

Aidyn Chronicles II: Chaos Queen

Team Traveller:

Vanessa Branch, Zach Cohen, Rachel Moeller, Natalie
Peracchio

Theme: Responsibility, Obsession, and Choice

Treatment

The death of King Alaron shook the kingdom to its foundation, but none so hard as his daughter, Princess Arabella. Arabella was now faced with the reality of her station, her responsibility to rule. With her duty thrust upon her by old, wise Abrecan, chief knight of the kingdom, Arabella grew more uncertain and more distressed. She retreated to her only safe haven amid the madness her life had become- the castle library. Losing herself among the well-worn books, she discovered a piece of information hidden away within an ancient volume; a map and a cryptic message about a sceptre of great power, hidden beyond the borders of the realm. Surely, with this artifact in hand, Arabella could find the certainty and the power she needed to take up the throne and rule.

However, the world outside the castle gates is not kind to a fleeing princess. Battered and worn by the trials of the road, Arabella found herself desperate and in need of help. Arabella soon learned to be careful what she wished for, when she stumbles across a Jundar on the road. She entreated him for help, only to be brushed off, until the Sceptre of Rabisat was mentioned. At this, the stranger introduced himself as Sakhaza, travel guide and sceptre enthusiast. The two struck a deal and departed for the border town of Lagfirth, where Arabella was to learn “guile most artful,” as told by the legend. Arabella’s absence had not gone unnoticed, and Abrecan had soldiers searching high and low to return her to Gwernia. Sakhaza had his own reasons to avoid the authorities as well, and neither of the two was being honest with the other.

Once in the city, Sakhaza’s dark affiliations began to come to light, as hints of his debt to the crime lord Conall became known to the princess. The two nonetheless made their way to the salon Chez Bi-bi to learn the art of charm from its proprietor. Bi-bi was not, however, a teacher of charm and etiquette as she seemed, but in fact was a follower of Dorran, the god of order, tasked to protect the sceptre from any who sought it. Seeing through the pretense put up by Arabella, Bi-bi led Abrecan’s men to find her, where a desperate fight and flight from the soldiers and the revealed demon took place. Adrenaline has a way of bringing out hidden conflicts, and Arabella and Sakhaza,

having learned each others’ secrets, fled the city, but left their friendship behind.

Still bound by necessity and greed, the pair traveled towards the temple, leaving the realm of men behind. Further into the wilderness they went, encountering many strange and magical beasts, before arriving at the Temple of Rabisat, high in the frozen mountains. Entering the crumbling ruin, the adventurers discovered that the temple was not as abandoned as it seemed. Battling through the twisted minions of Rabisat, tensions still high between them, Arabella and Sakhaza found the sceptre deep within the labyrinthine passages. The sceptre was booby trapped, however, and the challenges faced thereafter brought the pair closer together again.

Emerging triumphantly into the night, the adventurers were confronted by Abrecan and his waiting forces, there to take Arabella home. While arguing, Abrecan was struck by a dart from a hidden agent of Conall, falling dead. Arabella, enraged and emboldened by the sudden loss, vowed to deal with Conall once and for all, to avenge Abrecan and free Sakhaza from his debt. The two returned to Lagfirth, discovering that the sceptre had effects beyond what they could have imagined, and dealt with Conall and his organization. Riding high on their recent victories, Arabella and Sakhaza returned to Gwernia, where they discovered that Arabella’s sister had taken the throne. While Arabella decided what to do now, the castle was attacked by Dorran and Rabisat, both seeking to retrieve the sceptre for themselves. Caught in the midst of this battle between gods, Arabella and Sakhaza fought for their lives against teeming minions, finally managing to destroy the sceptre and banish both entities from the material plane. Offered the crown by her sister in awe of what she’d accomplished, Arabella turned it down, and left Gwernia with Sakhaza to embark on another adventure.

Characters



(Ellen Page as Ariadne in Inception)

Arabella

- A. She is the oldest daughter of Alaron, the next in line for the throne, but she is opposed to the looming responsibility hanging over her. For an individual who constantly needs to be in control, the princess immediately feels unprepared and exposed when Alaron dies. Not ready to be queen and too prideful to listen to any third-party, she runs from her responsibility; her quest is her attempt to resolve this conflict of immaturity (running from obligations). Her stubbornness makes her vulnerable to obsession; her desire to obtain the artifact is all-consuming and borderline irrational. Only after obtaining the artifact and on the return journey, does the princess come to terms with the fact she cannot run anymore. To her, only afterwards, does the artifact lose its “luster”
- B. Arabella’s objective goal is to find the artifact and return to the castle. She feels that only with the artifact in hand can she take the throne and lead as a competent, charismatic ruler (do what she has to do). The sudden death of her father and the building pressure to be queen from third-parties are motivators

for her objective goal.

- C. Her subjective goal is to find her confidence. Despite the princess' need to be in control, her fate has already been predetermined for her (she is meant to be queen). However, she wants the freedom of choice; to choose the life she wants to lead. Essentially Arabella has always known that she would be queen, but she could have never predicted her time would come so soon. Prior to her call to be queen, the princess has followed the road laid out for her, but her apprehension about her predetermined fate has manifested itself into a self-created, false sense of control, i.e. denial. Consequently, the death of her father broke this false sense of security, triggering her response to run from the pressure of her responsibilities and to seek out something that, she believes, can give her a real sense of control.
- D. The princess always proceeds with a calculated plan. Preparation and planning give her a sense of comfort and security; she likes to know what she is getting into and to have a plan.
- E. Although normally level-headed and analytical, the princess spirals emotionally when she needs to improvise or when she is unprepared. She is easily overwhelmed; when she is stressed, the princess responds emotionally (she acts on impulse).
- F. The princess has to change to achieve both objective and subjective goals. She must mature enough to realize it's okay for her not to be queen, to go against others' expectations and to not be in control sometimes. In order to do so, the princess has to become humble enough to realize this concept of maturity. Additionally, she must undergo a personal change to physically obtain the artifact.
- G. The princess prefers to think about her actions, but her pride clouds her logic. Again, when caught in a stressful situation, she acts on impulse and blurts out her emotions. In these instances, her immaturity is on full display but so is her fear.
- H. The princess is an analytical thinker and prefers to approach a problem with thought rather than through instinct. She is accustomed to having life "mapped out" for her convenience and when faced with a foreseen/possible issue, she is prepared with a solution or two. Generally, she is hesitant to act on instinct but when she is overwhelmed her impulse is

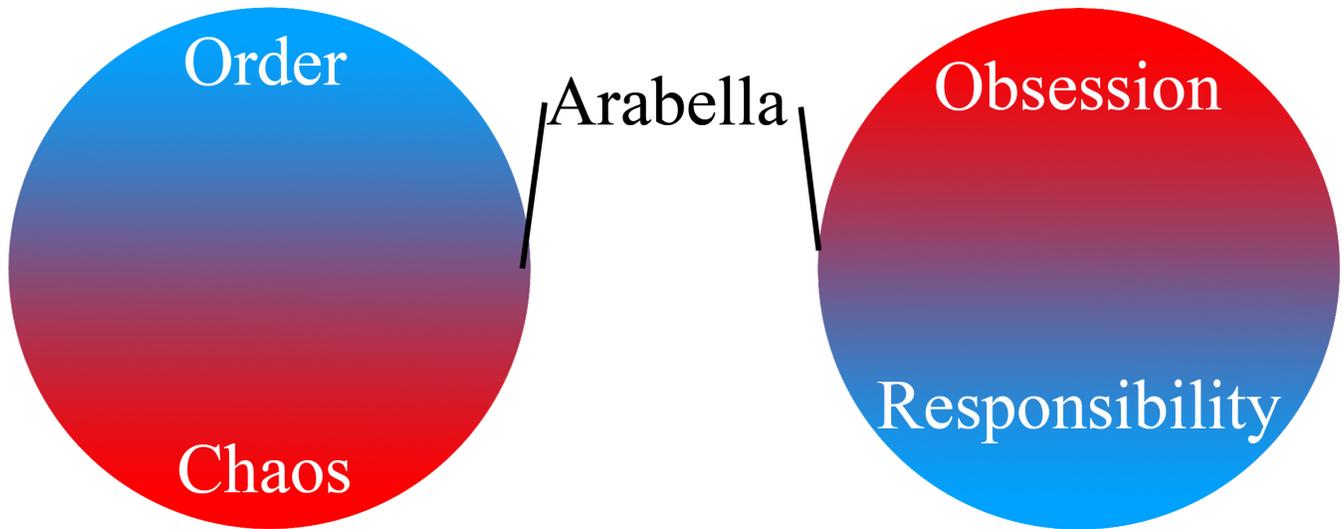
to seek some sense control and hang on for dear life or flee.

- I. The princess is totally enthralled by her obsession over the artifact. It clouds her ability to realize that she has a choice in whether or not to be queen. Her flaw is her paralyzing fear of failing her father's legacy.
- J. She has an eidetic memory. With her experience in the castle's library, this means she has a vast wealth of knowledge on a myriad of subjects that she can bring to bear to help solve her problems.

QUOTE: "Shut up! Just let me think about this!"

ARCHETYPE: Hero

Arabella: Opposition Diagram



Wants

To follow her
obsession

To honor her
responsibility
to her kingdom

Opposition

Responsibility

The perils of
obsession

Tools

Analytical skills

Combat skills

Persuasion



Max Arciniega as Domingo “Krazy-8” Molina in Breaking Bad

Sakhaza

- A. Sakhaza is a Jundar driven by his responsibility. He owes a great debt to Conall, who has decided that his repayment shall take the form of a quest. Conall greatly desires the artifact and has agreed to wipe Sakhaza’s slate clean if Sakhaza can obtain it for him. This responsibility is always in the back of his mind, and it is one that he intends to fulfill... at least initially. Sakhaza has seen what obsession can do to people and strives to keep a level attitude about his wants and goals.
- B. Sakhaza’s objective goal is to pay off his debt to Conall by delivering him the artifact. This necessitates him travelling with and aiding Arabella, although he is not aware of her identity or motivations for wanting the artifact.
- C. His subjective goal is to be free of his obligations and be able to live for himself, not for others. After this last job for Conall, he wants to see what the world has to offer, and live life without someone else’s shadow over his head.
- D. Sakhaza takes his problems in stride and attempts to deal with them in the moment. Whether this involves a few choice words, a fight, or not being seen at all, Sakhaza makes his plans as they unfold.
- E. Sakhaza is tenacious in his desire for freedom. He is willing to do whatever is necessary to achieve this goal, and certainly would agree that the ends justify the means.
- F. Sakhaza needs to change in order to achieve his subjective goals. He needs to learn to consider the implications of his actions instead of acting before thinking. If he wants to live for himself, he has to be able to do more than react to the demands of others. He will also need to change to achieve his objective goal, as obtaining the artifact will demand the same kind of change from him as it does from Arabella.
- G. Sakhaza acts more than he thinks and prefers to move forward and take action rather than think through a situation and formulate plans.

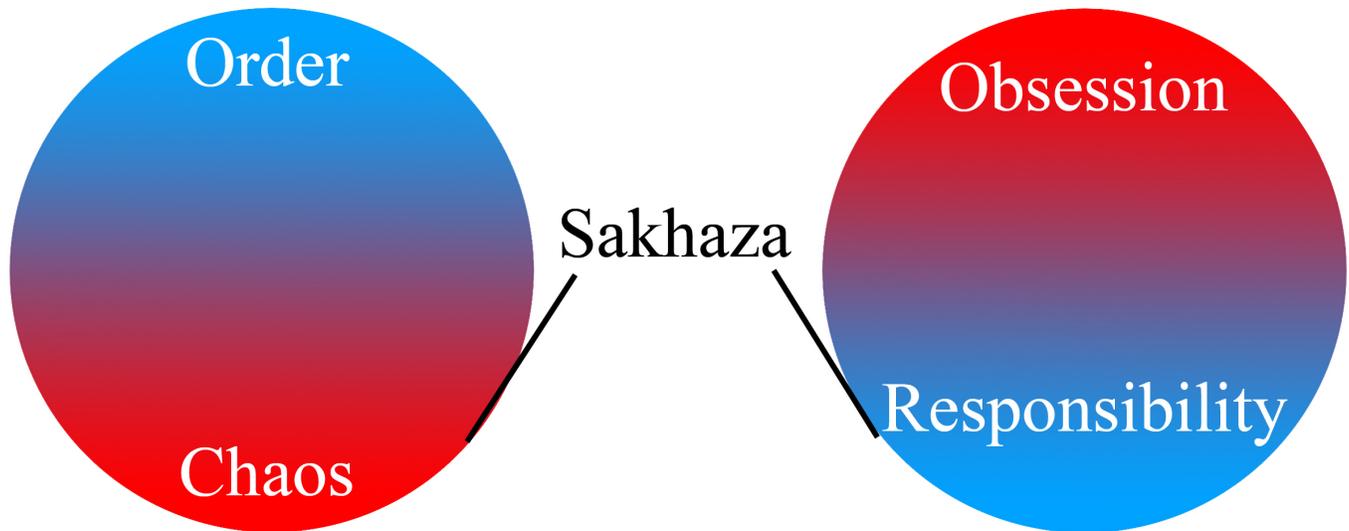
To him, staying still is death, and the only way to proceed is forward. If he is not moving towards his goals, then he is moving away from them.

- H. The Jundar approaches problems instinctually. If he is faced with danger he reacts swiftly, relying on his lifetime of experience with the perils of the world and its people to guide him to a solution.
- I. He is selfish, and will do everything he can to further his own goals. He has trouble with thinking ahead, preferring to take things one step at a time.
- J. He is an artist with a pair of knives, and can dart around a battle with blinding speed.

QUOTE: "Look, we tried it your way, and look how that turned out. Just don't think about it, do it."

ARCHETYPE: Mentor/Ally/Trickster

Sakhaza: Opposition Diagram



Wants

Freedom
from Conall

Money

Opposition

Growing
friendship with
Arabella

Conall's agents

Tools

Deception

Sarcasm

Violence

Embodies Arabella's: Desire to be free from
court life

Foil to: Abrecan, Arabella



Christoph Waltz as Hans Landa in *Inglourious Basterds*

Conall

- A. Conall is the dark side of responsibility (lawful evil), as he is a dark authority figure who takes charge of the people below him in his criminal organization. He is also the dark side of obsession, going so far in pursuit of his money as to attempt to maim/kill Sakhaza. He is the opposite of Abrecan.
- B. Conall wants to obtain the artifact, and thus has agreed to wipe Sakhaza's debt clean if he can bring it to him. Conall wants use the artifact to expand his organization and drive rival crime lords out of "his" city.
- C. Conall wants to maintain and secure power over his underlings by finding a more reliable tactic than bribes and fear, which have been beginning to fail him as of late. He craves more power by taking over all crime operations in the region and thereby becoming incredibly wealthy.
- D. Conall is relentless in exacting his due. He pursues those who disobey him, and his revenge is disproportionately large to the crime. He hires thugs to maim and kill his targets, and sends terrifying messengers to scare targets into visiting him and providing updates. He rarely gets his own hands dirty, considering that beneath him.
- E. Conall is a pursuer/fox. He knows that his fear tactics won't last forever, so he wastes no time in enforcing his will. He acts swiftly

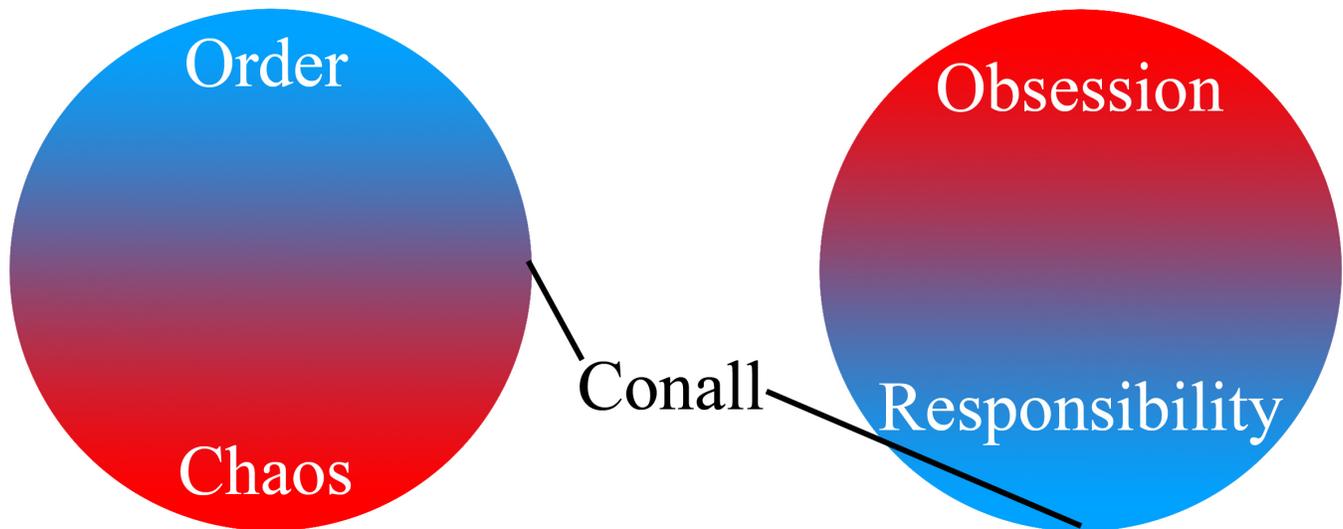
and ravenously, motivated by his fear of losing power over his underlings and losing his imposing image. He intimidates the weak and pays off the intelligent, appealing to their sense of greed.

- F. He doesn't change, but becomes more intense as Sakhaza continues to disappoint him.
- G. Conall calculates his actions (moving people like chess pieces) and keeps his cool in emotionally heavy situations. He always pauses to think before expressing emotion or reacting.
- H. He is completely analytical. He's a "sir." Objectively and subjectively, he is analytical. He examines every situation independently from his emotional state at the moment.
- I. He'll do anything for more power (or the concrete manifestation of power, money). He is too feared--his underlings are bound to him only because they fear him. If they get over their fear, he becomes powerless. This fear motivates his need for the artifact, and so his obsession with Sakhaza mirrors the princess' own.
- J. He knows how to get into a person's head and scare them into submission (psychological torture expert.) He is one of the most feared beings in the kingdom.

