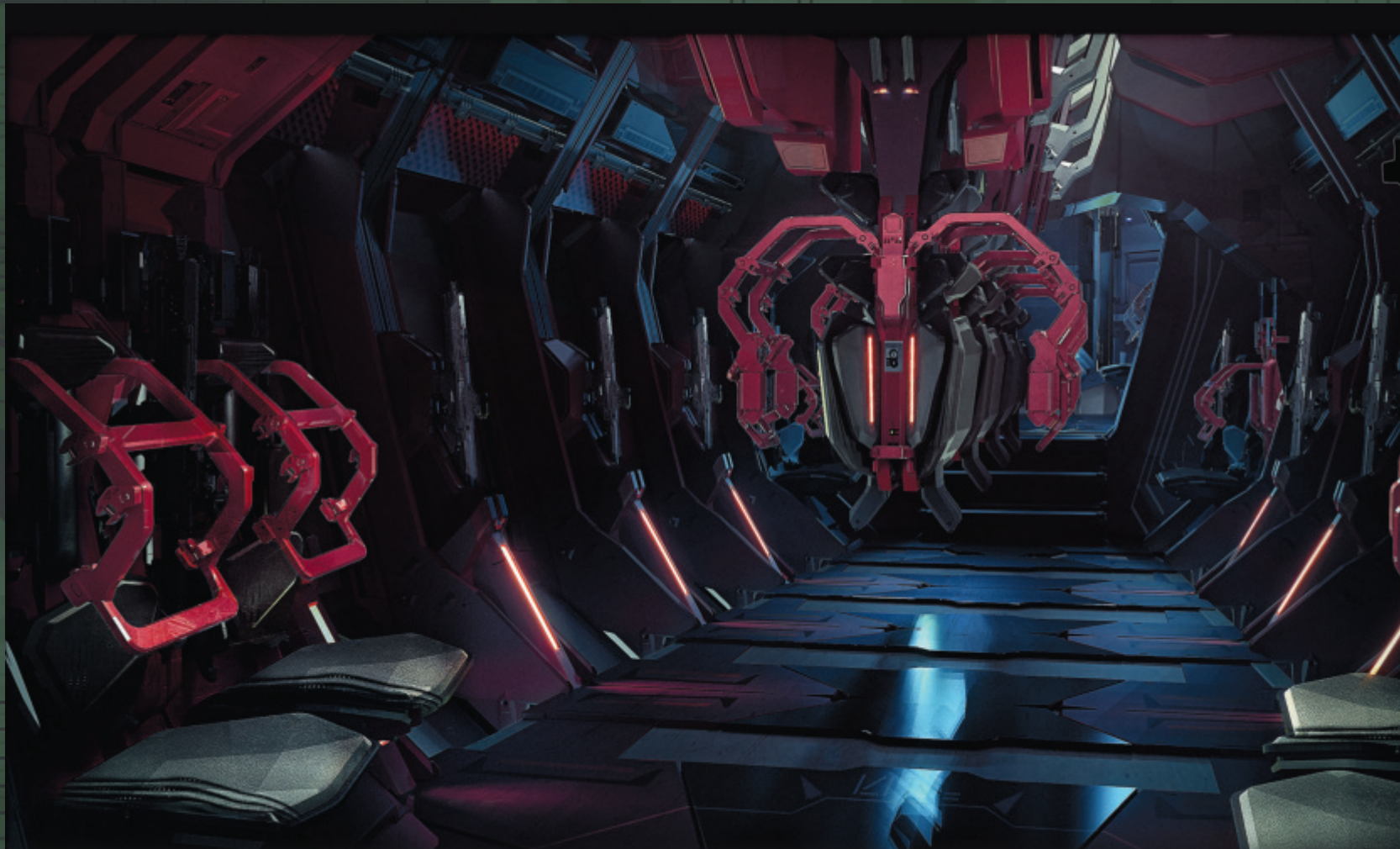


WORKING IN DARK



Paul J: Prowler exterior promo shot.

Chris R: Very nice shot ...



WORK IN PROGRESS

FINAL (CURRENT) ANALYSIS

Paul J: As you can see, one of the unique features of the ship is no visible cockpit. It's a one-way transparent surface. This enables us to straight away give a noticeable visual hook to the Tevarin ships.

Another feature of the ship are the 'feathers' that can be placed into a defensive position to protect the troops when deploying and also serve as a strong visual feature for this craft.

On the interior, I really wanted a stark interior contrast, es-

pecially with Human ships, so that when the hatches open, you are really looking into the mouth of hell – that this ship means business and we've played with the feeling of a carcass, the ribbing, the sound-insulated walls, the jump rigs and as you transition to the cockpit, the emphasis on colour reduces, giving the pilots a more serene and calm experience, enabling them to focus on the tricky job in hand (flying).

As I've said, this is the first iteration – we still have a lot to decide on: graphic design, materials, and the cockpits in particular are yet to be fully realised.



There's an old saying that "imitation is the sincerest form of flattery." That has never been more true than with Esperia. The company produces fully functional recreations of both historic and alien ships, and most recently, historic alien ships. Esperia's ability to seamlessly blend modern functions and luxury with classic and long lost ship designs makes it utterly unique in the aerospace marketplace.

Interestingly enough, Esperia's founding in 2873 was about history, not commerce. The company only became a major player in the aerospace industry because of a bit of luck, a big controversy, and the tireless drive of its two founders: Jovi and Theo Ingstrom. The Esperia story is

truly about these brothers who hated, loved and pushed each other to do what no one else dared.

Sibling Rivalry

The Ingstrom brothers were born and raised in Quasi, Terra. Their parents owned and operated a massive luxury hotel that catered to the tourists that visited this picturesque, mountainside city. As a kid, older brother Jovi was fascinated by the strange alien ruins just outside Quasi, and would spend hours exploring them. Meanwhile, Theo hung out in the hotel's hangar. There, he ogled the rare and expensive ships that came and went with the guests.

According to hotel staff at the time, while Jovi and Theo were a pleasure to be around individually, they became a terror when together. The brothers constantly antagonized or dared each other to do reckless things. Edwin Kelce, author of *Resurrecting Icons* (the definitive biography on the brothers), suggests that the most notable incident occurred when they were teenagers, in 2866. Jovi dared Theo to stand on the railing of one of the hotel's third story observation decks. Once his brother finally was perched on top, Jovi bumped the railing. Somehow Theo survived the fall, suffering only a broken arm.