QUOTE: "You know what happens to those that disappoint me."

ARCHETYPE: Antagonist/ Trial

Conall: Opposition Diagram



Wants

Power

Control

The sceptre

Opposition

Arabella and
Sakhaza

Tools

A network
of agents

Wealth

Violence

Embodies Arabella's: Desire to control her
surroundings

Foil to: Bi-Bi



Brad Dourif as Grima Wormtongue in Lord of the Rings: The Two Towers

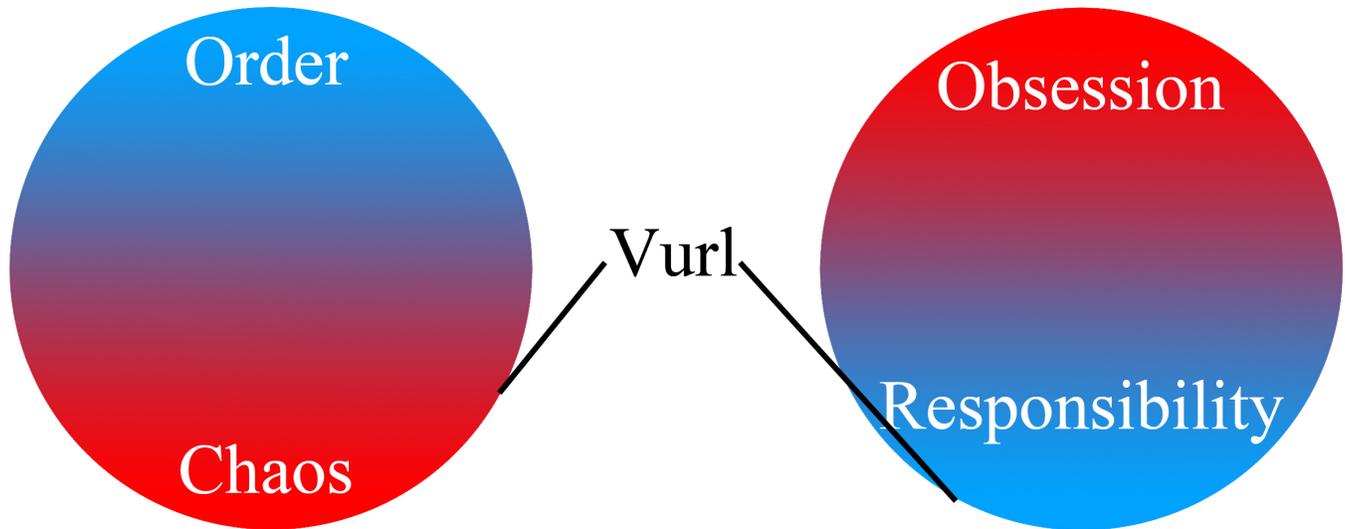
Vurl

- A. Vurl is the prime example of what happens when obsession begins to eat away at an individual. Unlike Conall's other followers, the messenger sees Conall as a father figure, though this feeling of admiration is not mutual. He is the opposite of Bi-bi.
- B. Vurl's goals are the same as his master's. He has little in the way of objective wants for himself beyond money and power. His expression of these goals lies in doing Conall's bidding, and keeping a handle on Sakhaza.
- C. Vurl wants to be considered worthy of Conall's attention and to be respected by Conall's underlings. Vurl sees the fear the members of the gang have for Conall and covets the respect that comes with it. He seeks to become Conall's right-hand man, his most trusted lieutenant, and thereby overcome the constant mocking and belittling from the other members of the gang.
- D. As a consequence of always being overlooked by Conall and belittled by his underlings, Vurl is defensive and desperate to please even for the most mundane tasks. As a result of his ambitious drive to become Conall's confidant, Vurl volunteers for tasks that Conall's other underlings are hesitant to do. He is often denied and given a simple errand instead.
- E. Vurl uses the fact that he is "invisible" to others, to eavesdrop and gather information that may damn others but make him look better in Conall's eye. When caught in a lie or in a pressing situation, Vurl will blurt out another's dark secret to divert attention and save his own skin. It is not beneath Vurl to blackmail those who mock him with the secrets he has overheard.
- F. Vurl does not need to change to achieve his objective and/or subjective goal. His obsessive tendencies and devotion to Conall are what drive him closer to his goals.
- G. Vurl is a doer rather than a thinker. His desperation to please and escape his current standing pushes him to action, even the most menial and degrading tasks. While he possesses a good deal of cunning, he is not an intelligent man, and does not think his way through his problems.
- H. Vurl approaches things analytically. He takes in his environment and situation and tries to twist it to his advantage or manipulate others' insecurities.
- I. His constant need to prove himself causes him to overcompensate; it leads him to become a needy pet in Conall's eyes (a dog that needs to be walked). Vurl's reliance on the exploitation of others' insecurities, helps him ignore his own. His burning need to be "worthy" chips away at any self-worth that may remain in him.
- J. His physical handicap (he is a eunuch, as a result of a particularly nasty encounter with Sakhaza several years ago) and his devotion to Conall are what separate him from everyone else.

QUOTE: "Tread lightly, Master...there are whispers."

ARCHETYPE: Herald/Trickster

Vurl: Opposition Diagram



Wants

To make Conall proud (sees Conall as a “father figure”)

To prove his worth and his masculinity (he is overlooked/ underestimated by Sakhaza, Cornall and Conall’s minions because of his physical handicap; he is a eunuch.)

Respect

To see Sakhaza fail

Opposition

Sakhaza’s success

Sakhaza and Arbella’s quest for the sceptre

Honesty/Compassion

Tools

“Whispers”/ Manipulation i.e. Iago

Shadows (e.g. lurks in the shadows/ “puppet master”)

Persuades “others to do violence for him” (G.O.T)

Intelligence/Blackmail

Analytical *Long distance attacks

Embodies: the dark side of obsession; he is corrupted/rotted from the inside out. Seeks to please a particular individual, Conall, neglects himself and others for the sake of that individual; the “cautionary tale” of Arabella’s obsession: she becomes consumed her goal to “please/satisfy” her father’s legacy. Both she and Vurl wish to make their “fathers” proud and both believe that they need to prove they are worthy of their “fathers” legacy and/or respect by accomplishing a task



Ian McElhinney as Ser Barristan Selmy in Game of Thrones

Abrecan

- A. Abrecan is the epitome of accepting responsibility, even at the expense of his own happiness. To Arabella, he symbolizes the pressures of the queenship. Abrecan is also anti-obsession, as his job is to bring the princess back from her obsession-fueled quest. He is the opposite of Conall.
- B. Abrecan wants to find Arabella and return her safely to the castle.
- C. Abrecan wants to guide Arabella towards (what he believes to be) her fate and help her along the way. He wants to set her straight- to
- D. Abrecan is methodical in his search. He leads a search party personally and indirectly sends out searchers, but also utilizes contacts throughout the kingdom.
- E. Abrecan guilt-trips the princess into realizing the cost of her absence. His very presence (as an old man journeying out to save her) holds emotional sway over her. He demands that Arabella pay attention and think about others, using direct confrontation with responsibility to knock sense into her head. He nags at her, constantly sending town missives and

putting up wanted posters.

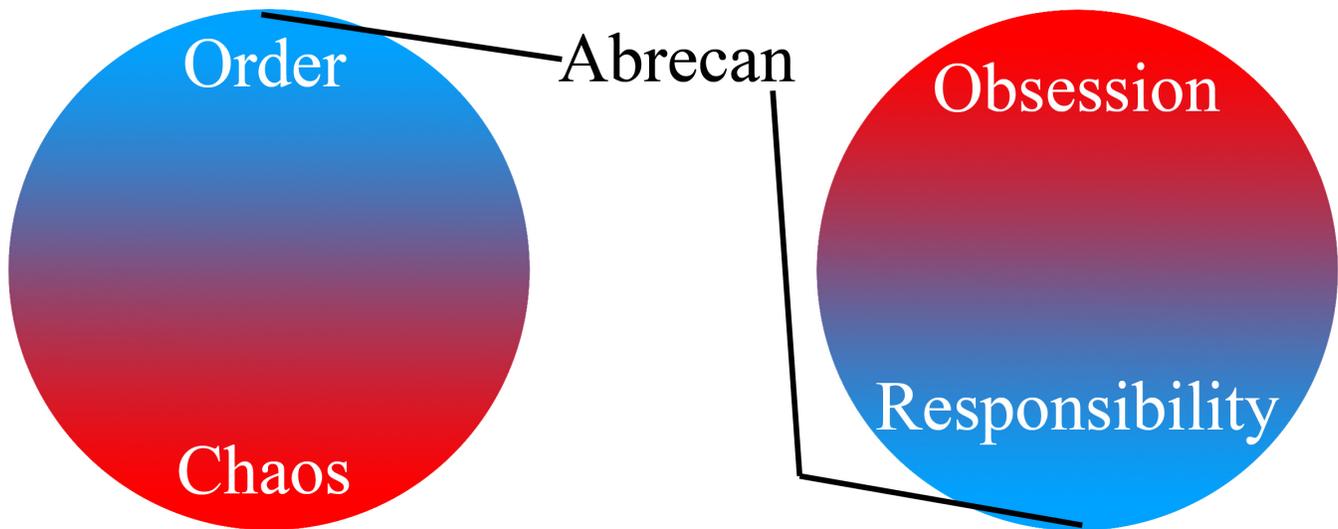
- F. Abreca does not have to change to achieve his objective goal, but he does to pursue his subjective goal. He has to realize that Arabella does not want or need his help.
- G. He prefers to do things, but is not adverse to thinking about them. He is a knight's knight.
- H. He is analytical in his strategy, but instinctual in his tactics. His mission is from the heart, as he deeply cares for Arabella, but carries out his search economically, measuring and planning where he expects the princess to appear and constructing the best path of action based on every move she makes.
- I. Abreca is so selfless, and so hell-bent on instilling that selflessness in the princess, that he is unable to think about her emotional well-being. He is incapable of understanding that Arabella rejecting the queenship is the best course of action for both princess and kingdom. He can only see her running away. His flaw is that he is unable to act in the interest of happiness.
- J. Abreca is Arabella's only remaining parental figure. He is also the only character who can directly compare Alaron's journey to that of his daughter (and thus is the only character who is justly entitled in telling the princess what to do.)

QUOTE: "It's time to face your responsibility.

Please, come home."

ARCHETYPE: Mentor/Enemy/Ally (minor)/Trial

Abrecan: Opposition Diagram



Wants

For Arabella
to accept
responsibility

Harmony in
the Kingdom

To find Arabella

Embodies: Arabella's responsibility to her
kingdom

Foil to: Sakhaza

Opposition

Arabella's
obsession

Tools

Guilt

Father-figure
type influence

Persuasion



(Lori from Say Yes to the Dress Atlanta)

Bi-bi

- A. Bi-bi falls on the side of obsession over responsibility. As an avatar of the god of order, she represents obsession as a balancing tool that acts until the chaos in a situation is resolved. Bi-bi is not concerned with responsibility. She is too self-involved to take responsibility for her own actions and represents the most narcissistic and immature side of the responsibility spectrum. She is the opposite of Vurl.
- B. Bi-bi is a gatekeeper. She doesn't want anyone to get the artifact, as that would mean an increase of chaos in the world. An increase of chaos would anger and weaken her father, the god of order, which would bring about his disappointment and cause him to take away the possibility of her attaining eternal youth.
- C. Bi-bi doesn't want to disappoint her father. Failure to obtain eternal youth is a minor punishment in comparison. She's a daddy's girl who craves his approval, attention, and constant reaffirmation of his love. She wants

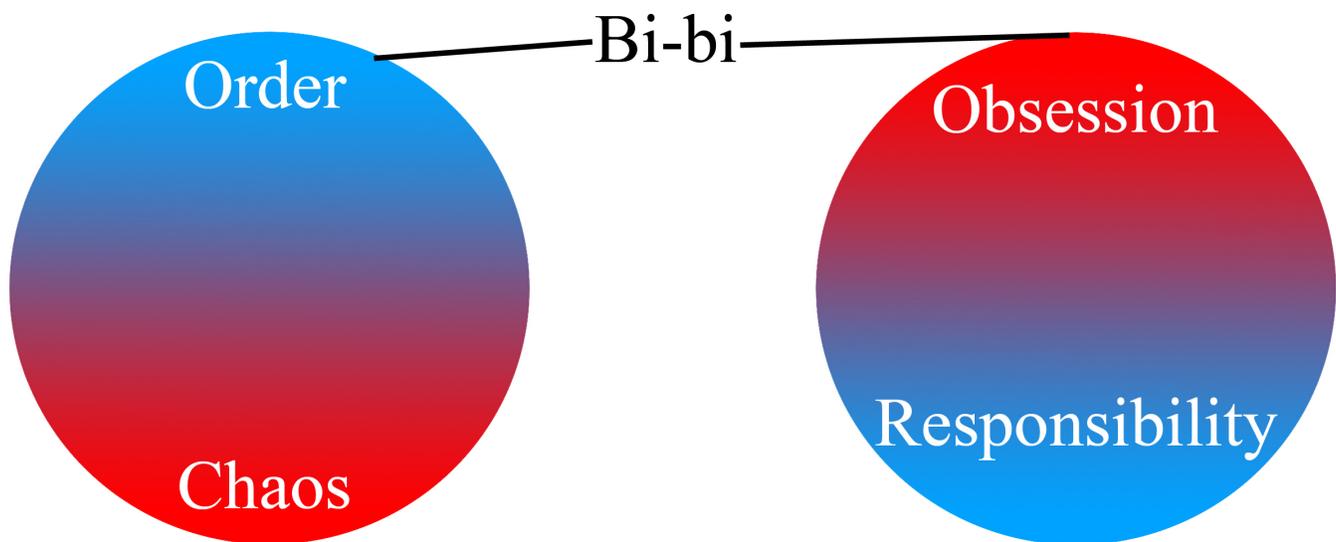
him to validate her every breath. Her goal is to remain in his good standing.

- D. She uses control over others, abuse of her authority, and humiliation of a target (in increasing order of her desperation) to get what she wants out of them. She is not above blackmail and bribery--so long as they are performed under the table and out of sight of anyone who matters. Her position and respect in the community as a matriarch burden her with an image to uphold, so in daylight she manipulates targets by acting as an all-knowing teacher whose opinion must be heeded. She uses this false expertise to distract Arabella and Sakhaza from obtaining the artifact by teaching them social ineptitude instead of the charm they need to activate the artifact.
- E. Bi-bi blames and lies to get out of situations that cast her in a negative light. She reminds those around her that she knows best, that she has years of experience, and that questioning her is to question common sense (which is "order").
- F. Bi-bi ultimately fails to stop Arabella and Sakhaza from claiming the artifact. This failure results from her inability to change tactics. She only has one trick up her sleeve- her ability to charm others into distraction. When it doesn't work, she becomes frustrated and is rendered too emotionally unstable to think around a situation.
- G. Bi-bi is manipulative, so her actions are thought out to optimize her chances of getting what she wants. She can easily be brought to offense.
- H. Objectively and subjectively, Bi-bi acts on instinct and intuition. She senses out a situation at face value, then starts talking and prodding until she finds buttons to push and use to her advantage. She is very clear with her own emotions as well, displaying them in public feuds. If she feels wronged, she reacts with an outburst.
- I. She is a heinous narcissist. The world revolves around her, or so she thinks. She only relents when it comes to Daddy, in whose eyes she must remain a perfect angel.
- J. She can talk and debate for hours and always win. She speaks with razor wit that cuts a target hours after they've parted ways. She's especially talented at manipulating men.

QUOTE: "Honey-child, Bi-bi's always right!"