Despite this rambunctiousness, their father detected a strong entrepreneurial instinct in Jovi and wanted him to learn the family business. Jovi refused and instead attended the University of Jalan to study xenoarchaeology. The following year, Theo began attending the University of Rhetor to learn aerospace engineering. Theo proved to be a gifted and motivated student; Jovi was expelled his sophomore year.

Following his expulsion, Jovi worked at the family hotel for a few months. He quickly tired of his parent's constant scrutiny and wanted to return to his studies. His parents agreed to financially support him under the condition that he attend the University of Rhetor with his brother. Reportedly, his parents, both alumni, played the legacy candidate card and made a sizable donation to the institution to ensure his application would be accepted.

Jovi moved in with Theo the next semester. The arrangement annoyed both brothers. Theo felt as if his parents had burdened him with the additional responsibility of keeping his brother in line, while Jovi resented his younger brother looking over his shoulder. Then, in 2872, the two took a trip to the Intergalactic Aerospace Expo (IAE) that would not only change their relationship but also their futures.

Digital Archaeology

For years, Theo had been trying to get his hands on a Gailforce-model ship, known among engineering enthusiasts because it never made it to market after cost overruns drove its manufacturer out of business. While touring the show floor, Theo found a broken shell of a Gailforce for sale. Yet despite his efforts, he couldn't talk down the private collector's exorbitant purchase price. For the rest of the day, Theo rambled incessantly about the ship until Jovi decided to take matters into his own hands. Before anyone attributes Jovi's actions as altruism, *Resurrecting Icons* claims that Jovi's actual motivation was "to make Theo shut up." He tracked down the collector that evening in the hotel bar and after a night of drinks, was able to talk down the price. Not only that, he managed to get a set of the ship's original blueprints thrown in as well.

Theo used the blueprints to repair the ship, but ran into a snag when data corruption rendered a number of the pages unreadable. Jovi researched where they could obtain copies of the corrupted pages and was shocked to discover that blueprints were often harder to find than the ships themselves. The fact that the Gailforce's blueprints had virtually vanished after only a few decades stunned Jovi.

After watching Theo repair and restore the Gailforce, he understood that ship blueprints were an essential part of aerospace history and was surprised that no one had thought to compile any kind of archive for these documents. Jovi saw an opportunity to combine his natural business acumen with his passion for history.

In 2873, Jovi dropped out of school, liquidated his trust fund, and started Esperia with the help of Theo. The company was named after a small scale ship manufacturer, renowned in collector circles, that was tragically wiped out when the Orion System fell to the Vanduul. Esperia's initial goal was to collect and preserve ship blueprints so more wouldn't be lost to the sands of time.



Jovi and Theo began to buy as many ship blueprints as possible. Then they charged a recurring fee for access to these records, so collectors could restore their precious ships to the original specs. Jovi scoured the universe, paying good money for any blueprints he could find. It wasn't long before Esperia had accumulated an impressive database, and had made a name for itself among collectors as a go-to source.

But the subscription model wasn't lucrative and Esperia struggled to turn a profit. After Theo graduated from university, he began to buy, restore and resell old ships from their blueprints. Jovi heavily advertised these restorations to show what was possible with their service. It wasn't long before Theo's reputation as a talented restorer drew more interest than the blueprints. One morning Victor Hurston was patiently waiting for them outside their small office in Kutaram, Terra. What he proposed would permanently alter the company's course.

The Imitation Game

Victor Hurston was best known as a playboy with a penchant for exotic ships. Even so, what he proposed to the Ingstrom brothers was nothing short of shocking. Victor had come into possession of a Vanduul Glaive and asked if Esperia could get it up and running. Though they lacked blueprints and any knowledge of the Vanduul language, the Esperia team somehow got it working. A few months later, Victor Hurston unveiled the Glaive to a shocked audience at the 2877 IAE, the crowd reaching a fever pitch when he climbed into the cockpit and took off. Afterwards, Victor personally thanked Esperia for their hard work on getting the ship flight ready.

Overnight, the name Esperia spread across the Empire. Many marveled at how this small restoration company had mastered Vanduul technology, while others cursed them for turning the enemy's weapon of war into a rich kid's toy. Theo recoiled from the controversy. Jovi embraced it, using it to advance their image and start building a brand.

Then the UEE Navy was at Esperia's door. Government engineers had never quite figured out how to make captured Vanduul ships function properly, certainly not to the level that Victor Hurston had just demonstrated, so they hired Esperia as consultants. After Theo and his team proved their worth, the government approached Esperia with an even more ambitious project – building replica Vanduul ships to be used in Navy training exercises. Esperia needed to quickly expand their operations to fulfill the government contract. Jovi worked tirelessly to make this happen and it paid off. Esperia has been on the Navy's payroll ever since.

After expanding their operations to fulfill their government contract, Esperia finally had the facilities to produce quality replicas for the private sector too. Before long, several near-extinct spacecraft were to be found flying the Empire once again in the form of Esperia reproductions. Wealthy clients flocked for the chance to fly these limited run collector ships.

Recently, Esperia's special relationship with the UEE government allowed them access to the Kabal System to catalogue and assess the ancient Tevarin ships found there. They have since brought to market the Prowler, the famed Tevarin boarding craft, which has been painstakingly constructed to recreate the spirit of the original ship while also updating it with all the latest features and comforts. The Prowler joins replicas of the Vanduul Glaive and Blade that the company recently sold to the public under a new business plan pushed by current CEO Charlotte Hussion.

Esperia has come a long way since Jovi and Theo started it as an archive for vanishing ship blueprints. Still, the company's dedication to preserving the past stays alive and well and continues to influence the future. Each year, eight students at the University of Rhetor receive the Ingstrom Fellowship for their work in the field of xenoarchaeology.





CONCEIVING TEVARIN



We've known all along that Humans wouldn't be the only people in the galaxy, but we haven't raced to define and describe the other races. We know the most about the Vanduul, if only because they play a prominent role in Squadron 42, but we have been working on the other races, as well. Today, we discuss the Tevarin with Josh Herman and Dave Haddock, who (along with help from others) have been fleshing out who and what the Tevarin are. Here is a discussion with them, and a few looks at the development of this people.