ARCHETYPE: Threshold Guardian/Enemy(minor)/ Mentor

Bi-bi: Opposition Diagram



Wants

Dorran's favor

Social status

To cease the
chaos around her

Opposition

Arabella and Sakhaza's
quest for the sceptre of
Rabisat

Tools

Manipulation

Persuasion

Social
Humiliation

Embodies Arabella's : Daddy Issues, Allure to Power

Foil to: Conall (Responsible Chaos)

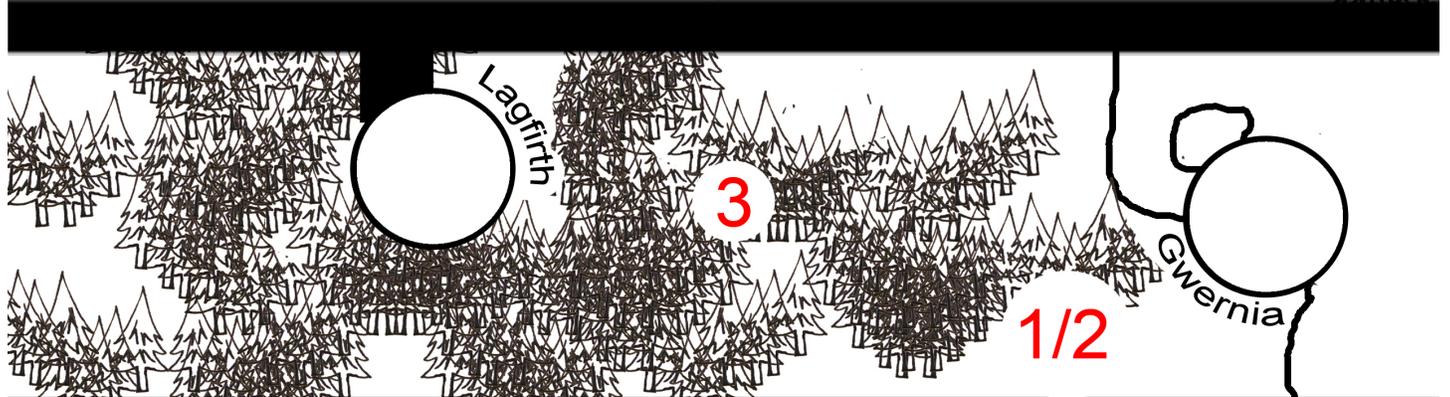
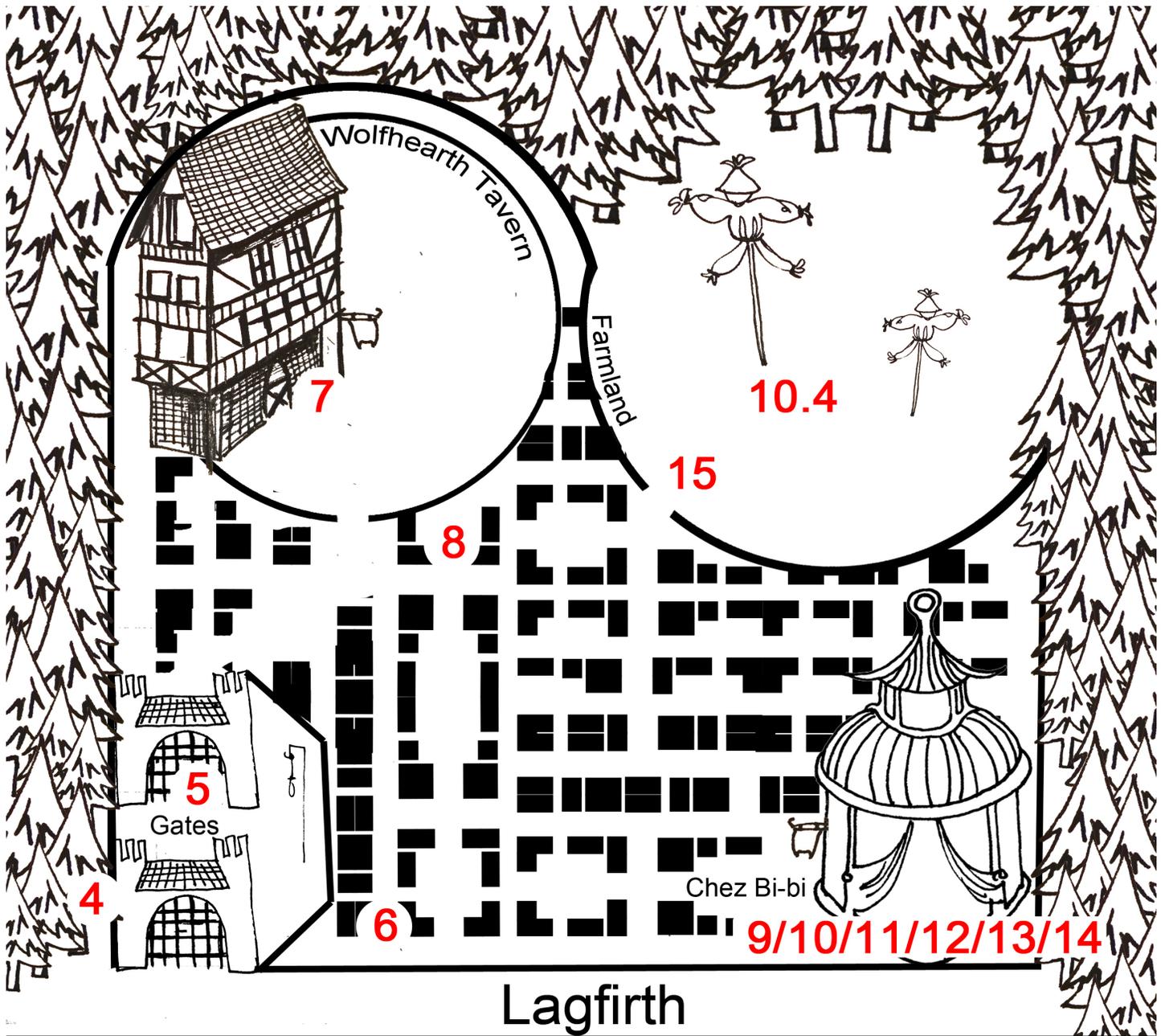
Vurl (Obsessive Chaos)

Maps

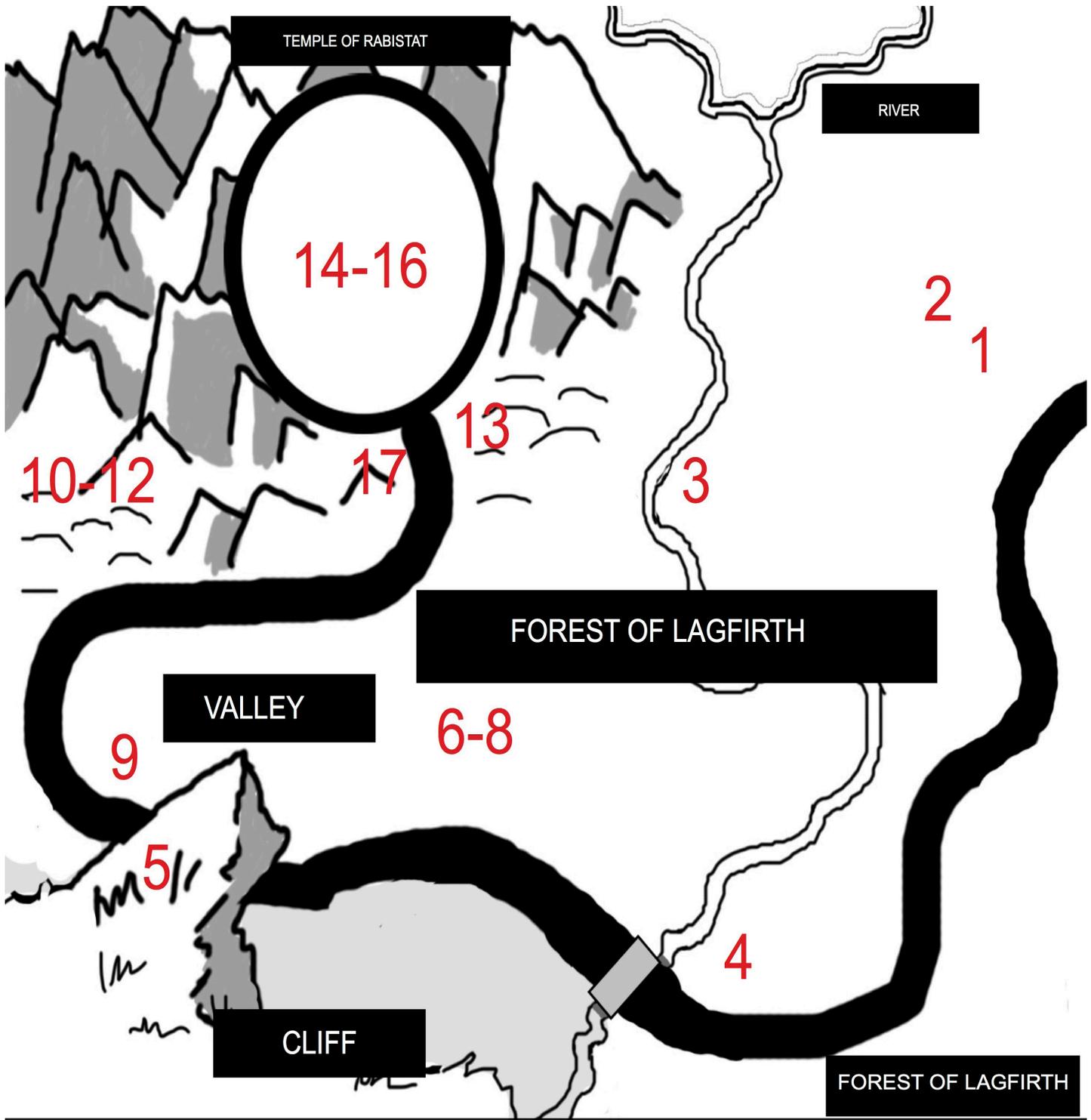
The Castle:

(red numbers correspond to events on step-outline)

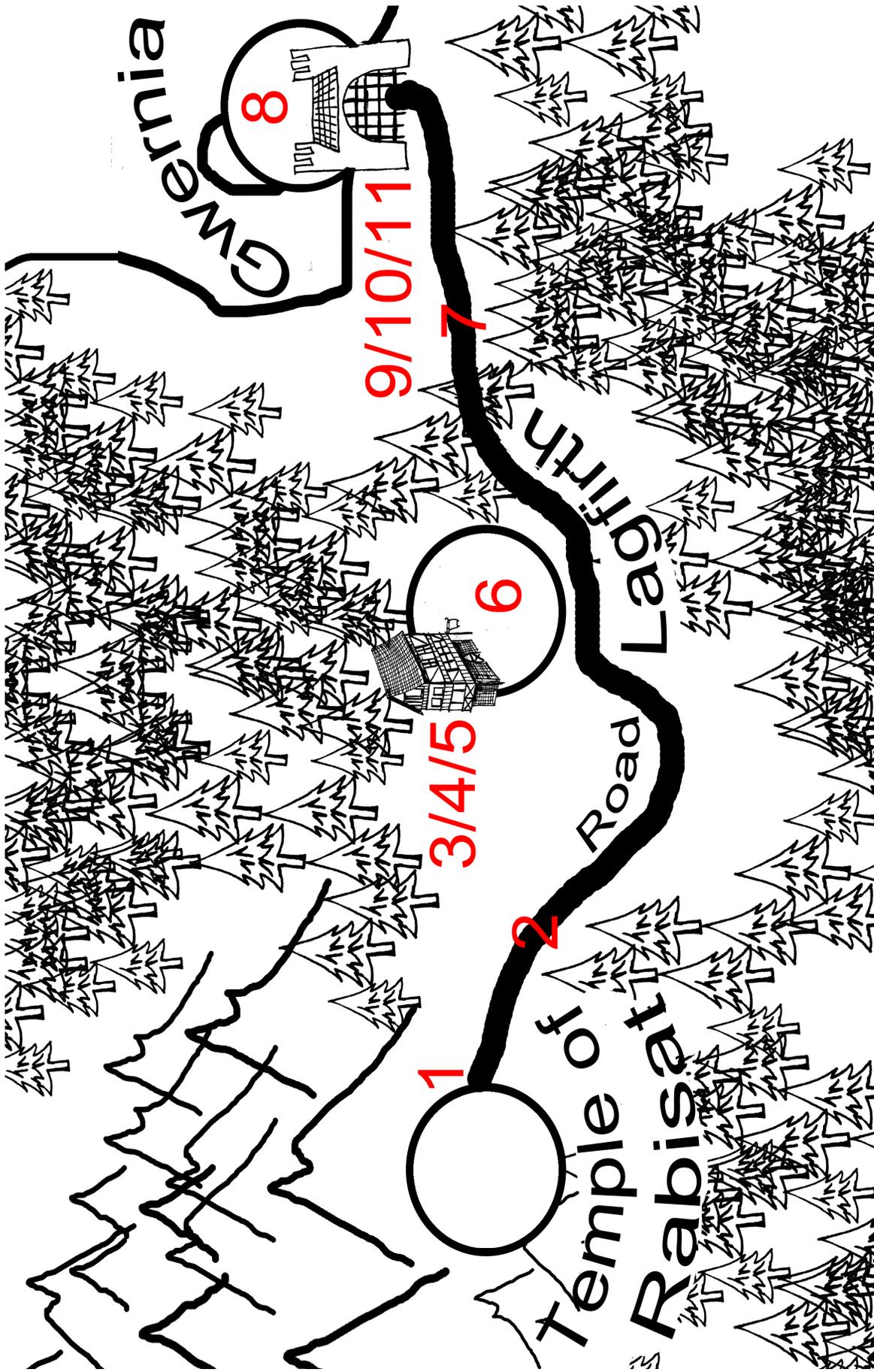




Act II Map: Lagfirth and Forest



Act III Map: World



Act IV Map: World

Step Outline

Act I

Act I
Natale Peracchio

Alaron Dies

INT. ALARON'S BEDROOM - DAY
Abrecan, Arabella and her sister sit with Alaron as he rests on his death bed. When he passes, Arabella runs out of the room, followed by Abrecan. Abrecan reminds her of her responsibility to the kingdom and tells her that she has to stay strong. Arabella's sister looks on jealously from the other room.

Question: What will happen to the kingdom now that Alaron has died? Will Arabella be up to the challenge of ruling?

Beat Analysis: Setting up what Arabella's challenge will be, as well as the stakes of her personal journey. Also establishes that there is tension between Arabella and her sister.

Combat Lesson with Abrecan

EXT. CASTLE GROUNDS - DAY
Arabella and her sister go to their daily lesson with Abrecan. This scene also functions as an introduction to the combat system of the game. The player will learn the physical game combat such as jumps, ducks, punches and kicks. They will also have to learn the intellectual skills. During a routine training fight Arabella notices that her sister is being more aggressive than usual. Tension rises and the training fight turns into a full battle between them. The player has to use Arabella's skills to defeat her sister.

These are combat analysis, prediction skills and move choices. Arabella wins because of her analytical mind and ability to outsmart her sister in combat. She demonstrates that she is the superior fighter.

Addresses: Act 1, Scene 1

Question: Is Arabella's sister trying to take control of the kingdom?

Beat Analysis: Up. Arabella establishes her dominance over her sister, and what her personal strengths are even though she may not be ready to rule.

Alaron's Funeral

INT. KINGDOM CHAPEL - DAY

Arabella attends the funeral with the rest of the kingdom. She and her sister are both expected to give an address. Arabella is given a choice of whether she wants to speak before or after her sister. If she goes first, she is taking a personal risk and making a statement that she is confident. When she fails, this makes her embarrassed that she assumed she was up to the task. If she chooses to speak after her sister, she is in the vulnerable position of having to follow an impressive speech. When her's doesn't match up, it is clear that she is not yet up to the task of ruling. Regardless of choice, the player must attempt to win over the crowd with their charisma skills and choice of dialog. They are too weak at this point, and fail. Arabella goes first, but her insecurity and cold delivery get the best of her, and her speech falls flat. Arabella's sister takes over, giving an address that moves the kingdom to tears and applause.

Addresses: Act 1, Scene 1

Question: Can Arabella win the admiration of the kingdom?

Beat Analysis: Down, demonstrates what Arabella's weakness is. Forces the player to decide what kind of person they think Arabella is, whether they are willing to speak first or not. Also, furthers the tension between her and her sister, putting pressure of Arabella to change.

Retreat to the Library

INT. LIBRARY - NIGHT

Upset after the funeral, Arabella runs to the library, her safe haven. She is used to looking for knowledge to solve her problems. The player must follow information clues to uncover knowledge about the artifact that they are searching for. They will be given key terms and forced to search through the library, following the trail of information. Along the way, Arabella is presented with opportunities to leave her search and return to kingdom. She must continue to choose to follow the information in order to achieve her goal.

She starts to search for a book that can give her what she is looking for, the ability to get the approval and love of the kingdom.

Addresses: Act 1, Scene 2

Question: Can Arabella find a way to overcome her weakness through magic?

Beat Analysis: Suspense. Arabella might see a way to improve, but this is still uncertain. Also, Arabella must start to value the information that she is searching for over the responsibilities that she faces.

Obsessive Decline

INT. LIBRARY - NIGHT

After stumbling across information about a magical artifact that can give her the power she needs, Arabella falls into a spiral of obsession. Tunnel vision takes over, she ignores everything else and focuses only on gathering as much information as she can. She rips books off the shelves and follows traces of information, eventually coming across a map. Cinematic scene. This leads Arabella to a secret section of the library where information on the artifact is kept hidden.

Addresses: Act 1, Scene 1

Question: Is this the right path for Arabella?

Beat Analysis: Mixed, up and down. Arabella is happy to have found something that seems like her way out, but there is danger that she will be overcome by her obsession. There is tension between these two aspects of Arabella finding the object.

Refusing Responsibility

INT. LIBRARY - NIGHT

Arabella hears footsteps in the hall, Abrecan is coming to find her, to bring her to her meeting with the kingdom's elders. Arabella hears him calling for her, and can choose to go to him, or to hide, and continue on her quest. If she chooses to return to Abrecan, she will not be able to begin her journey. If she decides to follow the information further, she must act quickly to hide from Abrecan, using the game combat skills. Arabella hears him calling for her, but chooses to hide away and ignore her responsibility as the next ruler.

Addresses: Act 1, Scene 1

Question: Is Arabella succumbing to her obsession?

Beat Analysis: Mixed. It is exciting to follow the obsession instead of the responsibilities, as the obsession brings the player closer to the quest. Down. Arabella takes the easy way out by avoiding her responsibilities. This raises the stakes for her because she knows that this will have consequences later.

Preparing to Leave

INT. ARABELLA'S BEDROOM - NIGHT

Once Alaron is out of sight, Arabella rips the map from the book and goes back to her room to pack. As she gathers her things, she sees her sister alone in her room, in tears. For the first time Arabella considers that she will be deserting not only her responsibility to the kingdom, but her responsibility as a sister. She is pulled away from her quest. This is a cinematic scene used to produce sympathy for Arabella's sister. Arabella sees how her decision will affect those who depend on her.

Addresses: Act 1 Scene 2

Question: Does Arabella have loyalty to her sister?

How will she choose between her family and her personal interest?

Beat Analysis: Down. Arabella decides that it would be wrong to desert her sister in such a difficult time. She is upset because this decision means that she will have to sacrifice her individual interests.

Return

INT. CASTLE HALLS - NIGHT

Arabella unpacks and leaves to return the map to the library. On her way there she notices that she is being followed. She attempts to out-manuever her stalker, going on a tour of the castle and using her intelligence to outsmart her follower. She has a chance to once again demonstrate that she is clever and capable on her own. The player has to out-manuever the follower using the game combat skills that they have practiced in the library. It is more difficult now, because Abrecan is skilled. Once she is alone, she goes back to the library, where she realizes that it was Abrecan who was following her, trying to learn what she is doing. He confronts her and tells her how disappointed he is that she hid from him. Arabella is angry at him for trying to deceive her, and mad at herself for disappointing him. He leaves her in the library. When Abrecan catches up with Arabella, they share a brief dialog in the hallway, in which he attempts to convince her not to leave her obligations behind.

Addresses: Act 1, Scene 6

Question: Has Arabella jeopardize her relationship with Abrecan? Can she move past his disappointment?

Beat Analysis: Suspenseful and emotionally down. Abrecan is meant to complicate the player's decision to leave the castle. They want to move on to the next stage, but there are also challenges that have to be met if Arabella decides to stay and rule. Arabella is upset that she may have just hurt the one relationship that really matters to her, but her sense of adventure is heightened by the chase through the

castle.

Escape into the Night

EXT. BEYOND THE CASTLE WALLS - NIGHT

In an emotional rush, Arabella packs her things and escapes the castle into the night, leaving her sister to deal with the kingdom alone. The player has to search for items to bring on the quest. They have to do this secretly and in the dark, because Arabella is attempting to sneak out unnoticed. As they search around the castle, they will be reminded of what they are leaving behind. Arabella will pass items that remind her of her father, and her emotional connection to Abrecan. She must avoid these to avoid being pulled back from her journey.

Addresses: Act 1 Scene 6

Question: What will happen to the kingdom? Will Arabella be able to make it on her own?

Beat Analysis: Up. When she finally gives in to her obsession Arabella feels free from the responsibilities holding her back. When she leaves the castle she feels like she is finally doing what she has always wanted.

Band of Robbers.

EXT. UNKNOWN FOREST - NIGHT

Though Arabella starts out on her journey confidently, she quickly encounters an obstacle outside of the castle walls. She is met by a band of cloaked attackers who threaten to compromise her entire journey. She tries to fight them but is outnumbered. Arabella uses her combat skills to fight them, but she is not skilled enough and they are too strong for her. They are about to seize her bag with all of her supplies, and the map that will lead her to the object when a hooded stranger appears and saves her.

Addresses: Act 1 Scene 9

Question: Who is the stranger? Why did he save Arabella?

Beat Analysis: Suspense. It is only the first night and Arabella has already had a close call.

Step Outline

Act II

1. Meeting Sakhaza. Location: EXT. The road leading out of the kingdom. Time: day

ADDRESSES: Act 1 Scene 10

QUESTION: Who is the newcomer?

BEAT ANALYSIS: Procedural With Dramatic Up Arrow (Hope that the princess has found help.)

Arabella, worn and frustrated from her failures in the forest, trips over a mass in the brush. The mass awakens, groaning and perturbed by the disturbance. Arabella regains composure, dusting herself off. She comments on the newcomer's "sleeping in." He replies that she's an idiot. Day is the safest time to sleep in this forest. Arabella recognizes that this man knows more about the wilderness than she does. She swallows her pride and decides to ask him for help.

INNER JOURNEY: The first moment where Arabella acknowledges her own limitations. This revelation is a mini-parallel to the big epiphany in which Arabella realizes she doesn't have the ability to rule. Since she is able to understand, on a small scale, that it's okay for her not to be able to do everything, she gains an ally.

This scene consists of the Player trying to navigate the forest. Prior to finding Sakhaza in the woods, the player may encounter the same set of enemies from Act 1 Scene 10 (wild animals, goblins, robbers, etc.)

2. Sakhaza agrees to help. Location: EXT. The road leading out of the kingdom. Time: Later.

ADDRESSES: Act 2 Scene 1

QUESTION: Can Arabella trust Sakhaza?

BEAT ANALYSIS: Dramatic with Dramatic Down Arrow (Fear that Sakhaza will turn the princess in if he finds out her identity)

Arabella tells Sakhaza her name. Before she can say anything else, he tells her to go

back to the rich parents who named her after the princess. She replies that she stole some of that fortune to give to an adventurer who could lead her to the Sceptre of Rabisat. Sakhaza immediately perks up, re-introducing himself as Sakhaza, travel guide and sceptre enthusiast. They joke around, poking fun at each other and build a comradery through wordplay (something Arabella can participate in as an intellectual.).

"Why that sceptre?"

"Do you want this money or not?"

"I've heard that when women touch it just right, it vibrates with a magic energy..."

"And how would you know anything about that?"

"Let's just say I know how to polish a sceptre."

He says he even knows where to find the map to Rabisat's lair. Arabella produces it from her bag. She says all she needs is for him to lead her to Chez Bi-bi in Lagfirth so that she can become a master of "Guile most artful" (A direct line from the book on the sceptre) and be able to wield the staff. Sakhaza agrees to take her to Chez Bi-bi: Charm School in Lagfirth on the border.

INNER JOURNEY: Arabella makes a friend, if a friend with benefits, but a genuine friend. Her other relationships are all strained: her sister is jealous and better suited for the queenship and Abrecan is an overbearing father figure. This relationship is easy for them both.

This scene is an interactive dialogue. All branches of the dialogue lead to the same outcome: Sakhaza agrees to take the Player to Lagfirth.

3. Search party encounter. Location: EXT. Along the road but not on it. Time: Player dependent(-day/night.)

ADDRESSES: Act1, Scene 9

QUESTION: Will Arabella be caught? Will Sakhaza figure out her identity?

BEAT ANALYSIS: Suspense with Dramatic Down Arrow (Fear that Arabella's cover will be blown) and Procedural Down Arrow (Fear that Arabella will be found and forced to return home.)

Arabella and Sakhaza encounter the same enemies that Arabella fought and lost against before. They fight lower level forest monsters, goblins, etc. Eventually, one of these encounters is preceded by thunderous hoofbeats. Player can either 1) hide/run from the hoof beats or 2) confront them. 1) Arabella pulls Sakhaza into the brush, out of sight. Sakhaza watches from their hiding place as the standard of the kingdom goes by. The horsemen yell out the princess's name, then pass through. Arabella says she's already learning from Sakhaza--she knew there would be too many of them to fight head on. Sakhaza doesn't buy this, but the promise of money pushes him to stay with the princess. 2) Sakhaza pulls Arabella into the brush. He asks her if she's crazy, going after the king's men. Arabella asks why he's so afraid; the knights of the realm are there to help people. Sakhaza drops the matter, calling her an idiot. Arabella questions Sakhaza's fearful relationship with the Kingdom, but continues with him because she has to find the Sceptre.

INNER JOURNEY: Arabella is presented with the option to confront/accept her responsibility (the queenship). Regardless of the player's choice, the beat indicates that she is not ready to answer this question.

4. Entering Lagfirth. Location: EXT. Lagfirth gates Time: player dependent(day/night.)

ADDRESSES: Act 2 Scene 1

QUESTION: Why is Sakhaza avoiding Lagfirth?

BEAT ANALYSIS: Question with Up Procedural Arrow (Finding the town's charm school will bring them closer to mastery over the artifact) and Down Dramatic Arrow (Fear that whatever is in the town is dangerous for the protagonists.)

Sakhaza and Arabella arrive at an unguarded section of the town wall, where a gatekeeper denies them entry. The player engages the gatekeeper in an interactive dialogue. Once the player persuades the gatekeeper, Sakhaza

agrees that the player needs to learn how to be more charming. Sakhaza and Arabella enter the town plaza. To Sakhaza's surprise, guards are also stationed at the secondary gate, trapping them in the entry plaza. Groups of shady people stand about while visitors are checked for passage across the border and entry into the town. Sakhaza tells her, very seriously, to wait there while he "scopes out" the plaza. Arabella questions why, but he does not give her a straight answer. He leaves her alone. Arabella watches as a one of the shady characters breaks off from his group to pickpocket a guard. The criminal is detected and creates an uprising with the guards. She quickly deciphers what the pickpocket did wrong (she learns the skill.)

INNER JOURNEY: Arabella is introduced to the "other side" of responsibility. She sees what happens to people who inhabit the complete opposite side of the responsibility spectrum. The criminal lifestyle is alluring to her and easy for her to learn, foreshadowing her ultimate preference.

This beat consists of a humorous interactive dialogue that indicates the player's low charisma skill and the need for the player to find Bi-bi's charm school, and a tutorial showing the player how to use "darker" charisma skills in interactive dialogues.

5. Arabella's Poster. Location: EXT. Lagfirth gates. Time: player dependent(day/night.)

ADDRESSES: Act 2 Scene 3

QUESTION: How long can Arabella remain hidden in the city?

BEAT ANALYSIS: Suspense with Down Dramatic Arrow (Fear that the search party will find Arabella)

While Sakhaza is away, Arabella spots a wanted poster with her face on it. She tears it down, catching the attention of the townspeople. To cover herself she exclaims some criticism against the kingdom, inciting the townspeople to riot. Sakhaza returns, baffled to find her at the center of the action. They slip away unnoticed as the guards try to quell the uprising.

INNER JOURNEY: Arabella realizes she has a talent for inciting people against the Kingdom/queenship (opposite of becoming queen.)

This is an indication that she's happier and better suited for the life of a criminal.

This beat is a chance for the player to utilize their new charisma skills in some sort of interactive dialogue manner.

6. Meeting Vurl. Location: EXT. Back alleys of Lagfirth. Time: Player dependent(day/night.)

ADDRESSES: Act 2 Scene 2

QUESTION: Who is Conall?

BEAT ANALYSIS: Question with Lateral Procedural and Dramatic arrows

Arabella and Sakhaza run around the town looking for Bi-bi's salon. They get directions from some odd townspeople that lead them to a back alley that dead-ends. The alley is filled with garbage and swarms of rats gnawing at the refuse. Vurl appears in the shadows behind them, closing off their only exit. He claims that Conall is waiting for Sakhaza.

"The wolf smiles on you, Jundar virus."
(The standard summons from Conall.)

"Only because of the sore on his lip."

Having no choice, the protagonists agree to follow Vurl to Conall's lair.

INNER JOURNEY: Sakhaza represents Arabella's relinquishing of responsibility. Here she watches as a nagging reminder of responsibility confronts Sakhaza. She is shown that she cannot ever escape responsibility. She can never be completely free.

This beat allows the player to explore the town and interact with the townspeople. Navigating the town will be important in Act 2 Scene 15, when the player must run from the city. The townspeople offer minor fetching quests and can be spoken with. The townspeople will appear again in Act 2 Scene 10 when the player hassles them during Bi-bi's quests.

7. Visiting Conall. Location: INT. The basement complex of "Wolfhearth Tavern (and Brothel)."

Time: Player dependent(day/night.)

ADDRESSES: Act 2 Scene 2

QUESTION: What will Sakhaza do once he gets the artifact? Will he betray Arabella?

BEAT ANALYSIS: Pipe with Dramatic Down Arrow (Fear that Jundar will fail and die by Conall's hand.)

Arabella and Sakhaza enter the Wolfhearth tavern. It is empty, save for a grizzly old bartender. Vurl orders them to relinquish their weapons. They give them over to the old man, who secretly allows Arabella to keep her stash of poisons. They descend the levels of the basement encountering a brothel/harem, a lower tavern filled with his grunts (who speak rumors about gems that make creatures do your bidding,) a torture chamber, and a treasure chamber. Finally Vurl leads them to Conall, who sits in a leather chair facing away from the protagonists but towards a fire. Conall orders Vurl to escort Arabella out. She is left alone in the next room, where she can hear their muffled conversation. She hears something about how Sakhaza can pay him back now, and just to give him a few weeks. Somehow she uses her poisons to save Sakhaza from dismemberment, and they are allowed to leave. Sakhaza thanks her but is uneasy, and the princess feels more and more uneasy about him.

INNER JOURNEY: The princess sees the less fun side of the criminal lifestyle. It frightens her, but never-the-less she conquers the environment, maintaining control of situation by saving Sakhaza.

This beat is foreshadowing for Act 4. Player explores Conall's dungeon. The thugs there are too difficult for the player to fight at the moment, but they can be talked to. Player must solve a puzzle with Arabella's poisons to release Sakhaza from Conall.

8. Protagonists consider splitting up. Location: EXT. Lagfirth Streets Time: player dependent(-day/night.)

ADDRESSES: Act 2 Scene 2

QUESTION: What does Arabella mean to Sakhaza?

BEAT ANALYSIS: Dramatic with Up Dramatic Arrow (Hope that Sakhaza will become better friends with the princess, thus eventually giving the artifact to her)

Sakhaza, in an attempt to get Arabella off his trail, suggests that they split up to find Chez Bi-bi. Dialogue reveals that Sakhaza is hiding something just as big as Arabella, but he doesn't explain his relationship to Conall here.

"Come on, we split. You can pay me when you

show up.”

“You’ll already be there?”

“Even bathed.”

“Why don’t we just get a map of the city.”

“You and your maps. No way, you’re stingy enough with that map to the temple.”

“This map is 400 years old, hand painted on the vellum from a two month old calf by masters in the court of King Gwernia, creased only once in a diagonal that aligns north-south, littered with gold leaf, and lays out 14 possible roads to the Temple of Rabisat that don’t cross paths with The Dark Forest or a known troll den. You expect me to believe you wouldn’t sell it if you got it?” (When something sets off Arabella’s obsession, her dialogue begins to spiral.)

“I take your unwavering faith in gold very seriously. Ok, we can stay together...for a finder’s fee.”

INNER JOURNEY: This beat strengthens their friendship right before it is threatened. Here Arabella sees how great it is to just meander with a friend, and that it takes some of the pressure of her obsession off. She see that it is okay to just go with the flow.

This scene is a scripted dialogue sandwiched between more town exploration.

9. Meeting Bi-bi. Location: INT. “Chez Bi-bi” (pronounced Chezz Bee-Bee) front salon. Time: player dependent(day/night.)

ADDRESSES: Act1, Scene 5

QUESTION: Who is Bi-bi?

BEAT ANALYSIS: Pipe with Up Dramatic Arrow

Arabella and Sakhaza are led into the front salon of Chez Bi-bi. Bi-bi greets them with a short curtsey, then begins to verbally judge them. Arabella and Sakhaza react abrasively and Bi-bi wildly claims she could never teach them. Arabella begs her, through an interactive dialogue, saying she has to become a “master of guile most artful.” This direct quote clues Bi-bi into their quest. She “reluctantly” agrees to teach them, though it will be a long, arduous, and expensive journey. Arabella pays the woman all of her money, to Sakhaza’s horror. In a short scripted dialogue, Arabella thanks Sakhaza for all he’s done for her, but says she really doesn’t need

him anymore. He stays, as, he claims, she’s now in debt to him as she’s destitute. Sakhaza is hurt, hiding it under the issue of payment.

INNER JOURNEY: Arabella’s intense need for the artifact overcomes her promise to her good friend. She claims that she no longer needs help, undoing the progress she made in Act 2, Scene 1. She “takes responsibility for herself” or rather, submits to the pressures of the obsession without care for another. As a result, she starts to lose Sakhaza’s support.

10. Questionable charisma lessons. Location: INT. Chez Bi-bi/ EXT. Lagfirth Streets/Town Square/Walls. Time:continuous

ADDRESSES: Act 2 Scene 9

QUESTION: Does Bi-bi have the protagonist’s best interests at heart (like she claims?)

BEAT ANALYSIS: Procedural with Down Dramatic Arrow(Fear that Bi-bi is intentionally misleading the protagonists)

Bi-bi leads them through various silly, pointless quests.

Quest 1 (Intimidation/Inciting): Player must extort money from a tavern.

Quest 2 (Sweet Talking/Distraction): Player must bribe a hired security guard into giving them the key to a local home.

Quest 3 (Logic/Presence): Player must collect a family heirloom from the home by convincing the owners to hand it over.

Quest 4 (Realizing Bi-bi is not what she says): Player must go to the farmland outside Lagfirth and burn the heirloom, then bury it. In dialogues between the two, Arabella is impressed with Bi-bi’s influence, while Sakhaza draws parallels between Bi-bi and Conall. With each passing quest, both Arabella and Sakhaza increasingly question the validity of Bi-bi as a charm teacher as they learn more and more small details about what Bi-bi is. Eventually she has them do a strange ritual (Quest 4) which Arabella recognizes as an offering to Dorrán, the god of order. The offering is meant to ask for eternal youth. Arabella decides to confront Bi-bi with this realization and demand the money back.

INNER JOURNEY: Arabella is exposed to the perks of authority. Bi-bi’s position in society gains her power, money, and friends. However,

Bi-bi is an authoritarian bully whose power grabbing tactics set a poor example for a possible ruler of the Kingdom. This is an example to Arabella of what might happen if she became queen with her obsessive tendencies.

11. Confrontation with Bi-bi. Location: INT. Chez Bi-bi front salon. Time: Sunset

ADDRESSES: Act 2 Scene 10

QUESTION: Will Arabella escape?

BEAT ANALYSIS: Reveal with Down Procedural Arrow (Fear that Arabella will be caught.)

Arabella and Sakhaza return to Chez Bi-bi with evidence from the ritual. Arabella tells Sakhaza she can confront Bi-bi on her own, but Sakhaza says he has to go to make sure he gets paid. They demand their money back and they want to know why Bi-bi is sending them around to do nothing and offering things to Dorran. They threaten to kill her. She says she can't be killed, her daddy loves her too much. She explains that if she protected the artifacts of Rabisat for 5000 years, Daddy would give her eternal youth. She was one year away and then Arabella showed up. Bi-bi reveals the torn wanted poster and sends out a minion of order to contact Abrecan. She says the search party will be there any moment...

INNER JOURNEY: Sakhaza seems to be on Arabella's side when it comes to Bi-bi's lies. This beat temporarily suggests that their friendship is mended through mutual hatred of Bi-bi, but that is ultimately not enough to heal the rift (reversal in the next beat.) Since Arabella still refuses help from Sakhaza (therefore not realizing her own limitations,) Bi-bi overpowers them by exploiting her authority/power. (Shows a perk of responsibility, but still functions as responsibility being negative for Arabella.)

This scene is a scripted dialogue.

12. Search party finds Arabella. Location: INT. Chez Bi-bi front salon. Time: After.

ADDRESSES: Act 2 Scene 11

QUESTION: Has Sakhaza really abandoned Arabella? Is the journey over? Did Arabella fail?

BEAT ANALYSIS: Suspense with Down Dramatic Arrow (Fear that the protagonists will

fight) and Down Procedural Arrow (Fear that Arabella will be forced back to the castle)

The search party break down the door, to Bi-bi's displeasure. They grab the princess and ask "her royal highness Queen Arabella" if she is alright. Sakhaza is shocked.

"You're that Arabella?! I could have just ransomed you!"