JP: *We can start with the intro question: What is your title, what do you do for CIG, and what did you do before you got here?*

Josh Herman: I'm the Character Art Director here at Cloud Imperium Games. My job is to oversee the creation of characters, creatures and aliens from the concept stage to being in-game assets.

JP: *And what did you do before you got to CIG?*

Josh H: Before CIG, I worked at Marvel Studios in the Visual Development department. There I worked on most of the movies in the MCU (Marvel Cinematic Universe) like *Avengers*, *Guardians of the Galaxy* and *Dr. Strange*, making concepts and models for characters like Iron Man, Groot, Ultron, Dormammu and others.

Dave Haddock: Hi, Lead Writer. I didn't do anything nearly as cool as Josh.

JP: *Did you have anything to do with Baby Groot?*

Josh H: I did! I did some initial concepts and then did a concept model for the upcoming Baby Groot in *Guardians Vol. 2*, which was handed off to VFX to make look cute and adorable.

Dave H: That's awesome.

JP: *So, creating a whole new sapient species ... what all does that involve?*

Josh H: Making a new alien species from an art perspective can be very open and totally overwhelming if you don't know exactly what's wanted. I've been in jobs before where the job was "make an alien," and it can be paralyzing with all the possibilities.

Dave H: Yeah, it can be pretty daunting.

JP: *I have an idea what you mean. I haven't seen much of the Tevarin concepts (before now), but I've seen a really wide range of Vanduul concepts over the last four years.*

Josh H: However, Dave and his team have made our jobs much easier by providing a TON of lore and references for us to draw from for the *Star Citizen* universe. :)

JP: *What exactly was your design brief for the Tevarin image?*

Josh H: There was a lot of information that was already written that I took a look through, but I feel like the best brief that I got was from going into the writer's room and having a chat about all the types of aliens in our universe.

To me, something that make aliens and other cultures interesting is how they relate to each other. Getting a brief of just one of them is useful, but seeing them next to each other is far more valuable.

JP: *Dave, I have the impression that on your end, the process has been more gradual. Did you have a design brief (perhaps from Chris Roberts)?*

Dave H: I have an excerpt from the initial Game Bible, dated 8/28/12. [see sidebar, next page]

They were pretty fundamental in the development of the universe. We first mentioned them in the Time Capsule segments in the lead-up to the GDC announcement.

JP: *Do you have any recollection of what the Tevarin were in your mind when you wrote those original segments?*

Dave H: I actually didn't really have anything too visually specific. There were things that seemed like they could be cool (I think in *Kid Crimson* they mention that Raj had black eyes), but honestly, I knew I couldn't come up with anything as cool as a trained artist, so I made an effort to be as evasive as possible in the text.

And we should note that some of the data from that sheet has been outdated now. Ether was changed to Rijora, for one simple example.

JP: *Josh, what were the three or four key features/points/elements that you found in the Lore team's material?*



Josh H: The first things that stuck out to me about the Tevarin were:

- They were a very physiologically weak species.
- They had been beaten by the Humans in previous wars and had been socially and culturally absorbed into the UEE.
- They had a very strong culture before this and a very strong code. After this was broken they were almost like a Ronin who had morals, but no one to follow.
- They were a warrior race.

JP: *So (with perhaps the exception of being physiologically weak), your impressions were social and cultural, rather than what they look like?*

I remember some physical details included in ... I think it was "The Cup," by freelance author Robert Waters. Tall and gray come to mind. Of course, in early days, sometimes we had to make things up that we knew might not be the actual, final incarnation.

Dave H: Yeah, if you remember, I was trying to minimize that as much as possible.

Josh H: I think cultural influences can tell you a lot about what someone/something is going to look like. When I read some of these I can see the Tevarin as a tragic character.

This means that from an art perspective we should find a way for people to be able to relate to these characters. If they were an amorphous blob with tentacles it would be pretty hard to understand them.

Dave H: Unless you were Cthulhu.

[continued on page 48]

Game Bible: Tevarin (the Ronin)

August 28, 2012

HOMEWORLD: Formerly Kaleeth (terraformed and colonized by Humans, renamed to Elysium IV).

PHYSICAL CHARACTERISTICS: None determined so far.

POLITICAL SYSTEM (Former): Militaristic feudalism. The military ran everything. The only way to upgrade your station in life was to distinguish yourself in combat. That being said, those not in the military weren't ignored — since everybody contributed to the system, everybody was cared for. Some fought, others farmed.

The highest position was Warlord. It sounds much more violent than it was. The Tevarin were not a bloodthirsty race. They simply honored the art of war.

DIPLOMATIC STATUS: Technically, the Tevarin have been assimilated into the UEE. There isn't an official Tevarin civilization or government, as the race has been defeated and scattered to the universe.

RELIGION: Originally the Tevarin worshiped Ether, a warrior-religion similar to Bushido in ancient Earth. The Tevarin believed in honor, fealty and duty above all else. Breaking their strict code meant excommunication or even execution in extreme cases.

Disenfranchised with their defeat from the first war and loss of their homeworld, the religion began to lose popularity.

PERSONALITY TRAITS: Since their planet was lost, the Tevarin took their aggressive nature and funneled it into becoming the go-to race for war and violence. Tevarin mercs are noted for their utter lack of fear and ruthlessness. Gone are the honor-bound spiritual warriors of old; killers are all that remain in their place.

There is a sadness and anger through most of the Tevarin, a melancholy that their species is on the decline, that their greatest days are behind them. Some turn to alcohol and drugs, some take it out on other creatures.



BEHIND THE SCENES



BEHIND THE SCENES



Josh H: Tevarin heads exploring birdlike eye styles.

Chris R: #2, #3 and #5 are my picks. Probably between 2 and 5 for me. 5's eyes have a little more soul / humanity to them — not sure if that is good or bad. 2 definitely feels more aggressive / birdlike eye-wise. I think we're onto a good feel now — just

need to work out the body.

Josh H: Sounds good. We will start on the body and armor/helmets next. The ship team would like to get the armor direction so they can have a style guide to help with the Tevarin ship.