Arabella struggles against the knights, demanding to be left alone. She doesn't want to go with them and she orders them to go home. They ignore her and begin to strap her to a horse. She cries out for help, calling Sakhaza by name, but he argues that she lied to him and probably never meant to pay him anyway. She counters that he's been keeping secrets about Conall from her.

"You lied about that Conall character, your debt, and your reason for helping me! I bet your sceptre's never been polished, you dissimulator!"

"Oh, okay, you want to start some you little virgin shit? I stayed with you! My word was gold even after you piddled yours away! And don't worry about my sceptre, it's seen more polishings than lies on your tongue!"

"How dare you, you imbecile!"

"Your dad is dead as Hell!"

INNER JOURNEY: Arabella loses her ally. This is the culmination of the process begun in Act 2 Scene 9. When confronted with her responsibility, Arabella realizes she is powerless. She needs the help of that ally that her pride/responsibility scorned. This scene is a cinematic.

13. Fight against the search-party. Location: INT. Chez Bi-bi front salon/ EXT. Lagfirth Streets. Time: After.

ADDRESSES: Act 2 Scene 12

QUESTION: Will Arabella and Sakhaza prevail or lose and be taken into custody?

BEAT ANALYSIS: Dramatic with Up Procedural Arrow (Hope that the protagonists will now win the fight) and Down Dramatic Arrow (Fear that the protagonists will deepen their rift.)

The name Sakhaza brings the guards to remember the arrest warrants that are out for the Jundar. He is charged with theft of several large magical artifacts. They attempt to arrest him but Sakhaza cuts the princess free and they begin to

fight against the search party. Bi-bi, who is compelled to make order out of the combat, joins the fight in an attempt to stop the chaos. The verbal fight between Sakhaza and Arabella continues amidst the combat through snippets of dialogue. Each insult becomes more harsh than the last.

INNER JOURNEY: As this fight is primarily between protagonists and the search party, it symbolizes Arabella's inner turmoil in accepting that she needs an ally (she needs to realize her own boundaries) which manifests in the verbal altercation. She fights against her responsibility, but the focus of the fight is arguing with Sakhaza.

This beat begins with the cinematic of Sakhaza's arrest, then launches into the player fighting the search party from the kingdom (knights) using basic combat/analytical skills from Act 1.

14. Fight against Bi-bi. Location: Int/Ex Chez Bi-bi (as the building has now been blown open). Time: Dusk.

ADDRESSES: Act 2 Scene 9

QUESTION: Who is Dorrán, the order god? Why does he protect the artifact?

BEAT ANALYSIS: Reveal with Procedural Down Arrow (Fear that Bi-bi will defeat/consume the protagonists.)

When Arabella and Sakhaza get the upper hand over the search party, Bi-bi reveals her true form as a Daughter of Order. The protagonists pause their own fight to focus on Bi-bi. They fight her like a mini-boss, destroying the salon in the process. The increasing chaos weakens Bi-bi (by forcing her more and more into a frenzy over the increasing chaos) and they defeat her as reinforcements from Abrecan's search party arrive.

INNER JOURNEY: Bi-bi functions as a symbol of Arabella's obsession here. The fight between protagonists is paused because they most focus on the objective goal of defeating Bi-bi to survive. Thus, when Arabella accepts her limitations (= Sakhaza's help,) she is able to triumph over her obsession.

This scene begins with Bi-bi's transformation into an avatar of Dorrán as a cinematic. The player then continues combat.

15. Bi-bi defeated and leaving town. Location:

EXT. Road out of Lagfirth. Time: Night.

ADDRESSES: Act 2 Scene 13

QUESTION: Will the friendship recover?

BEAT ANALYSIS: Bringdown with Down Procedural Arrow (Fear that the protagonists will not outrun the search party) and Down Dramatic Arrow (Fear that the friendship will never recover)

Bi-bi is called back to Daddy, evaporating from the mortal plane upon her defeat. She leaves behind a large, gaudy necklace which Arabella recognizes as part of the sceptre. (As an object of chaos, it cannot travel to the Plane of Order to which Bi-bi is called to.) Sakhaza pries a large ruby from the necklace while proclaiming that the gold of the chain itself is leafed tin. (The veneer of Bi-bi's charm peeled away to show how cheap and ineffectual she was as a leader.) The new search party floods the ruined salon. Sakhaza shouts that there are too many for them to take. Arabella, who cannot stand the thought of facing Abrecan, orders him to run. They flee the town and return to the forest, not speaking.

INNER JOURNEY: With obsession defeated, Arabella realizes she must stick with Sakhaza to be able to deal with her responsibility. Her lingering pride/obsession resists this idea, so she continues to fight with Sakhaza until she can finally accept her own limitations and cast out her obsession for good (at the end of Act IV.) The player runs from the fight, having to navigate Lagfirth quickly before the reinforcements arrive.

Step Outline

Act III

1. EXT. WOODS OUTSIDE OF LAGFIRTH

Narrowly escaping the search party, ARABELLA and SAKHAZA go off the road from LAGFIRTH and find themselves deep in the WOODS. They stop momentarily at the “request” of Arabella’s constant demands of advising the map. While Arabella fusses with the map and blames her Jundar companion for their current situation, Sakhaza is too busy being hypervigilant. Not accepting of being ignored, Arabella throws a small rock at Sakhaza, clipping him in the back of the head. He and the princess revisit their accusations from the salon, their voices rising.

A TWIG SNAP catches Sakhaza’s attention. Arabella is still ranting, oblivious to her surroundings. Sakhaza tells her to be quiet, his eyes studying their environment and hands inching towards his knives. Arabella’s response: “I will not!”

BUSHES nearby them twitch. Sakhaza tells Arabella to be quiet again but is refused. Sakhaza: “Fine. Wait here.” and disappears. [WRITER’S NOTE: Sakhaza can move faster than the human eye can track; when he moves at full speed it looks like a blur]. Arabella yells after him.

QUESTION: How will Arabella and Sakhaza find their way to the temple: through the woods or will they return to the road?

BEAT ANALYSIS: Tensions between Arabella and Sakhaza are still running high even after escaping the chaos at the salon and evading the search party. This further develops the rift between the two due to the events at the salon.

2. EXT. WOODS CONT.

VURL is crouched behind the BUSHES. Sakhaza appears behind him and grabs him by the scruff. He demands to know how he found them to which Vurl responds: “it was easy, I followed your Jundar stench.” Sakhaza demands to know what Vurl wants.

Vurl: “My Master was disappointed to see you leave so soon, and without a goodbye...he hopes your sudden departure didn’t make you forgetful.” Sakhaza throws Vurl to the side and tells him to ride home, Conall will get what he wants.

QUESTION: Will Sakhaza betray Arabella?

BEAT ANALYSIS: Establishing Vurl as a recurring character; reminds player of Sakhaza’s connection to Wolfhearth Tavern and Conall. This connection could threaten Arabella; the inclusion of doubt adds to straining relationship between Arabella and Sakhaza.

3. EXT. WOODS CONT.

Arabella is near the BUSHES. She overhears Sakhaza and Vurl’s voices. When Sakhaza re-emerges from the BUSHES, Arabella shoves him and accuses him that he is making good of his threat at the salon: (“I could’ve ransomed you!”). They begin arguing again. Sakhaza: “Who runs away from having anything and everything they could ever want?” Arabella: “Anything anyone else could ever want, but not what I want!”

A NOISE interrupts their argument. Sakhaza brandishes his blades and turns towards the sound: “I told you to get lost!”

Out of the UNDERGROWTH bursts a MONSTER [WRITER’S NOTE: wolf-like/dog creature or a creature that operates in a pack e.g. like a wolf. This creature is four-legged, resembles a mammal, and belongs to the Order God, Dorran. (These creatures howl/snarl but also cackle like hyenas)] then a small pack advance from the shadows, joining the first.

They fight the monsters. In the chaos, Bibi’s gem falls out of Arabella’s knapsack. One of the monsters from the pack grabs it with its mouth. Sakhaza and Arabella chase it further into the woods. They catch the monster, kill it, and Arabella secures the gem. Sakhaza: “What the hell were those things?” Arabella:

la: "Hounds of Dorran".

Sakhaza sheaths his weapons and suggests they keep moving. Arabella wants to find the road but Sakhaza warns that the roads will be patrolled. Arabella hesitates but Sakhaza pressures her. They continue through the woods.

QUESTION: Why does Dorran want the gem?

BEAT ANALYSIS: Sakhaza and Arabella aren't the only individuals searching for the scepter. Even the gods are interfering in their journey. The woods are proving to be more dangerous. Suspenseful.

3. EXT. RIVER-DAY

After traveling for hours, Arabella and Sakhaza come across a swampy RIVER. Sakhaza goes to the RIVER'S bank and splashes water on his face. Arabella lingers back, surveying the river. Arabella: "The river is flowing north. [...] We could follow the river."

Along the RIVER'S bank are dying twisted trees and mossy rocks. A FALCON circles overhead. Sakhaza unties his bota bag from his belt. He tries to take a swing from it but alas it's empty. He attempts to wring out if any remaining liquor. Arabella walks around, noting distinguishable landmarks lining the RIVER. Arabella: "This looks familiar [...] I know I've seen this before [...]"

Sakhaza, grumbling about having to be sober with a control-freak, dips his bota bag in the RIVER. Arabella spots an unusual moss-covered rock and goes to inspect it. She pulls away the overgrowth and sees a hieroglyph. Arabella: "Wait a minute[...]" She turns to see Sakhaza drinking the river water. Arabella: "NO!"

Sakhaza begins to seize; he stiffens and convulses, and begins to foam at the mouth. Arabella rushes to his side: "You idiot! [...] What do I do, what do I do [...] Think! Think!"

Arabella runs back to the stone with the hieroglyph and begins tearing down the remaining moss. An INSCRIPTION etched in the stone is revealed. Next to and surrounding the INSCRIPTION are etchings with faded paint of a large, strange humanoid creature. Arabella translates it and begins gathering objects needed for the described ritual. Arabella also uses poisons [Act II] as counteracting agents; they are needed for the ritual described on the stone. [WRITER'S NOTE: The river has been cursed with old world magic, necromancy.] The last element needed is a blood sacrifice over a bowl of the river's water.

Arabella uses one of Sakhaza's blades and slices her palm over the bowl. She steadies Sakhaza's head and forces the antidote down his throat. His body flails as it fights against the antidote. Arabella struggles to keep Sakhaza pinned, she clamps his mouth shut. Sakhaza goes still. Arabella tries to shake him awake: "C'mon wake up! Wake up! I did everything right! C'mon!" Arabella rushes back to the INSCRIPTION. Arabella: "I did everything right! Why isn't it working!"

Sakhaza suddenly begins gasping violently. Arabella comes to his side. Arabella: "Don't ever do that again!" Sakhaza shoves Arabella away: "What, die?" He notices his bloodied knife: "Did you touch my knife?" Arabella: "You're welcome." Sakhaza stands and wipes his knife on his pants: "Don't ever touch my knives again."

Sakhaza begins to lead the way as they follow the RIVER. Unnoticed by Sakhaza, Arabella stops momentarily to study her cut palm: the WOUND has started to fester at an unusual pace. Sakhaza looks back at her: "Are you coming or what?"

As they travel further down the RIVER bank, Vurl appears from the treeline. He watches from afar. The falcon lands on Vurl's outstretched arm. He ties a note to its leg and sends it off.

QUESTION: What did Arabella sacrifice to save Sakhaza's life?

BEAT ANALYSIS: Arabella is thrown into a situation, one that she isn't prepared for. She uses analytical skills to save Sakhaza's life, but at what cost. Suspenseful, emotionally stressful.

4. EXT. CAMPSITE-NIGHT

Arabella and Sakhaza make camp in the woods. Sakhaza keeps the fire burning low and sharpens his blades. Arabella consults the map, hiding her cut hand from Sakhaza. Sakhaza announces he will take the first watch and walks to the border of their campsite.

Arabella pulls out her hand and studies its damage. Vurl's voice startles her: "Old world spells, such nasty, tricky things aren't they?" Vurl comes out of the shadows, checking over his shoulder for Sakhaza. Arabella: "What are you doing here [...] are you here to turn me in?"

Vurl: "No. I am simply checking on you, dear Princess...it worries me, you being out here with that." Vurl nods in Sakhaza's direction. He takes Arabella's

hand and clicks his tongue: "Such an ugly thing to happen to such a pretty hand. Sakhaza owes you his life." Arabella: "Thank you isn't in his vocabulary." Vurl: "Manners are wasted on him [...] here," Vurl presses leaves in Arabella's injured hand. "You should take care of yourself Princess. You do not want a scar, do you?" Arabella: "What happened to you?" Vurl: "I was foolish and followed the Jundar against my better judgement."

Vurl convinces Arabella to go back to the road, gives her more leaves and then disappears back into the shadows.

[scripted scene]

QUESTION: Why is Vurl befriending/helping Arabella? Should Arabella trust Vurl?

BEAT ANALYSIS: When Arabella accepts the leaves from Vurl, she is trusting him; Vurl's [fake] compassion is comforting to her. Vurl starts to plant seeds of mistrust in Arabella's mind and begins to influence her decisions. [Mixed emotions-doubt, suspicion]

5. EXT: CAMPSITE-MORNING

Sakhaza tries to talk Arabella out of returning to the road but to no avail. They begin to make their way back to the road, passing through rocky area. The two climb up the sloping landscape. They reach a peak overlooking the miles of forest that stretch before them. Arabella points to the south where the man-made road can be seen cutting through the woods.

There is a chorus of CACKLING/SNARLING not far behind them. Sakhaza and Arabella take off down the rocky slope.

[cinematic]

QUESTION: Will the Hounds of Dorrان catch Arabella and Sakhaza?

BEAT ANALYSIS: Listening to Vurl's "suggestion", Arabella takes the lead again. She is placed in a position of authority but ultimately makes the wrong decision. Building suspense.

6. EXT: FOREST CLEARING

Arabella takes the lead, directing them towards the road. However, they are pushed into a large FOREST CLEARING instead. Ruins waste away along its borders. The monsters rush from the treeline and begin to press in on Arabella and Sakhaza.

The two prepare themselves for another fight. Sud-

denly the ground quivers and the trees surrounding the CLEARING shudder. The monsters stop their advance. There is a LOUD YELL. The monsters begin to inch away back to the trees then bold when another YELL erupts.

A TROLL crashes through the treeline. [WRITER'S NOTE: Humanoid monster that is made out of natural elements e.g. stone. Moss, shrubs, and small trees grow on him; he is his own landscape. He is the bastard child of the Order God, Dorrان i.e. Loki and Sleipnir/Fenrir/Hel/ Jörmungandr.] Arabella and Sakhaza fight the troll. During the fight, Arabella is knocked back and Bibi's gem falls out of her knapsack.

She grabs it and is surprised that she can use it against the troll. She uses charisma lessons she learned from Bibi to "pacify" the troll. [WRITER'S NOTE: This takes a lot of energy to do and Arabella is not charismatic. She sometimes loses focus and the troll goes on a rampage again.] The gem and Arabella are not in sync; she has great difficulty concentrating its [energy/influence] over the troll.

Arabella and Sakhaza subdue the troll but because of the damage done the path to the road has been blocked. Arabella and Sakhaza use the stupefied troll as a means of transportation. [WRITER'S NOTE: In order to keep themselves in control, they need to rely on Bibi's charisma lessons and the gem. Arabella is the only one that uses the gem. However because Arabella is not very charismatic, Sakhaza is forced to stab the troll in its shoulders and use his blades as make-shift steering handles.]

QUESTION: What else can the gem do? What can the scepter do?

BEAT ANALYSIS: Arabella is at a high point when she discovers that the gem itself has some power of influence. Combined with the charisma lessons she learned from Bibi, Arabella has another way of engaging in combat. Suspenseful with a bit of comic relief coming from the troll's stupidity.

7. EXT. EDGE OF THE WOODS

Arabella and Sakhaza abandon the stupefied troll. The effects of Bibi's gem begins to wear off the troll and by his own reasoning, Sakhaza blinds it in an effort to lower the chance of he and Arabella being chased. Arabella is disgusted by this rash, brutish action. Arabella: "I had him under control!" Sakhaza:

“Not from where I was sitting. Besides we have no use for him anymore.”

They continue on foot, stopping only to replenish themselves and change. Arabella snaps at Sakhaza to turn around while she changes. Sakhaza: “It’s nothing I haven’t seen before.” He obliges and gives Arabella privacy. Arabella ensures that Sakhaza is not looking before changing. “Look and you’ll regret it Jundar.” Sakhaza: “Aw, are we off first name terms now? Get over yourself Princess.”

After she changes, Arabella hand washes her clothes. Sakhaza tosses his clothes to her. Arabella: “You’ve got to be kidding.” Sakhaza: “Hard work builds character.” Arabella: “Do it yourself then.” While Sakhaza cleans his blades, Arabella lays out her clothes to dry. She pauses and studies her palm: the wound is still inflamed. After looking over her shoulder, Arabella digs in her knapsack and pulls out the leaves Vurl gave her earlier. She presses them against the infected area.

Sakhaza’s voice makes her jump: “Looking at the gem again? No matter how hard you stare at that thing you won’t get better at using it.” Arabella hides the leaves and turns to Sakhaza. Sakhaza: “Practice makes perfect.” Arabella: “What makes you an expert? You know nothing.” Sakhaza: “I’m an expert in other things. But like everyone else who has had the pleasure of meeting you, I know you’re a spoiled tightass.”

Arabella brandishes a [charming] gesture with her middle finger, grabs the gem from her knapsack, and storms off.

[scripted scene]

QUESTION: Is Arabella in control? Can she control the gem?

BEAT ANALYSIS: Arabella is “challenged” and her abilities are brought into question.

8. EXT. EDGE OF WOODS CONT.

Arabella does not walk far from where she and Sakhaza have decided to rest. She is far enough that he is out of sight. Arabella: “Idiot.”

Arabella tries to practice with Bibi’s gem on small woodland life. After a few success she lets her last targeted creature flee. [WRITER’S NOTE: Arabella is still unable to fully “unlock” the potential of the gem because the scepter is a main factor in unlocking the gem’s true “power/influence”. The small woodland life is e.g. squirrels, chipmunks, birds (sparrows, crows, hawks).] Arabella: “Sakhaza’s wrong. I am good at

this.”