Josh H: But knowing that they are a warrior race, that has a sense of grace but is also weak, informs the decisions a lot.

JP: *Conceiving and portraying aliens can be very difficult. You want them to be alien and different, but you also want humans – players – to be able to relate to them, which means human-like features.*

Josh H: Yes, human-like features tend to show up a lot in characters that you want to be relatable. Features like defined lips and eyes with a range of expressions that are not by default angry are things that most people can connect with.

But too much of that becomes dull, especially when you have many more to make! So we start looking to nature and other animals that could embody some of those aspects.

JP: *Dave, looking at the list of key impressions from Josh, is that pretty much what you wanted to convey to him?*

Dave H: Mostly. The Ronin comparison always felt the most appropriate as an evocative term. The physically weak stuff came about during our conversations. They were really fun chats, because we were talking about all of the aliens and how they would compare.

JP: *You've got to be careful when looking to nature not to fall into easy categories: these are the cat people, and these are the bird people, and these are the snake people, etc. What were some of those comparisons that you discussed?*

Dave H: There was an interesting one where we broke down how each of the species would fare against each other in a fight, both with their technology and without. For example, if a Human and Tevarin were to square off Star Trek Arena-style, who would win?

JP: *Details, please!*

Dave H: And then same match-up, but with all their gear. Who would win? Etc.

Josh H: Yeah, that came from a game that I liked to play as a kid. I used to ask my dad "who would win" and I would say a tarantula vs. a scorpion.

JP: *And what were some of your conclusions? (Yes, I know this is all tentative and nothing should be considered final.)*

Josh H: So the writers and I played something like that and had a good time learning about where each species' strengths and weaknesses lie.

Dave H: If I remember right, Humans tended to land in the middle. Vanduul owned everyone.

JP: *Vanduul won both without and with technology?*

Dave H: I actually don't remember; definitely without.

Josh H: Vanduul were at the top of every scenario, except for maybe tech. Which I think was close between the Xi'An and the Vanduul.

Dave H: Right, right.

JP: *Were the Banu pulling any mind tricks?*

Dave H: They talk their way out of it. Who wants to pick a fight with a Banu?

Josh H: I think the scenarios were:

- Who would win in a coliseum fighting without any weapons?
- Who would win in a coliseum fighting with their best tech/armor?
- Who would win in ship warfare?

[continued on page 50]





kelltoncram

Josh H: Here are the first pass armor options for the Tevarin.

Chris R: It's #1 or #3 ... I think #1 edges it for me. I would also look at making the foot talons bigger — seems like they would need more area / grip to keep them stabilized on two legs.



BEHIND THE SCENES

JP: *And how did the Tevarin fare against each of the others in each type of encounter?*

Dave H: Without tech, I believe they did pretty poorly. They can fight, but they can just be overpowered.

Josh H: Without tech they were near the bottom at everything, but with armor they were on par with the Humans, from what I remember.

Dave H: Maybe a little better than Humans with their tech.

JP: *I'm guessing that the warrior race background helps balance some of that out.*

Josh H: yeah, exactly. Knowing that they have lost to the Humans and that they are warriors helps sort that out.

JP: *So you've got a social/cultural concept, Josh. Where do you go from there?*

Josh H: With that info, it sets up the art team to know what we want the final designs to be steering towards.

JP: *Which in this case meant ...?*

Josh H: We did a couple rounds of concepts using the direct reference – using the Bushido elements, the weaker physiology, tragic elements.

JP: *Is that the six heads concept art?*

Josh H: Yeah – there were some discussions before I had gotten here that had envisioned them as birds, so we used all of that and combined it for our first takes.

JP: *Birds are relatively weak physiologically, so I can see that connection.*

Josh H: Which is what has been shown so far. We're very early in development with these guys and have a direction that we like, but we will probably drift away from using those references so clearly. But still keeping that general tone in mind.

Birds were used because like you said, they can be weaker and delicate, but there are some that are also very aggressive and quite formidable. Smaller birds like the secretary bird are pretty impressive to show how they have evolved to their needs, and larger birds like ostriches are basically modern-day dinosaurs.

JP: *Do you anticipate that players will look at them and think "bird people" by the time you're finished developing them?*

Josh H: I think we can and will use birds as a reference, but I don't know if we will stay as bird-like as they are. They have helped put things into perspective and make them easy to understand the direction. So it's possible that we will keep them that way, but I'm sure we will explore some less bird-like options and see what we like.

JP: *Meanwhile, Dave, I know that the Lore team has been gradually giving more detail to the species' description since that first set of notes four years ago, as need arose; has there been an increase in activity recently?*

Dave H: As far as their appearance?

JP: *As far as their lore. For example, Kabal System is in this Jump Point with newly discovered Tevarin sites. Is that newly written material, or have you known about Kabal's secrets for awhile?*

Dave H: We have been digging a little deeper into the Tevarin lore recently. With the creation of the Prowler, we've been able to get indications of their style artistically, but we've also been diving into more about the First Tevarin War with Adam's "Instrument of Surrender" story in Jump Point. Plus, the Suj Kossi storyline in the News Updates [about the newly elected Senator from Elysium IV]. But after talking with Josh, I started delving into their historical background (pre-Human contact era) and how they developed as a species.



BEHIND THE SCENES



Josh H: Tevarin armor studies

Chris R: I like #4.

Kabal was a stretch-goal system, so it was a late addition to the party. All that was introduced was the initial description of the Tevarin Ghost World, but once we started filling in the data for the Starmap, we had to develop the background a little more thoroughly.

JP: *Anything you want to share with us in that regard?*

Dave H: Nothing specific yet. It's still fluid while Josh and his team work.

JP: *I know that all the species will be continually evolving, and that it's still early days on the Tevarin, but their physical design has been made a priority recently. Is this just because of the Prowler, or are there other current reasons to be working on the Tevarin?*



BEHIND THE SCENES

Josh H: We're actively working on all of our alien species, but it was the Prowler that shifted focus to the Tevarin recently. As I said above, I feel like it's VERY important to see all of the species making progress at the same time. Creating contrasts among them is going to be key in the design process.

JP: *The Tevarin art I've seen is mostly head and shoulders. Have you drawn any full body concepts?*

Josh H: We have some full body and silhouettes that we've done, but most of the art has been focused on the heads.

Dave H: There were those armor shots.

JP: *As you've been working, I'm guessing you've been focused on adult images, perhaps adult male, perhaps adult warrior. Have you been thinking about female and/or juvenile looks, as well?*

Josh H: We haven't gotten to children. We also haven't made a distinction between what a male or female Tevarin looks like, so you might be looking at a female and not knowing it. ;)

JP: *To what extent have you been influencing and being influenced by other parts of the company? For example, has there been much discussion of how a Tevarin would fit into a Prowler or other Human cockpit? Or how the vocal tract affects what elements of language are possible? I'm guessing that a Tevarin can speak Human languages, or one wouldn't have been elected Senator. Has that influenced your design yet?*

Or your lore, Dave?

(Dave H: Oh, Josh, side note, I can hook you up with our linguist if you guys want to discuss cool physiological speech stuff. He's talked with Sean Tracy about the Vandul in the past.

Josh H: Yes, please!)

Josh H: We've chosen that the Tevarin will be bipedal, which is in part due to Humans being able to use the Tevarin ships and tech. This is actually pretty important, because again ... if we chose a tentacle alien, they would probably use a totally different ship and control system, and it might not be possible for Humans to pilot without some significant re-engineering.

Dave H: They're oxygen-breathing too, so we didn't have to worry about giving them masks on Human planets.

JP: *Yeah, I've seen a forum discussion recently where that was discussed. Some folks wanted truly different looks for aliens, but they realized that cross-compatible cockpits put some pretty definite parameters on how alien an alien could be.*

Josh H: It is pretty important. Even if they are wildly different looking, we will need a way for all the races to be able to pilot other races' ships.

JP: *Sadly, for those who want wildly different species, things like cockpits and language capabilities are limiting factors on what we can do. And going beyond that, even ways of thinking (which is expressed by language, material design, and so forth) have to be significantly Human-like for a meeting of minds to be possible.*

Pulling our discussion back to the here and now, what's next – for the Tevarin for each of you, and for the other species? Dave, have you reached a point in the Tevarin lore that (for the time being) you're going to be more focused on other species and other elements of the game?

Dave H: I think so. I'm excited to see what they come up with. Once they hone in on a look, we can continue building the lore to incorporate that direction into it.



SENATOR
BEHIND THE SCENES

Josh H: We're going to continue exploring the Tevarin look, figuring out what they look like without armor as well as how they will fit into the UEE universe.

There's still a lot to do as it's very early, but we are very excited to work on them and hope that the community enjoys seeing what we come up with. :)

Josh H: Further Tevarin armor studies

Dave H: I really like these. The polearm is really cool, too.

Chris R: These are definitely cool.



BEHIND THE SCENES

KABAL SYSTEM KABAL III



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After nearly six years of work as a stellar surveyor for the Imperial Cartography Center, Usuni Colo had never taken as much as a sick day. By 2941, his supervisor hadn't suggested that Colo take a vacation, she mandated it. Faced with three weeks of nothing to do, Colo knew there was only one place he wanted to go. Fascinated by the Outsiders, he traveled to Mya in the Leir System to see firsthand how isolationism had affected the planet and its people.

Unfortunately for Colo, his attempts to talk his way past the traveler zone to get the 'real experience' got him expelled from the planet. Still faced with a couple weeks of enforced downtime, Colo took his time returning home to the Elysium System. And as a member of an ICC Stellar Surveyor team, he was in the habit of scanning for jump points even when off-duty.

So on 2941.03.11 when his scanners hit an anomaly that looked like a new jump point leaving the Leir System, Usuni Colo was professional rather than surprised. What would ultimately surprise him would be what lay on the other side. He'd learn that he hadn't discovered this system at all. Only rediscovered it.

EXPLORATION EXCITEMENT

Colo took a number of initial scans of what became known as the Kabal System, which Colo named in honor of the famous 27th century musical group. The scans found a F-type main sequence star, three planets, and an asteroid cluster. Upon returning to UEE space, he immediately reported the discovery and logged a special request that his ICC unit be assigned to scan and explore the system he discovered. The UEE granted Colo's petition, and he returned to the system with the rest of his team shortly thereafter.

Their initial assessment of the system was overwhelmingly positive. Kabal II and Kabal III were located within the habitable zone, and Kabal III's oxygen-based atmosphere meant it had the potential to be a turnkey planet. Excitement swelled among government officials, since finding a naturally habitable world would provide incredible benefits and resources without the expense of terraforming. Colo and the rest of his team were immediately deployed to take more detailed scans of Kabal III.

The ICC's standard protocol is to keep the initial assessment of systems confidential until further evaluations have been made and details verified. Yet, somehow Kabal's assessment leaked. News about the existence of a planet that might be immediately habitable caused a media sensation.

TRAVEL WARNING Since Kabal can only be accessed through the unclaimed Leir System, some have tried to camp out and stalk government convoys to discover the exact coordinates of the jump point. UEE ships have been known to engage suspicious ships in the Leir System that are deemed a threat to the confidentiality of the jump point's location. So, if a government sends you a warning comm, obey their orders or suffer the consequences.

Critics of Emperor Costigan were suspicious; they claimed the leak was a calculated move on the part of his administration. Only weeks prior, the Historical Truth Act of 2941 declassified a trove of documents, many of which were from the Messer era and revealed many of the propaganda techniques Messer's government used to manipulate the public. Although this was hardly a new revelation and obviously none of the released documents directly related to Costigan's administration, columnists and critics drew tenuous comparisons between the tactics previously used and actions of the current administration, which had been mired in a series of embarrassing gaffes. The leak of Kabal's initial assessment was seen by some as a way to get the populace to focus on the UEE's future instead of the past.

Once the confidential report leaked, the ICC decided to embrace the buzz being generated. Usuni Colo was even scheduled to tell his incredible discovery story to Beck Russum for an Empire Report exclusive. The event was hyped across the spectrum for days, then abruptly canceled. When no official explanation was given for the interview getting canned, rumors started to swirl. After the official assessment of the Kabal System was delayed, also for unspecified reasons, the Senate Subcommittee of the Interior decided to get involved.