Then Arabella spots a STAG grazing. [WRITER’S NOTE: the stag is an old forest spirit; it symbolizes balance in nature] Arabella tries to use Bibi’s gem on it but fails. She continues to try, getting closer and closer to the stag. Arabella begins chanting to herself: “I am in control. I am in control.”

The stag stares at Arabella but is not swayed by Bibi’s charisma. Sakhaza appears from behind Arabella and is stunned by her ignorance. Sakhaza: “Arabella get back!” Arabella: “No! I got this! I can do this!” Arabella, emotionally frustrated, shouts and pelts the gem at the stag. As soon as the gem touches the creature, it disintegrates into a horde of gnats.

Sakhaza and Arabella are covered in the cloud of gnats. Arabella scrambles to find the gem while Sakhaza struggles to pull them both out of the swarm.

Once at a safe distance, Sakhaza yells at Arabella: “For someone so smart, you don’t think! It’ll be a miracle if we get out of the woods alive now.” Arabella cradles the gem: “I had it [...]” Sakhaza: “No, no you didn’t! Not everything can be controlled! Things like that can’t be controlled!” Sakhaza paces: “Now that you’ve gone and pissed off the Forest Spirit, we are screwed.” Arabella: “The road. We can take the road.”

QUESTION: Why does the gem not affect the Stag? Are there exceptions of what the gem can control?

BEAT ANALYSIS: Arabella is at a low point. She is confronted with the reality that she is not in control; this puts her in a state of emotional distress.

9. EXT. ROAD

Arabella and Sakhaza make their way back to the road by an alternative route. Sakhaza: “This is a bad idea.” Arabella: “No it’s not.” Sakhaza: “Right and throwing the gem at the Forest Spirit isn’t a bad idea either.” Arabella: “I shouldn’t have thrown it. We could’ve lost it[...] then what?” Sakhaza: “Ooor you shouldn’t have thrown it because it was the Forest Spirit and we are in the woods.”

They reach the ROAD but before exiting the treeline, Sakhaza holds them back. There is a ROADBLOCK. [WRITER’S NOTE: search party for the princess composed of the royal guard.] Arabella recognizes Abrecan in the group. Sakhaza: “Like I said bad idea. You’re full of them.”

A GUARD spots Arabella and Sakhaza looking from their hiding place. He announces his discovery. Abrecan turns and spots Sakhaza holding Arabella back. He grabs a bow and arrow from a nearby officer and shoots at Sakhaza. It misses.

Arabella and Sakhaza run back into the woods, the search party in pursuit. They lose the party by jumping in a ravine and hiding underneath a rotting log. They wait until the pounding FOOTSTEPS above their heads are gone. Abrecan and an officer are the last to pass through. Sakhaza and Arabella overhear their voices. Officer: "She couldn't have gotten far." Abrecan: "She's alive that's all that matters. We will find her." Officer: "And the Jundar?" Abrecan: "If he has harmed her, if he has even touched her! [...] I will see to him personally."

Sakhaza and Arabella only exit the ravine until Abrecan and the search party have departed. They continue through the woods.
QUESTION: Does Abrecan believe that Sakhaza kidnapped Arabella? Will Abrecan catch them before Sakhaza and Arabella reach the temple?

BEAT ANALYSIS: By returning to the road, Arabella is reminded [and the player is reminded] that Abrecan and the royal guard aka. the search party are still looking for her. If found she will be returned home and Sakhaza will most likely be arrested. The player is [influenced] to take the lesser of two evils, the woods, in order to continue the narrative.

10. EXT. MOUNTAINS

The environment has changed from woodland to a mountainous terrain. The ground goes from forest floor to frozen, uneven ground. The temperature has dropped and the weather has turned stormy but Arabella and Sakhaza press onward.

They argue as they advance. Arabella: "We should've stayed with the road!" Sakhaza: "Look, we tried it your way and it didn't work! We almost got killed!" Arabella: "No we didn't! Instead of getting to the temple, we are going to freeze to death!" Sakhaza: "Oh I'm sorry correction: I almost got killed." As Sakhaza and Arabella continue to bicker, Sakhaza spots SMOKE in the distance. He instructs Arabella to hang back and goes to investigate. Arabella does not listen and follows Sakhaza.

Sakhaza crouches behind a large boulder. He peeks around and sees a RABISTAT MINION CAMP.

Sakhaza [to himself]: "What are those things?" Arabella appears behind him and answers: "Minions of Rabistat." Sakhaza: "I thought I told you to stay put!" Arabella shoulders herself in front of Sakhaza to get a better look at the minions. Arabella: "It's their last sanctuary [...] here they can be close to Rabistat."

The minions are blocking the path towards the MIDAS VIRDA [WRITER'S NOTE: The temple of Rabistat where the scepter is said to be hidden] Sakhaza: "You knew that they'd be here?!" Arabella: "It was a high possibility."

Sakhaza prepares to fight but Arabella wants to formulate a plan. The minion camp is too populated and she and Sakhaza could easily be overwhelmed. She makes Sakhaza wait as she maps out a plan of how they can make their way around the minion camp.

The two try Arabella's plan but it fails; the minion camp is aware of their presence. The minions swarm in their direction. Sakhaza jumps into action then Arabella. They are fighting the minions but are becoming overwhelmed.

Vurl appears on a nearby ledge and calls out to Arabella. Arabella heads in his direction, even though Sakhaza warns her not to trust him. Arabella: "He's the only one that seems to trust me and my decisions out here!"

Vurl leads Arabella and Sakhaza away from the minions into a shadowy MOUNTAIN PASS.
QUESTION: Should Arabella and Sakhaza trust Vurl?
BEAT ANALYSIS: Arabella's failed plan is reminiscent of her failed speech at her father's funeral [Act I]. Someone else has to come to her "rescue" and save her from her own shortcomings.

11. EXT. MOUNTAIN PASS-EVENING

Arabella thanks Vurl but when her back is turned Sakhaza grabs him by the throat. Sakhaza: "What the hell do you think you're doing?" Vurl: "Looking out for the Princess and of course my master. Patience really isn't a virtue he's come to accept." Vurl slips a note to Sakhaza. Vurl: It appears that the Princess is slowing your progress." Sakhaza drops Vurl but digs one of his blades under his chin. Sakhaza: "Let me ask again: why are you here?" Vurl: "Speeding up the inevitable."

Sakhaza knife lowers and hovers just above Vurl's pelvis then goes back to his neck. Sakhaza: "I've already taken the only thing that matters so maybe this

time I'll take your tongue." Vurl: "Would you keep it too? I hear that Master's best can't please you... maybe you've found a good use for it." Sakhaza kneels Vurl in the stomach.

Arabella sees and comes to Vurl's defense: "What are you doing?! He saved our lives! Show him some respect!" Sakhaza: "Open your eyes or are you really that blind!?"

Sakhaza makes a campsite but he continuously checks on Arabella and Vurl. Arabella consults a map while Vurl looks over her shoulder. Vurl compliments Arabella's wit and preparedness. He also notes that he is happy Arabella is using the leaves he gave her.

Vurl notices Bibi's gem sticking out of Arabella's knapsack and asks about it.

Arabella snatches it and holds the gem protectively but explains how she and Sakhaza came upon it. Vurl: "And Bibi left such a pretty gem behind? A thing like that could attract unwanted attention. You better keep it safe Princess. Some can't be trusted." Arabella looks in Sakhaza's direction but then shakes her head. Arabella: "Sakhaza's an idiot but [...] he's helped me so much." Vurl: "Fools are better at lying." Arabella: "Well, I lied too [...] I didn't tell him who I was. He was almost arrested." Vurl: "Pity he wasn't [...] Princess you lied for your own protection. You fulfilled a responsibility to yourself and the crown but what has he done? Lie about his ...[debt]? He is not selfless like you." Arabella: "He settled it...didn't he?"

Vurl plants the seeds of mistrust in Arabella's mind.
[scripted scene]

QUESTION: Will Arabella let herself be tainted by Vurl's whispers?

BEAT ANALYSIS: Vurl acts as physical object wedging itself between Arabella and Sakhaza; he is intensifying the tension between the two.

12. EXT. MOUNTAIN PASS-MORNING

Arabella wakes Sakhaza, who has fallen asleep at his post, with a kick. Arabella is frantic. She demands to know where Bibi's gem is. Sakhaza defends himself and denies he has it. Arabella goes through their provisions, tossing everything aside: "Where is it! Where is it! Where is it!" Sakhaza: "Calm down!" Arabella: "Don't tell me to calm down! Now where is it! I know you have it!" Arabella screams at Sakhaza and brings up his gambling debt.

Sakhaza accuses Vurl. Arabella continues to search

frantically for the gem. Sakhaza tells Arabella to lower her voice which only infuriates Arabella more.

Arabella's SHOUTS echo in the narrow MOUNTAIN PASS. A few small rocks trickle from overhead. Sakhaza tells Arabella to get a grip. Sakhaza grabs Arabella by the shoulders and tells her to breathe. Vurl inches towards Arabella and plucks something off the ground: it's Bibi's gem. Arabella thanks Vurl but does not apologize to Sakhaza. She begins to clean up the mess she has made.

Vurl: "Funny. How something so small can be so important." Sakhaza: "And you just happened to find it in all this mess?" Vurl: "She had fallen asleep with it in her hand. Staring at it all night [...] I don't think she has ever let it leave her sight, am I right?" Sakhaza: "She's crazy." Vurl: "That is a word for it. It just makes your job all the more difficult. Have you ever pried something from a corpse? The hand turns to stone." Sakhaza: "I'm not going to kill her." Vurl: "And she is not going to turn you over as soon that scepter is hers? No, settling a gambler's debt is much more important than taking the throne. You are a fool."

Vurl plants seeds of doubt in Sakhaza's mind. Sakhaza responds by chasing him away, against the protests of Arabella. Arabella: "Great! Nice going, he's gone." Sakhaza: "Good."

[scripted scene]

QUESTION: Will Arabella and Sakhaza let Vurl's whispers stunt their progress?

BEAT ANALYSIS: Arabella's obsession with the gem has reached its peak.

13. EXT. MIDAS VIRDA-DAY

Arabella and Sakhaza arrive at the Midas Virda. The temple is carved in the face on the rocky mountain side. The weather is stormy and cold darkening the atmosphere of the location. As Arabella and Sakhaza approach the door of the temple, they pass by ruins with hieroglyphics and broken statues of Rabistat. Decayed frozen carcasses of animal sacrifices fill the large basin looted on a pedestal in front of the temple. In order to enter Midas Virda, one of Bibi's charisma lessons needs to be used. Arabella tries once then Sakhaza but the door does not open. When they do the charisma lesson together, the door opens. QUESTION: How will they get in Midas Virda? BEAT ANALYSIS: Only after putting aside their differences, can Arabella and Sakhaza enter Midas Virda. Since neither are very skilled in charisma, each needs the other's charisma skills. [Act II]

14. INT. MIDAS VIRDA-DAY

The temple is in ruin. Ancient drawings and ancient script are etched in the walls. Among the images of Rabistat in her "pure form" are drawings of the strange humanoid creature from the ruins by the poisoned river. In one of the drawings, Rabistat is smaller than the creature and she appears at its feet. Mummified corpses of Rabistat's minion priests and priestesses are scattered about the floor. On a raised platform in the center of the mainhallway is a nude mummified female corpse on a bed of dead flowers. Looming over her, is a crumbling statue of Rabistat.

Arabella and Sakhaza walk past, going deeper into the darkness. Sakhaza lights one of the torches lining the walls and takes it. Sakhaza: "Now what?" Arabella brings out the map: "It cuts off." Sakhaza: "Of course it does. Great." Arabella: "What, are you blaming me for this?"

Sakhaza: "No, I'm blaming you for not seeing earlier that the map just cuts off. Aren't you the type that reads ahead?" Arabella: "Did you want to translate this?" Sakhaza: "How can someone translate something that's not even there?" Arabella: "Shut up!"

Arabella's raised voice echos in the winding corridors of the temple. There is a distant WHOOPING sound then a chorus of YELLS. Sakhaza: "Perfect." A large number of Rabistat's minions swarm from the dark corners of the temple. They fight their way deeper inside.

Barricading themselves in a corridor, Arabella and Sakhaza argue about which hallway to take to get to the scepter room. Arabella: "This way!" Sakhaza: "No, take this one." Arabella: "Just listen to me!" Sakhaza: "What are you consulting the map?" Arabella: "Fine!" With tensions high, they part and go two separate ways.

[cinematic]

QUESTION: Who will make it to the scepter room first?

BEAT ANALYSIS: Suspenseful race to the "finish line".

15. INT. SCEPTER ROOM-DAY

Arabella and Sakhaza arrive in the SCEPTER ROOM at the same moment. In the middle of the large room is the SCEPTER. Both dash for it and reach for it at the same time; as Sakhaza makes a grab for it, his eyes catch Arabella's and he hesitates. Arabella punches him in the face and takes the artifact for her

own.

As soon as the scepter is removed from its pedestal, a BOOBY TRAP/TRAP DOOR activates. Both Arabella and Sakhaza fall into darkness.

QUESTION: Will Arabella and Sakhaza survive the bobby trap?

BEAT ANALYSIS: Suspenseful. Arabella and Sakhaza are thrown into an unknown void.

16. INT. DUNGEON

Arabella and Sakhaza are dropped into a room with compressing walls with spikes. They both make a run for the open door way at the opposite end of the room. Arabella trips, dropping the scepter. Sakhaza makes a grab for it but then looks back at Arabella. Sakhaza: "Damn it." He runs back and helps her up. As they run past the scepter, Arabella scoops it up. Sakhaza: "We aren't going to make it!" Arabella proposes an idea: use the spikes as steps and climb up the length of the walls and squeeze through the gap between the ceiling and the top of wall.

Arabella and Sakhaza work together to survive and Arabella's plan works.

The two fall into another room. After overcoming the challenge, Arabella and Sakhaza reconcile. Arabella offers the scepter and the gem to Sakhaza. Sakhaza refuses and insists that Arabella should be the one to activate the scepter. Arabella tries but suddenly her arm begins to shake; she loses mobility in her hand. Arabella screams in agony and drops the scepter.

The wall behind them seals. Sakhaza panics from Arabella's sudden condition and their confinement.

Out of the darkness a WISDOM CREATURE appears. [WRITER'S NOTE: Like the Forest Spirit, this creature is immortal and is older than the gods. He is a humanoid creature. He views the gods as squabbling children. He is bigger than a human and a Jundar, lanky with long unnatural spindly legs and his movements mimic a spider. Although he is curious of Sakhaza and Arabella and offers insight/wisdom, he is threatening and a possible formidable enemy. Think Angel of Death from Hellboy II: The Golden Army]. It is curious of Arabella and Sakhaza even though they are wary of it. Sakhaza brandishes his blades: "Back off!" Creature: "Keep that up and I won't help. She's in quite a lot of pain." Sakhaza lets the Creature help Arabella. Once Arabella is stabilized, the Creature explains how Vurl's medic-

inal leaves were actually helping incubate the dark side effects of the ritual Arabella performed to save Sakhaza's life.

Still paranoid, Sakhaza is prepared to fight and tells Arabella that they should kill it, but Arabella approaches it with the scepter. Creature: "That will not work on me, dear child but I find it entertaining that you'd try. Have you not learned this lesson already?" Arabella: "What are you?" Creature: "I have many names. Names both man and Jundar alike have forgotten. Even the gods were too young to learn them. You may call me Ver." [WRITER'S NOTE: Name subject to change; German pronunciation] Arabella: "Why does it not affect you?" Creature: "Why does time not affect me? Why does anything not affect me? My dear, you ask the wrong questions."

The roof above their heads begins to SHAKE. Dust falls from the ceiling. There is a LOUD CLAP OF THUNDER and HOWL OF WIND. There is momentary silence then thunderous voices can be heard above them.

Arabella: "What is that?!"

The creature is unphased: "Rabistat and Dorran. You have something that is important to both of them. [...] might I ask, princess Arabella why you need it?" Arabella: "To rule." Creature: "Do you now?" Arabella: "It can help me be like my father...rightful of his place." Creature: "If that were true, anyone holding that silly thing could call themselves worthy." The creature talks to Arabella about what responsibility really is, whether or not any physical object can help her rule and that she needs to trust herself and her ability to decide her own fate. The creature allows Arabella and Sakhaza to leave having made his point to Arabella.

QUESTION: Who is this creature?

BEAT ANALYSIS: Suspenseful then neutral; this creature has the ability to kill Arabella and Sakhaza (it is a formidable enemy). However it chooses not to kill Arabella or Sakhaza, instead it has a conversation with Arabella. The wisdom creature serves as a [mouthpiece] of the narrative's theme.

EXT. MIDAS VIRDA-NIGHT

As Arabella and Sakhaza exit the TEMPLE, they are greeted by Abrecan and a small legion of the royal guard. Sakhaza is arrested while Arabella and Abrecan argue. Arabella: "Let us go! We have to go!" Abrecan: "You are coming home!"

There is a LOUD BOOM in the sky. It is a sign that Rabistat is present. Minions come out of the TEMPLE. Abrecan, Arabella, Royal Guard, and Sakhaza battle the minions until they are defeated.

Arabella and Abrecan begin arguing again. Abrecan snatches the scepter from Arabella: "All of the trouble you've caused, for this?!"

From his hiding place Vurl, who has been watching the battle, shoots a poison dart at Abrecan. Stunned, Abrecan falls dropping the scepter. Vurl attempts to take it but fails. He flees from the scene failing to make off with the artifact.

Arabella cradles Abrecan's head as he dies in her arms.
QUESTION: What will Arabella do now that Abrecan is dead?

BEAT ANALYSIS: Arabella is at a very low point because Abrecan has died in her arms at the hands of someone she had mistaken as trustworthy.

Step Outline

Act IV

1. Aftermath of the confrontation/fight with Abrecan and his soldiers.

EXT. Temple- Night

Arabella stares dumbfounded at Abrecan's body, not believing what she is seeing. The soldiers begin spreading out and preparing to deal with another attack. Sakhaza nervously eyes the soldiers and Arabella, not sure how to react to the events. Arabella sinks to her knees next to Abrecan, and takes his hand. One of the soldiers runs back and describes seeing a man on horseback riding away. Sakhaza walks over to Abrecan's body, plucks a small dart from his neck, examines it, and simply declares "Vurl."

Arabella has a chance to gain more allies here, whether by using speechcraft and convincing guards to accompany her, or using the sceptre to sway them. They begin making their way on foot towards Lagfirth. At least two of the soldiers take Abrecan's body and set off to return it to Gwerinia.

Question: How will Arabella deal with this loss? Does this strengthen or weaken her relationship with Sakhaza?

Beat Analysis: Down, puts Arabella at a low point after a great success.

2. Road to Lagfirth.

EXT. Road through the forest- Time player dependent (day/night)

Arabella and Sakhaza talk about their intentions for Conall. She tells him that she's doing what any friend would do, to which Sakhaza makes a sarcastic remark about going up against a powerful gang who just murdered her father figure and laughs. Arabella doesn't share his humor, and tries to change the subject. She is saved by

the bell, as it were, when some of the monsters they encountered on their way to the temple ambush them.

Conversations between Arabella and Sakhaza are fully scripted and are similar in style to those used in Shadow of Mordor while en route to missions. Small fights occur, enemies are those encountered in act 3. The sceptre can now be used in combat to provide buffs and debuffs.

Presumably this "step" encompasses a while of them travelling back to the city over several in-game days. Opportunity for more conversation and more fights along the road. When they get to the city, some side effects of the sceptre can be seen- more people than usual are looking at them, some with admiration in their eyes, some with envy, and some with hate. Sakhaza remarks they're all looking at Arabella's bag, where the sceptre is.

Question: Will Arabella come to terms with her current situation?

Beat Analysis: Mixed. This is mainly a transitional scene, but Arabella and Sakhaza's relationship is maintaining the strength it gained after getting the sceptre. Arabella, however, is still at a low emotional point.

3. Return to the Wolfhearth.

EXT. Wolfhearth Tavern- Time player dependent (day/night)

Player makes her way through Lagfirth along what should now be familiar paths. The town is visibly different from the last time the player was here due to the destruction caused in their flight. People react differently if the player tries to engage with them due to the effects of the sceptre.

Several of Conall's goons are stationed as "bouncers" outside the tavern. They tell the PCs to back off, they aren't welcome here. If there are soldiers with them, the soldiers tell them they are under arrest for conspiracy to murder a knight of the realm.

Possible fight against Conall's guards, possible charisma interaction, depending on how player approaches the situation. Use of the sceptre in either situation is possible (buffs/debuffs in combat, increases efficacy of charisma skills).

Question: Is the sceptre a boon or a curse?
Beat Analysis: Down. The townspeople's reactions will likely cause fear or uncertainty to the player in regards to the sceptre.

4. Fight to the bottom.

INT. Wolfhearth- Time player dependent (day/night)

Once inside, the place has been prepared for a fight. Tables and benches have been tipped over and placed as cover for crossbowmen, goons are waiting in the shadows, etc. Arabella and Sakhaza, along with any remaining soldiers, must fight their way to the bottom. None of the soldiers make it there alive.

Question: What challenge will be waiting for them when they finally reach Conall?
Beat Analysis: Up. The player obviously succeeds through this challenge.

5. Confronting Conall.

INT. Conall's chambers- Time player dependent (day/night)

Conall is waiting for them similarly to how he was when they first talked to him. He has no interest in personally fighting with them, and a "social combat" of sorts takes place, the structure of which is similar to that used in Telltale Games' The Walking Dead. Several options involve use of the sceptre, with various repercussions depending on whether it is used to create positive or negative emotions.

Partway through, Vurl appears from the shadows and makes an attempt to steal the sceptre.

The player has a choice at the end of whether to kill Conall and Vurl or leave one or both of them alive.

Question: How does Arabella deal with her enemies? Does she choose vengeance over justice?
Beat Analysis: Could be up or down, depending on the conversation path and choices made by the player.

6. The sceptre and the crowd.

EXT. Lagfirth streets- Time player dependent (day/night)

Upon leaving the Wolfhearth, a crowd is waiting outside for the PCs. They are reserved at first, but when they catch sight to Arabella start to become rowdy. Shouts of adulation and devotion can be heard, as well as screams of rage and hurled threats. Several people come forward and hurl themselves at her feet, pledging their fealty and begging to serve her.

As her and Sakhaza extricate themselves and try to leave, several men step out from near the gate and block their path. One of them steps forward and says that they're not going anywhere until they pay their toll, gesturing towards the sceptre, or her backpack if the sceptre is packed away. They cannot be swayed with the sceptre and the PCs have to fight past them.

Question: Is the sceptre a boon or a curse? (after having seen its effectiveness in the Wolfhearth)

Beat Analysis: Down. Civilians have started to become violent and turn against Arabella.

7. The road home.

EXT. Road back to Gwernia- Time player dependent (day/night)

As Arabella and Sakhaza make their way back to Gwernia, they encounter some of the same challenges that they did at the end of Act 1 and the beginning of Act 2. These goblins and minor monsters have not scaled in difficulty, so by this point the PCs can breeze through fights, espe-

cially with the aid of the sceptre.

Arabella and Sakhaza discuss on the road the events of Lagfirth. Sakhaza remarks that that shiny stick is more of a torrent than a stream; its effects spill out beyond where it's aimed. Arabella admits that when the people were bowing to her, it made her feel powerful and queenly, but also uncomfortable. She likes the anonymity of life on the road. Sakhaza tells her she better get used to it, because he'll sure be getting used to the respect that a friend of the queen commands. He continues with a smile and a swagger, while she falls quiet and gets more reflective. This conversation, and any others that occur in this step, follows the same style as that used in Act 4, Step 2.

Question: Will Arabella actually become queen?
Beat Analysis: Up. Arabella is beginning to really explore her future and make decisions based on what she wants.

8. Gwernia

EXT. Gwernia- Time player dependent (day/night)
As the pair walks through Gwernia, they overhear casual street conversation about the new queen, and piece together that it is Arabella's sister. The effects of the sceptre are noticeable, but not severe, similar to when they entered Lagfirth.

Exploration of the town of Gwernia is possible. No quests are given or undertaken but there is opportunity for interaction with and eavesdropping on NPCs. Probably some sort of charisma interaction at some point.

Question: What has happened in Arabella's absence?
Beat Analysis: Neutral. Mainly a transitional and expositional act.

9. Reunion

INT. Castle- Day
Arabella is reunited with her sister. Her sister is both happy to see her alive, and angry with her for leaving. Sakhaza mentions Arabella taking the throne and the sister stepping down, but Arabella manages to deflect that conversation before her sister can react to that subject, perhaps by ask-

ing if Abrecan's remains have made it back yet. Exploration of the castle is available, where the player can find various mementos, trinkets, and such that trigger dialogue, both Arabella reminiscing to herself, and conversations with Sakhaza.

Question: How does Arabella deal with her sister taking the throne that, by rights, belongs to her?
Beat Analysis: Up. Arabella and her sister are both thrilled to be reunited.

10. Reckoning

INT. Castle- Day (Next day after Reunion)
Arabella walks into the throne room as her sister is finishing up holding court. She sees how well she deals with the people and how well-suited she is for the position. As the last few petitioners leave, Arabella approaches her sister, sceptre in hand. She tells her sister what a good job she's doing, and the sister begins to ask about the sceptre. As Arabella begins to tell the story, she is interrupted by a loud crack and a flash of light.

Dorran, or some avatar of him, and several of his troops appear in the throne room, demanding the sceptre be returned to his protection. As they talk another flash appears, revealing Rabisat (or avatar) and some of her minions. She wants the sceptre back for herself and tells Arabella she isn't worthy of wielding it. The sister runs from the room and goes to find Sakhaza.

A fight ensues, mainly between Dorran and Rabisat, with Arabella caught in the middle, being forced to fight both of their minions off to survive. Sakhaza arrives and joins the fight. The sceptre is destroyed in the cinematic at the end of the fight when it is thrown into the midst of Dorran and Rabisat's duel and broken upon the tip of Dorran's spear. The resulting shockwave forces both gods off the material plane.

Question: Will Arabella, now even more the hero, follow in her father's footsteps and take the throne after defeating a great power?
Beat Analysis: Mixed. Up portion for defeating the gods, down portion for losing the sceptre.

11. Aftermath

INT. Castle- Day

The throne room is in tatters following the fight, windows and walls are broken, etc. The sister and several knights peek in to survey the aftermath of the battle. The sister, now seeing how much Arabella has changed and gotten stronger, offers her the throne, saying that anyone who can take on two gods and survive deserves it. Arabella declines, to the shock of all, explaining that she prefers life on the road, and that she wants more opportunities to fight gods and walk away. Sakhaza is particularly dumbfounded, mentioning the power and riches that she's walking away from. Arabella asks him to accompany her, and he thinks for a moment before agreeing, saying with a smirk that she never did pay him his fee for getting her to Lagfirth in the first place.

They stay for Abrecan's funeral before leaving Gwernia, walking off towards the horizon and bantering about the next artifact they'll go after.

Question: What's next for Arabella and Sakhaza? (sequel)

Beat Analysis: Up. Arabella has found her own path and is living her life as she chooses.

Dialogue and Cinematic

Act I

INT. CASTLE HALLWAY - NIGHT

ARABELLA approaches the library when she hears a rustle behind her. She crouches in a corner and waits, peaking out from behind the wall.

She sees ABRECAN step into the light. Arabella jumps out.

ARABELLA

It was you following me! How dare you betray me like that!

Abrecan is taken off guard, but he steps towards her.

ABRECAN

You betrayed me, and your responsibility to your kingdom. I have the right to know why.

Arabella's face drops. She looks down at the map in her hand and quickly puts it behind her back.

ABRECAN

Where were you earlier?

ARABELLA

It's not important for you to know what I do with my own time.

ABRECAN

It isn't your time anymore. You have an obligation now to other people.

ARABELLA

I didn't choose that!

Abrecan hardens.

ABRECAN

Sometimes our greatest challenges are not the ones that we choose for ourselves. A ruler must be willing to sacrifice their own interests for the good of the kingdom.

Arabella crumples the map into a ball behind her back.

ABRECAN

You have a choice now. You can honor your responsibilities, or you can be a coward. It's up to you to determine which path you will take.

Abreacan steps away from her. He starts to walk back down the hallway. Arabella calls to him.

ARABELLA

What if I want to take a different path?

Abreacan doesn't hear her. He leaves Arabella standing in the hallway alone. She un-crumple the map in front of her. Her eyes glow.

INT. LIBRARY - NIGHT

ARABELLA kneels on the floor in the shadow of a massive bookshelf. She is surrounded by piles of books, haphazardly stacked around her.

There is one book left on the shelf. It is tattered and weak, with no markings on the cover or binding.

Arabella opens the book. This is the information that she has been looking for. Her eyes desperately scan the pages, absorbing the text as important words magnify.

QUEST, ADVENTURE, PERIL, POWER. She rips through the pages, coming to a faded illustration of a woman fighting a monster on a mountain pass. She is brave and strong, wearing a hooded cloak and wielding a sword.

She turns to the last page. It comes loose and falls into her lap. It is a map with instructions to reach the object.

As she stands holding the page, a door opens in the library and a strong gust of wind comes through. The stacks of books around her topple to the ground, and the page lifts out of her hand and starts to float out of her reach.

Arabella chases after the page as it leads her through the cavernous library. From above, we see her running through the bookshelves like a rat through a maze, following the map.

She reaches a giant spiral staircase that she has never seen before. The map, taunting her from beyond her grasp, delicately floats away, disappearing into the darkness below.

Arabella sprints down the stairs. Everything becomes a blur in the darkness. There is only the winding spiral of the stairs, eternally turning in front of her. There is a thud, and Arabella starts to fall. The world turns upside down, then right side up. She sees stairs, then darkness, then the page, suspended in front of her. She reaches out to grab it, and with a thud, hits the ground.

Finally stable, Arabella reaches for the page. Her fingertips barely graze it, and it slides away, under the crack of a door.

Desperate, Arabella crawls towards it. Even on her hands and knees the door is barely large enough for her to fit through. She opens it and starts to crawl, but her crown bumps against the entrance.

She stops. Arabella carefully removes her crown. She looks at it, seeing herself reflected against its polished surface. She sets it down gently on the ground behind her, and crawls forward into the darkness.

Dialogue and Cinematic

Act II

BI-BI'S TRANSFORMATION CINEMATIC

CUT TO:

The last of the SOLDIERS is shot in the face by one of SAKHAZA's arrows.

BI-BI stands at the back of the room, fists clenched and trembling. Her hair and clothes are a mess, matching the room. Furniture is strewn all about, cushions bleeding down and mahogany chair legs splintered. Paintings hang from one nail, blood spattered where the canvas isn't slashed or slumping. Trampled bouquets litter the ruined carpet.

Broken shards of BI-BI's mirror wall crunch under the final SOLDIER's body.

Sunset light filters slowly from the broken windows, sparkling over BI-BI's reflecting pool, where the fountain spits inconsistent spurts of water.

ARABELLA and SAKHAZA aim their weapons at BI-BI.

The fountain spurts, hissing and whining. The ticking mechanism gets faster and faster.

A drop of water lands across BI-BI's face.

Winds erupt from BI-BI, thrusting the battle debris to the corners of the room.

ARABELLA and SAKHAZA brace themselves.

Light pours into the salon.

Where it strikes the floor, a gold shimmer vibrates.

Five winged SPHERES materialize in the gold mist.

CUT TO:

Windows across the street are blown out and townspeople scream. Curious onlookers run from the scene.

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CUT TO:

BI-BI shrieks, the sound whining into an impossibly high wail.

Three enormous pairs of golden wings unfurl from BI-BI's back. The muscles in her arms tighten and lengthen. Her legs constrict and snap forward at the knee. Her jaw narrows to a point, the profile of her face smoothing into a noseless, perfect curve. The wrinkles of her face fade away. Her collar bones rise from her skin, curving to halo her head in a great ring. Her hair straightens into a long, perfect braid.

Her clothes dissolve from her body and are replaced with a white gown reaching to her wrists and flowing without crease in a perfect circle around her feet. Her gold necklace remains unchanged. A gold staff topped with a quartz sphere appears in her right hand, and an ivory staff topped with a gold sphere appears in her left.

BI-BI rises slowly from the ground, her dress sliding flawlessly along the floor.

BI-BI
Ah, much better.

The winds stop. ARABELLA and SAKHAZA return to offensive stance.

BI-BI
You young-ins done raising Cain in my salon!?

ARABELLA grabs the hilt of her dagger.

One of the SPHERES opens, revealing an enormous eye with a molten gold iris. The creature turns its gaze to ARABELLA's hand.

ARABELLA drops the melting dagger with a yelp.

BI-BI
Y'all tried my patience for the last time, you hear? Ungrateful mortal children.

SAKHAZA begins to back away.

One of the SPHERES opens, turning to SAKHAZA.

SAKHAZA stops, arms apart in a gesture of submission.

One of the SPHERES opens, turning to SAKHAZA.

SAKHAZA stops, arms apart in a gesture of submission.

BI-BI

Your mamas must be ashamed what for
all the messes you make.

All of the SPHERES snap open.

BI-BI

I'll clean you up good.

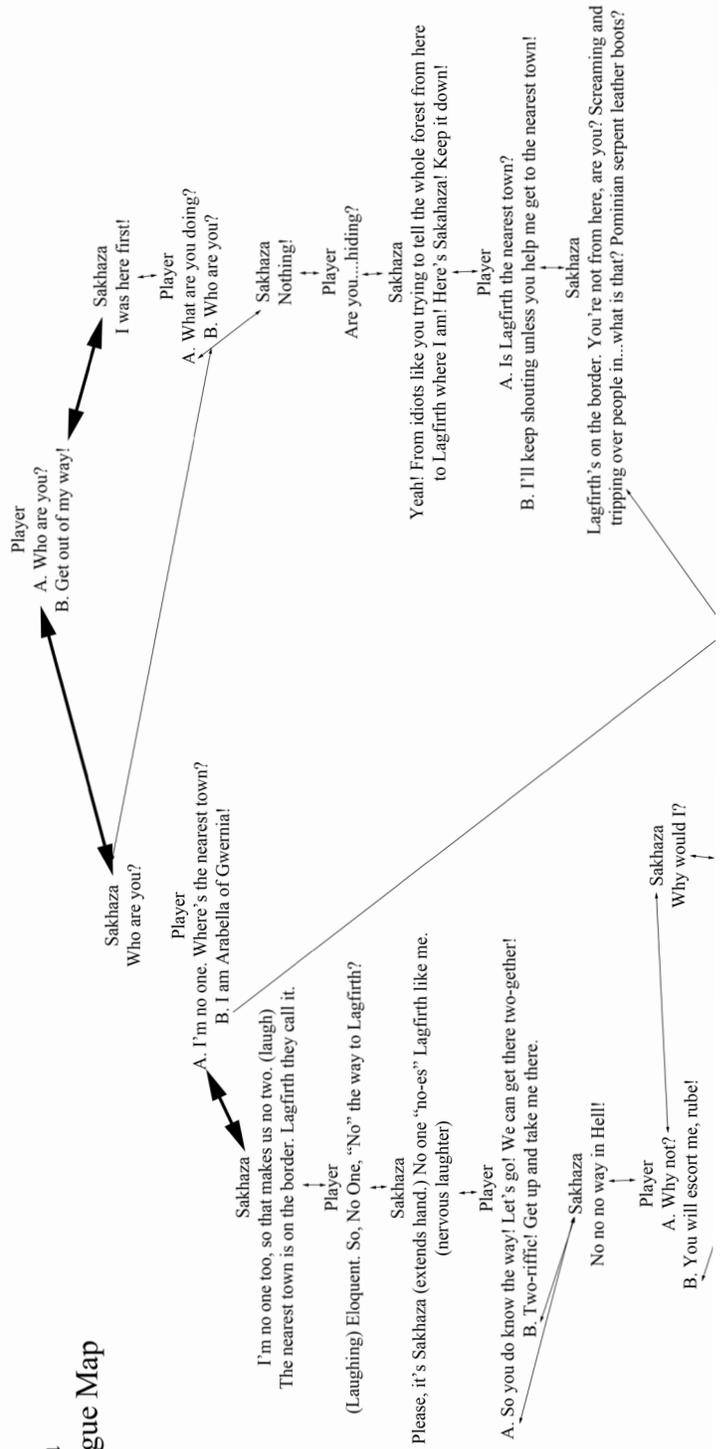
BI-BI thrusts both sceptres forwards.