EMPIRE REPORT

The UEE military invited Esperia, the noted ship replica manufacturer, to visit the planet to catalogue and appraise the ships that were found. After comparing them with the few remaining historical records, Esperia estimated that the planet was abandoned prior to the

HEARD IN THE WIND

"The Kabal System is an interesting case. How could an entire system be forgotten about in only a few centuries? Could collective cultural amnesia really run this deep, or is there something else going on here? To be honest, I don't know what answer scares me more."

- Professor Vincent Fontana, excerpt from a speech to the Tevarin Cultural Preservation Society, 2943

First Tevarin War. Despite providing a treasure trove of historical information on the Tevarin, these cities raised more questions than answers. One in particular remained elusive: why did the Tevarin leave?

Many still wonder how an entire system could have been forgotten by the Tevarin. Most believe a confluence of calamitous events over two centuries – the First & Second Tevarin Wars followed by the Purge – erased the system's existence from the Tevarin cultural consciousness. Others insist its existence was a closely guarded secret among Tevarin radicals. Acutely aware of how little they know, UEE researchers have taken a cautious approach with the system. Despite repeated requests from the Tevarin Cultural Preservation Society and the Tevarin advocacy group Nerriva Alle, the UEE has maintained a tightly restricted access to the planet.



ESPERIA

LOST

S Q U A D



Act 4

Attached is the actual production 'shooting script' used to film "Before the Fall," the first episode of the spectrum vid series *Lost Squad*. As you are reading through, you may notice differences between this script and the episode that was eventually broadcast. This is due to adjustments made by the director and actors on set while filming, and from the choices made afterwards by the editing team. We have purposely left these discrepancies in and hope you enjoy the light they shed on the creative process.

LOST SQUAD
Episode 1.1: Pilot
"BEFORE THE FALL"

Written By

Jenna Tatman
Hadrian Weir

Based on real historical events

Registered with ICWA #233.451234
Draft 3.2
Shooting Script
Devil May Care Productions

CHRONICLES

ACT FOUR

EXT. SPACE - CALIBAN III

Heavy red storm clouds fill the planet's thin atmosphere. The in-orbit ionizer finishes re-booting and the frizzing beam of energy re-sets, firing a solid stream into the heart of the roiling mix. The storm begins to break apart almost immediately.

Across the clouds a small, blinking blue light drifts.

EXT. CALIBAN III - ORBIT - CONTINUOUS

The blue emergency beacon light blinks on the Avenger ejection seat. A small stream of condensing gas spits from the depressurized suit of Dora Reese, strapped firmly to the chair as it spins wildly in zero-G.

POV - DORA REESE'S HELMET

We see through Reese's eyes as she scans her helmet's HUD, breathing in sharp, gasping breaths. The background dizzyingly switches from red to black as she whips about, a "PRESSURE LOST" warning flashing on the screen.

Her eyes dart to right where the suit status shows "AUTOMATIC SEAL FAILURE" and then she looks to the left corner where the O2 level is dropping drastically. A small timer counts down to depletion. 20 seconds left.

END POV

Reese takes deep, ragged breath as her head is jostled around in the harness.

A comm window pops up on her visor.

CAPTAIN HERST
(over comm)

Reese, I picked up your emergency beacon. You okay?

DORA REESE
(out of breath)
Hurry.

CAPTAIN HERST
Be there in a minute. Hold on.

EXT. EARLY WARNING BEACON

Meanwhile, far away on the outreaches of the system near the damaged Early Warning Beacon, the Terrapin sits with its scanner dish deployed.

Blair flies the Maverick slowly outward around the beacon, searching for their missing squadmate: Len 'Snuff' Alexy.

INT. TERRAPIN

Tyrese adjusts the Terrapin's scanners and fires off another pulse.

BLAIR COBALT
(over comms)
Any sign of Snuff yet?



CHRONICLES

TYRESE 'FADER' JACKSON
 You got me. I actually found Snuff
 five minutes ago and we thought it'd
 be funny not to tell you.

BLAIR COBALT
 What?

TYRESE 'FADER' JACKSON
 Shut up and keep looking.

Tyrese snaps the comm off and goes back to
 scanning.

INT. MAVERICK COCKPIT

Blair methodically pulls his ship around,
 swinging the nose of his scanner around.

BLAIR COBALT
 (to himself)
 Come on. Come on.

Blair's running lights pick up the glint of
 a piece of debris spinning away.

BLAIR COBALT
 There.

He adjusts his course to follow it.

Soon, Blair overcomes more debris drifting
 along the same heading. As he moves past it,
 something splashes against his cockpit.

He leans forward to look at his nose cone.
 It's streaked with red.

BLAIR COBALT
 (into comms)
 Fader, scan on my heading, now.

EXT. CALIBAN III - ORBIT

Thick beads of sweat run down Reese's face.
 Her eyes are completely bloodshot. The O2
 warning angrily flashes. Time has run out.

Her breath is deep, quick short gasps as the
 oxygen is leached from her blood, choking
 her.

Straining, she reaches a hand down to a
 pocket on her suit and manages to flip it
 open. Inside are secured two med-injectors.

She pulls an injector out and stabs it hard
 into the softpatch on her biceps.

Immediately, her body tenses and strains
 against the harness as the drug cocktail
 courses through her body.

Once the shock passes, she relaxes back into
 the seat and can breathe again. But the
 relief is short lived. Before a few sec-
 onds have passed, she begins to gasp for air
 again.

Quickly, she jabs another dose into her arm
 and a few more seconds of breath come with
 it.

A moment passes and she doses herself again.

Her body shakes as she begins to overdose.



CHRONICLES

She brings the injector up to stab herself once more, but this time the injector's light turns from green to red. All out.

She lets go of it and it spins away into space.

Slowly, with determination, she reaches towards the second injector. Her movements are thick and sluggish. Her hands are violently shaking, barely under her control. She pauses for a moment, almost losing consciousness, but manages to hang on. The same can't be said for the injector.

As she pulls it from the pouch, it slips from her grasp and tumbles from sight.

Reese's last hope gone, her body finally collapses. Her head lolls to the side, flopping with the motion of the seat.

We hear the thrum of the ship's engines before we see its bright spotlights shine on her.

INT. MAVERICK COCKPIT

Blair burns full speed as Fader directs him.

TYRESE 'FADER' JACKSON
(over comms)

You should be approaching visual.

A moment later, his eyes catch something. As he approaches, it becomes clear that it's a body floating in space.

Len.

BLAIR COBALT
I see him.

Blair punches the afterburners and closes the distance. He aligns his ship underneath his friend and matches speed. He looks up. Snuff is limp, his eyes closed. As the body slowly tumbles, Blair spots a large piece of jagged shrapnel puncturing Len's back.

BLAIR COBALT
He's hurt.

Blair unclips his harness as he presses the button to slide the cockpit pane open.

With a push, Blair launches himself out of the ship.

EXT. SPACE

Blair's EVA thrusters fire as he flies towards Len.

The Maverick drops away below him.

With arms out, he manages to grab onto the large frame of his wingman.

BLAIR COBALT
Snuff. Len.

Len doesn't stir. Blair sees droplets of blood spherizing from the back of Len's suit.

BLAIR COBALT
(into comms)
Fader, I got him. We need a pick-up, ASAP.



CHRONICLES

TYRESE 'FADER' JACKSON
(over comms)
You're going too fast. I can't scoop
you at that speed. You'll both get
crushed.

BLAIR COBALT
Decelerating, now. Just be ready.

Blair fires his EVA pack at full power. The
streaking light of the stars around them be-
gin to shorten as their speed slows.

The thrusters sputter and die. It wasn't
enough to stop them.

BLAIR COBALT
That's as slow as we're getting. My
pack is done.

TYRESE 'FADER' JACKSON
It'll have to do. This might be a
bit rough.

Lights shine on Blair and Len as the Ter-
rapin swings around behind them. The side
hatch opens, ready to swallow the pair as
the thrusters make micro-adjustments to line
them up.

INT. TERRAPIN

The Terrapin interior sits still for a mo-
ment before Blake and Snuff slam inside.

Fader looks over his shoulder from the cock-
pit.

TYRESE 'FADER' JACKSON
You good?

Only Blake's arms and legs are visible
trapped under the hulking form of Len, who
has a shark-like appearance with the piece
of debris jutting out from his back.

BLAIR COBALT
(muffled)
Could use a little help.

Tyrese helps Blair carefully slide out from
under Len.

BLAIR COBALT
Any vitals?

Tyrese flips open his mobiComp and scans Len.
A faint pulse shows on the screen and Tyrese
breathes a sigh of relief.

TYRESE 'FADER' JACKSON
Enough for now. See what you can do
with the medkit. I'm gonna get us
back to Herseron.
(quietly to Len)
Your Journey's not over yet, Len.

INT. HERSERON STATION - FLIGHT CONTROL

Fisher sits at the flight control console
flipping through a thick manual. (Her cyber-
netic eyes move separately as she can scan
both pages at once.) She excitedly finds the
page she's looking for and presses a few
commands into the terminal.

MALORY FISHER
(into terminal)
Hello, I'm Malory Fisher.



CHRONICLES

She adjust a slider and her voice begins to change, from higher pitch to lower pitch.

MALORY FISHER
Hello. Hello. Testing. Hello.

It ends up on a rich, deep baritone.

MALORY FISHER
Hello, I'm Malory Fisher and you're listening to the NightShade for all your smoothest jams -

TYRESE 'FADER' JACKSON
(over comms)
Fish! You there?!

Fisher quickly snaps off the voice modulator.

MALORY FISHER
Yeah, I got you. What's up?

TYRESE 'FADER' JACKSON
(over comms)
Got an emergency medical landing.
It's Snuff.

She gets serious, drops the manual and straightens her chair.

MALORY FISHER
Copy. We'll be ready. Hangar D-4.

Malory keys up a button on the console and a klaxon begins to wail.

MALORY FISHER
(into comms)
Emergency medical team to Hangar Delta. Emergency medi-

Malory is cut off when a comm from Captain Herst appears.

CAPTAIN HERST
(over comms)
Fisher, emergency medical landing.

It's Reese.

MALORY FISHER
Seriously?

CAPTAIN HERST
Fisher!

MALORY FISHER
Sorry. Hangar E-1. I'll have medical en route.

MALORY FISHER
(into comms)
Emergency medical teams to Hangar Delta and to Hangar Echo.

INT. HERSERON STATION - MEDICAL WING - EXAMINATION ROOM

Reese sits on the edge of an examining table wearing patient scrubs wired into the diagnostic system. DR. ABAYOMI, her intricately braided hair trailing down the back of her white uniform, studies the readouts.

DORA REESE
I managed to clear the atmosphere and reset the ionizer.



CHRONICLES

DR. ABAYOMI

And nearly kill yourself in the process. You have enough ephedrine in your system to jump start a small squadron.

DORA REESE

I'm fine.

COMM. SALANA (O.S.)

Fortunately.

Commander Salana and Captain Herst stand together listening to Reese's report.

COMM. SALANA

It was lucky that Captain Herst happened by when he did.

CAPTAIN HERST

Never been happier that I decided to do a test fly. Thought I was seeing things when your sig popped up.

DORA REESE

What about my ship?

COMM. SALANA

Not so lucky, I'm afraid.

DORA REESE

Damn. She was the only Avenger we had left worth flying.

COMM. SALANA

Don't worry about that for now, Lieutenant. Focus on recuperating. I want you back out there sooner than later.

The Commander and Reese share a smile.

CAPTAIN HERST

Any idea when that'll be, doc?

DR. ABAYOMI

Well, her system should finish flushing in a little bit, and the topical should take care of the exposure. All together not too bad, considering. Lt. Reese should be ready for duty in a few days.

COMM. SALANA

Glad to hear. Shall we visit our other patient, Dr. Abayomi?

DR. ABAYOMI

After you, Commander.

The Commander starts heading for the door, but pauses -

COMM. SALANA

Impressive work, Lieutenant.

INT. HERSERON STATION - MEDICAL WING - HALL

Commander Salana, Captain Herst, and Dr. Abayomi head out of Reese's room through the medical wing.

CAPTAIN HERST

And what's the word on Lt. Alexy, Doc?

DR. ABAYOMI

Hard to say for sure, but he's stable for now. Best thing for him will be more rest.



CHRONICLES

Dr. Abayomi stops at another room and the door slides open into the ICU.

INT. HERSERON STATION - MEDICAL WING - ICU

Inside the intensive care unit, Len lies motionless on a bio-bed, tubes running into him from every angle. Nearby sits a haggard looking Tyrese and Blair.

DR. ABAYOMI

The same thing could be said for these two.

(to Tyrese and Blair)

I thought I told you to get out of here.

TYRESE 'FADER' JACKSON

That was serious? I thought you meant more like -

(doing a silly voice)

"Get out of here."

BLAIR COBALT

Like we were totally outrageous.

TYRESE 'FADER' JACKSON

Right. Like we were outrageous.

The Commander steps forward.

COMM. SALANA

I don't believe we've been formally introduced yet, Lt. Cobalt. I'm, Commander Salana.

Blair remembers himself and snaps to attention with a salute. The Commander returns it.

COMM. SALANA

At ease, Lieutenant. I see that in your short time here, you've already begun to pick up the habits of the locals.

The Commander gives a hard look at Tyrese.

BLAIR COBALT

My apologies, sir.

COMM. SALANA

But the rescue of Lt. Alexy and that unfortunate hauler shows they're not all bad habits.

BLAIR COBALT

Thank you, sir.

COMM. SALANA

Now, since neither of you seem in the mood for rest, how about an assignment instead. We still need that early warning beacon brought back on line.

CAPTAIN HERST

I was going to see to that myself, Commander.

COMM. SALANA

I want all of you on it. We still don't know what happened to Lt. Alexy and we're not taking any chances this time.

CAPTAIN HERST

Aye, sir.



STARLINES

COMM. SALANA
You are dismissed.

CAPTAIN HERST
Let's go.

Tyrese looks like he's going to object.

BLAIR COBALT
Come on, Fader. Snuff would want us to finish the job for him.

TYRESE 'FADER' JACKSON
What he would really want is for us to bring him a burrow cake for when he wakes up.

The Commander shakes her head, but smiles.

COMM. SALANA
Consider that phase two of the mission.

Tyrese stands.

TYRESE 'FADER' JACKSON
Aye, aye, Commander.

Captain Herst, Tyrese and Blair head out.

COMM. SALANA
Dr. Abayomi, if you have a moment?

DR. ABAYOMI
Yes, sir?

COMM. SALANA
I need to borrow something.

INT. OUTPOST TC3 - MAIN LAB

The sun can be seen shining through a heavily cracked window of the main lab. The storm caused by the malfunctioning terraformer really did a number on the room, and debris is scattered about. Dr. Tate sits working at a computer in a small corner that's been partially cleaned up.

GAIGE LIMAN (O.S.)
Looks like you've been having a rough time.

Dr. Tate looks up from the terminal, startled. Liman stands in the lab surveying the mess. The Greasy Thug stands a few feet behind.

GAIGE LIMAN
Hope you don't mind. I let myself in. Door was hanging a bit off the hinges, so to speak.

Liman picks up a knocked over vase and flower from the floor and sets them upright on a desk, his blue luminous tattoos on full display.

DR. TATE
Can I help you?

GAIGE LIMAN
I think it's the other way around.

DR. TATE
I don't understand ...



CHRONICLES

GAIGE LIMAN

How long do you think it's going to take you to repair all this? What if I told you, I could help make that a hell of a lot easier ... Or a lot harder.

Liman grins.

GAIGE LIMAN

You'd choose easy, right?

EXT. EARLY WARNING BEACON

Attached to the side of the beacon is a figure welding in an EVA suit, Captain Herst.

Captain Herst finishes attaching a last power conduit. Grabbing the large handle on the side of panel, he pumps it three times to prime the system, before pressing the power button.

The lights on the beacon flicker back to life.

CAPTAIN HERST

Power's restored.

INT. TERRAPIN COCKPIT

Tyrese watches the Captain from the cockpit.

TYRESE 'FADER' JACKSON

Color me impressed, captain. Didn't even know you could do this sort of thing anymore.

CAPTAIN HERST

(over comms)

Never hurts to stretch the legs every once in a while. Everything still quiet up there?

TYRESE 'FADER' JACKSON

The scope's clear. How about over by the Maverick?

INT. MAVERICK COCKPIT

Blair checks his scanner.

BLAIR COBALT

All clear. No sign of whatever hit Snuff.

EXT. EARLY WARNING BEACON

Captain Herst keys into a small terminal on the side of the beacon. The screen comes to life. It flashes with the "PROXIMITY ALERT" Snuff saw. Herst ignores it and presses the screen bringing up a prompt asking "ERASE DATA RECORDS?"

CAPTAIN HERST

They're probably long gone by now.

Captain Herst presses "YES." A meter bar quickly fills up.

"ALL RECORDS ERASED."

CAPTAIN HERST

There we go. One early warning beacon, fixed.



CHRONICLES

INT. TERRAPIN COCKPIT

Tyrese applauds.

TYRESE 'FADER' JACKSON
Great. Now, let's get those cakes.

CAPTAIN HERST
(over comms)
And more importantly, a drink. Have to celebrate Lt. Cobalt's first day on the job.

TYRESE 'FADER' JACKSON
That's right. How's it feel to be part of the 88, Cobalt?

INT. MAVERICK COCKPIT

Blair thinks about the question for a second.

BLAIR COBALT
Exhausting.

Captain Herst and Tyrese crack up.

INT. HERSERON STATION - COMMANDER'S OFFICE

The Commander sits working at her desk.

CHIEF DUNDER (O.S.)
Commander?

COMM. SALANA
Come in, Chief. What did you find?

Chief Dunder lays a burnt piece of metal onto the Commander's desk. It's the shrapnel that was in Len's back.

CHIEF DUNDER
Plasma burns.

The Commander runs her finger along the edge of the piece.

COMM. SALANA
I was afraid of that. I don't want anyone to know. Not yet.

CHIEF DUNDER
If that's what you want. And the boy?

COMM. SALANA
He may wind up being our first casualty in all this.

INT. HERSERON STATION - MEDICAL WING - ICU

Reese sits next to the unconscious Len, holding his hand. The machines on the bio-table beep a gentle rhythm.

CREDITS ROLL

THE END



CHRONICLES