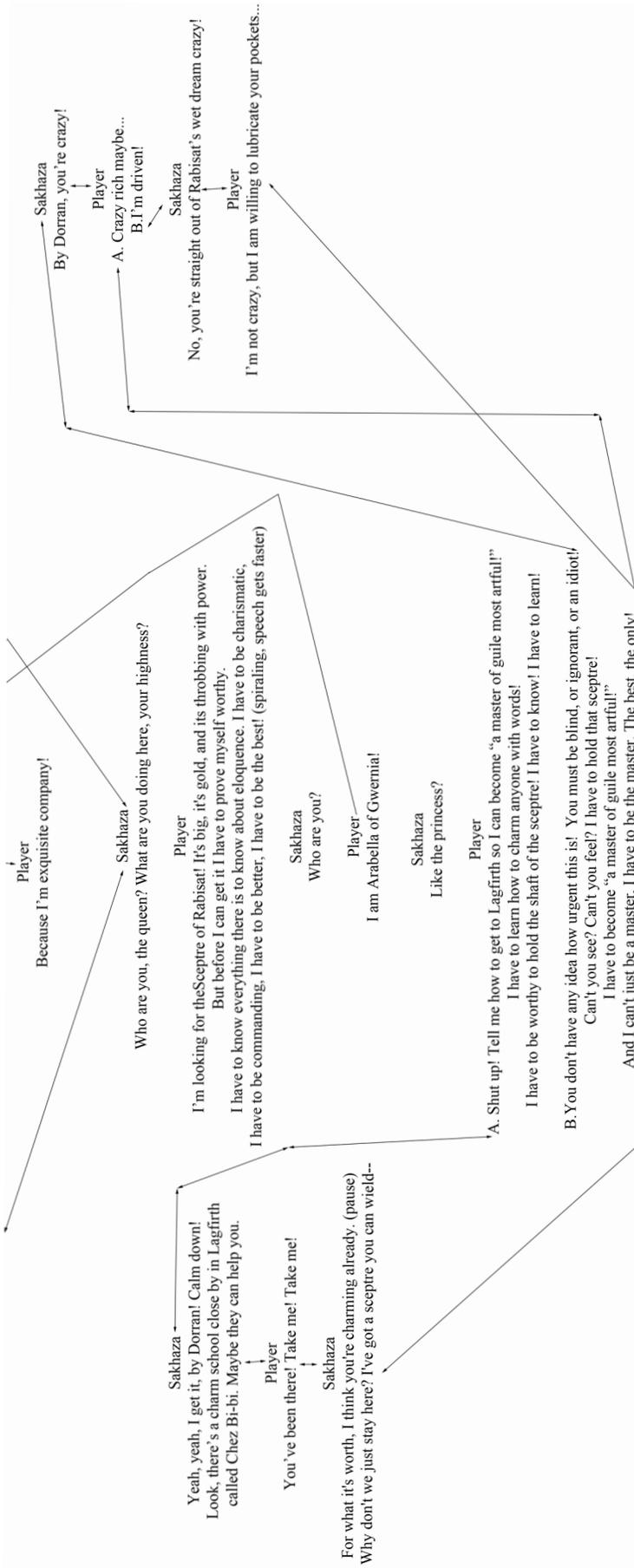
The SPHERES rush forward in a gold blur.

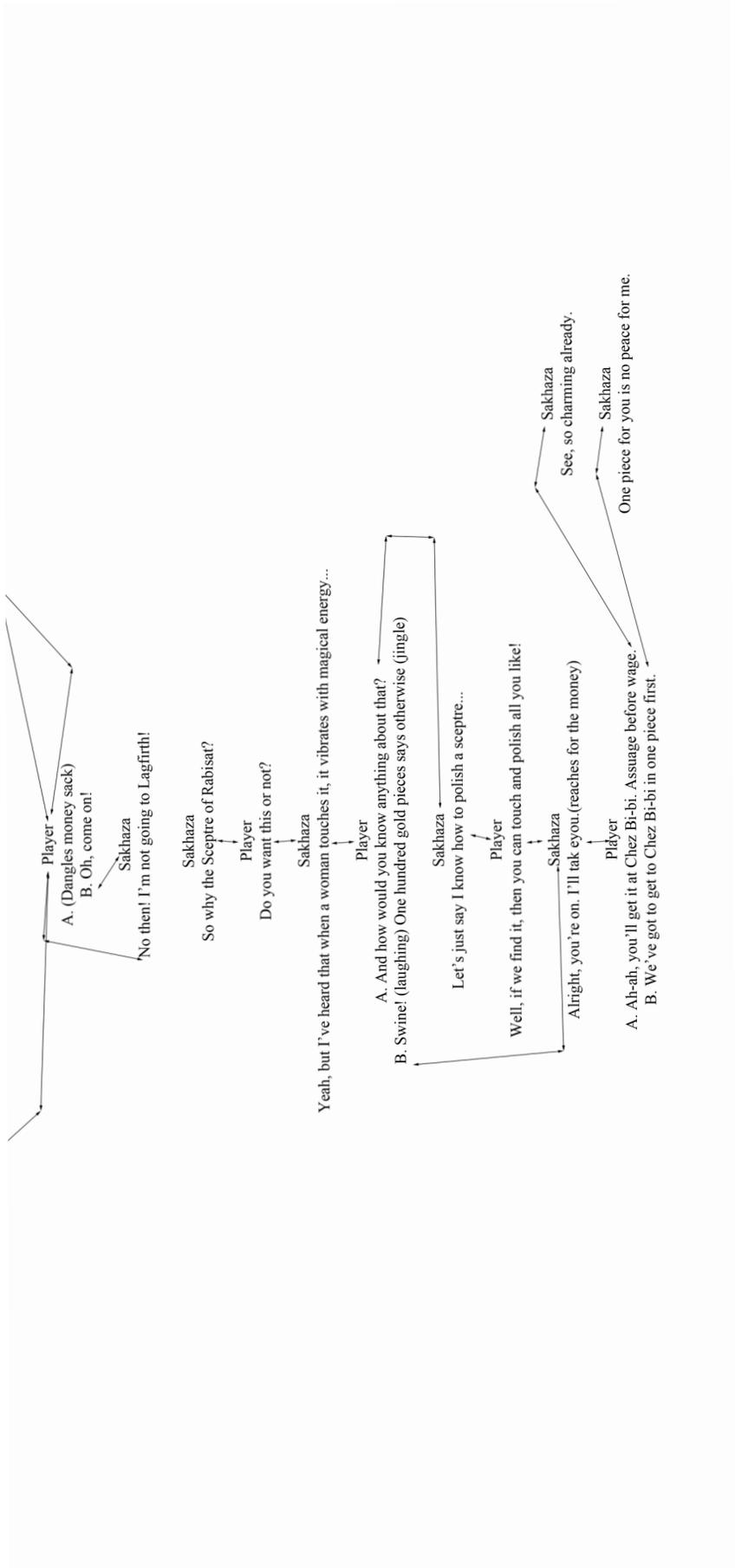
[end]

[begin combat]

Act II Meeting Sakhaza Interactive Dialogue Map







Dialogue and Cinematic

Act III

INT. DUNGEON

DUSK

Arabella and Sakhaza drop into an ADJOINING ROOM. The wall seals behind them. The ROOM is dank and shrouded in still shadows. A rhythmic DRIP echoes softly from somewhere in the darkness.

Arabella regains consciousness.

ARABELLA
(shakily, gagging)
What happened?

VOICE (O.S.)
You trust too easily, Princess.

ARABELLA'S POV

The DUNGEON comes into focus: The walls are made of wet, uncut stone. There are no windows. There are no doors. The ground is uneven, the decorative ancient tiles splintered. The middle of room's floor is sunken. Ruined pieces of iron weaponry, broken relics are scattered about. Amongst the debris is a large pile of collected waste.

BACK TO SCENE

Arabella coughs.

ARABELLA
What is all this... trash?
(BEAT)
Sakhaza?

Arabella looks up.

ARABELLA'S POV

Sakhaza stands over her, torch and weapon in hand.

In front of them, out of the darkness, the WISDOM CREATURE, a humanoid being that overshadows Sakhaza, stands before them.

It has the appearance of a hunched emaciated, decrepit elderly man with scarred, tattooed, weather-worn skin. Its legs are long and unnatural; like the rest of its limbs, they are taut from thin muscle. Its skeletal spine can be seen through its ashen, semi-translucent skin. Its bulbous, cataract-ruined eyes sit back in its skull but it peers at Sakhaza and Arabella through narrowed slits.

It moves like a spider. It closes the distance between the three of them with a few quick movements. It stands at its full height, chocking the bit of light from the wall's torch.

BACK TO SCENE

WISDOM CREATURE

(to itself)

...you are very lucky, if ever
there was such a thing.

The wisdom creature gnaws on and licks off remnants of dark masses clinging to its nail. It's knuckles and fingers are bloody.

Arabella winces in sudden pain and looks down at her hand.

ARABELLA'S POV

It is bloody. The puss and festering skin of her wound is gone; it is clean cut. Suddenly the skin begins sewing itself together.

BACK TO SCENE

Arabella slowly clenches her hand into a fist.

ARABELLA

(to herself)

Vurl.

SAKHAZA

What?

Arabella shakes her head. Sakhaza helps her to her feet. She is still shaky but Arabella stands tall. She faces the wisdom creature. Sakhaza stands at her side.

Arabella shakes her head. Sakhaza helps her to her feet. She is still shaky but Arabella stands tall. She faces the wisdom creature. Sakhaza stands at her side.

SAKHAZA (cont'd)
We should kill it.

ARABELLA
(picks up the scepter)
No.

Arabella gestures to Sakhaza to remain behind then approaches the wisdom creature with the scepter.

WISDOM CREATURE
(crouches)
That will not work on me, dear child but I find it amusing that you'd try.

(cocks its head)
Have you not learned this lesson already?

ARABELLA
What are you?

WISDOM CREATURE
I have many names. Names both man and Jundar alike have forgotten. Even the gods were too young to learn them.

ARABELLA
Why doesn't it affect you?

WISDOM CREATURE
Why does time not affect me? Why does death not affect me? My dear, you ask the wrong questions.

The roof above their heads begins to SHAKE. Dust falls from the ceiling. There is a LOUD CLAP OF THUNDER and HOWL OF WIND. There is momentary silence then VOICES can be heard above them.

ARABELLA
What is that?!

The wisdom creature glances at the ceiling then focuses back on Arabella. It is unfazed.

WISDOM CREATURE

Rabistat and Dorran. You have something that is important to both of them.

(BEAT)

Might I ask, princess Arabella why you need it?

ARABELLA

To rule.

WISDOM CREATURE

Do you now?

ARABELLA

It can help me be like my father...rightful of his place.

WISDOM CREATURE

(chuckles)

WISDOM CREATURE (cont'd)

If that were true, anyone holding that silly thing could call themselves worthy.

(BEAT)

What was it you said? Ah yes, it's just trash?

Arabella hesitates.

WISDOM CREATURE (cont'd)

You are wise, princess. Everything wastes away. You. This scepter. Your father.

(BEAT)

They all waste away. Look around you, all of this was once sought after. The promise of wealth, the promise of glory, immortality...it's all so temporary.

(sighs)

Unlike the gods, you have a chance not to be petty.

The VOICES of DORRAN and RABISTAT thunder above the wisdom creature, Sakhaza, and Arabella.

The wisdom creature glances towards the ceiling.

WISDOM CREATURE (cont'd)
Funny how something so trivial can
make even the gods fall apart.

(BEAT)
But as I said, you are wise
princess. Wise enough not to follow
their petty grievances.

The wisdom creature looks back at Arabella. With a long
finger, he caresses her cheek. It wipes away a tear from her
cheek.

WISDOM CREATURE [CONT.]
Wise enough to know that no scepter
made by man, loved by petty gods
will make you worthy.

(BEAT)
It has no value to give.

The wisdom creature traces the curve of Arabella's chin with
its claw then draws away. Arabella looks down at the
scepter. The wisdom creature smiles.

WISDOM CREATURE [CONT.] (cont'd)
Things such as these only have the
power we give it.

Arabella looks up at the wisdom creature. It meets her eye
then nods to the left. There is a LOUD screech of stone
sliding against each other as a wall opens in the room.
Sakhaza grabs Arabella and makes for the exit.

SAKHAZA
C'mon! Let's go!

Arabella hesitates. She is still staring at the wisdom
creature.

SAKHAZA (CONT.)
C'mon! We got to go!

WISDOM CREATURE
Go, princess. Let this be the only
time we meet.

Arabella lets Sakhaza drag her away from the wisdom creature
through the opened wall.

EXT. WOODS

AFTERNOON

The troll crumples to the ground. Its knees SMACKING against the earth, shaking the surrounding trees. Drool dribbles out of the corner of its mouth. Foamy bubbles rise and burst as it breathes heavily.

Sakhaza pries his blades out of the troll's shoulders. Climbing skillfully over the crown of its head and securing his footing, Sakhaza blinds the troll with his blades.

The troll screams, grabbing at its face. Sakhaza avoids its groping meaty hands and retreats down the slope of his head. Sakhaza grabs Arabella and jumps from its slumped back.

Arabella and Sakhaza drop to the ground and flee from the troll's stamping feet. It cries and moves about blindly, pulling at his bloodied face. Arabella shoves Sakhaza.

ARABELLA

Why did you do that! I had him under control!

SAKHAZA

Not from where I was sitting. Besides we have no use for him anymore, and I don't want him following us.

Sakhaza wipes his blades on the leg of his pants then sheathes them. The troll blindly stomps towards them, swinging his arms and grabbing at air.

SAKHAZA (CONT.)

C'mon, we have to keep moving.

Arabella lingers. She stands, staring at the crying troll. Sakhaza grabs Arabella by the arm and pulls her away from the troll's stamping feet.

EXT. WOODS CONT.

They run to the edge of the FOREST TREE-LINE, a safe distance from the blinded troll. They push through the undergrowth and stop at beside a large TREE with monstrous roots jutting out of the earth. A BROOK trickles from the twisted knots of the TREE's roots.

The woods around them are layered in a thin fog. The afternoon light peeks through the canopy of leaves hanging above them. The troll is still visible between the trees. Its SCREAMS vibrating the otherwise stillness around them.

(CONTINUED)

Sakhaza perches on one of the large roots, straddling it. He is facing the troll. He digs dirt from under his nail with the tip of his blade.

ARABELLA
You didn't have to do that.

SAKHAZA
I like not being chased for a change.

Arabella rolls her eyes and goes to the BROOK. She splashes water on her face and scrubs her hands. She pauses to sniff her collar. Her nose wrinkles. Her hands go for the bottom of her shirt but her eyes catch Sakhaza. He is looking over his shoulder at her.

ARABELLA
(snaps)
Turn around.

SAKHAZA
It's nothing I haven't seen before.

Arabella's jaw tightens. Sakhaza turns his back, shaking his head. Arabella's eyes remain fixed on Sakhaza as she strips off her soiled clothes.

ARABELLA
Look and you'll regret it Jundar.

SAKHAZA
(chuckling)
Aw, are we off first name terms now? Get over yourself, Princess.

Arabella cups water in her hands and bathes herself. She scrubs her skin red then fishes a fresh change from her knapsack. Her eyes dart back to Sakhaza often.

ARABELLA
You can turn around now.

Arabella balls up her dirty clothes then dunks them in the brook. She hand washes with only the BROOK's water. Sakhaza tosses his clothes to her.

ARABELLA (cont'd)
You've got to be kidding.

SAKHAZA
Hard work builds character.

ARABELLA
(tosses the heap back at
Sakhaza, flushed)
Do it yourself then.

Sakhaza rolls his eyes but does not retrieve his clothes. He continues to shovel lines of dirt from under his nails with his blades. Arabella finishes washing her own clothes then folds them neatly on a flat rock by her knee.

Arabella pauses and studies her palm.

CUT TO:

ARABELLA'S POV.

The wound is still inflamed.

BACK TO SCENE

Arabella glances over her shoulder at Sakhaza.

ARABELLA'S POV.

Sakhaza is not facing Arabella. He is focused on the task of picking his nails.

BACK TO SCENE

Arabella digs in her knapsack and pulls out the leaves Vurl gave her. She presses them against her palm. She jumps when Sakhaza speaks.

SAKHAZA
Looking at the gem again? No matter
how hard you stare at that thing,
you won't get better at using it.

Arabella pushes the leaves to the bottom of her knapsack and turns to face Sakhaza. He is stretched out along the curve of a thick root.

SAKHAZA (CONT.)
Practice makes perfect.

ARABELLA
What makes you an expert? You know
nothing.

SAKHAZA
(winks)
I'm an expert in other things.
(BEAT)
(MORE)

SAKHAZA (cont'd)
But like everyone else who has had
the pleasure of meeting you, I know
you're a spoiled tightass.

Arabella's face flushes. She brandishes her middle finger,
grabs the gem from her knapsack then storms off.

Dialogue and Cinematic

Act IV

INT. WOLFHEARTH- CONALL'S CHAMBERS- TIME DEPENDENT ON PLAYER

ARABELLA and SAKHAZA enter CONALL's office. He is sat behind a large wooden desk in a leather chair, facing a fireplace in the back right corner of the room.

CONALL, a middle-aged man of stiff stature and important bearing, turns to look at ARABELLA and SAKHAZA. His eyes are drawn to the sceptre in ARABELLA's hands.

CONALL

Sakhaza. I expected you sooner. You, I take it, are the missing princess? I'm afraid we haven't had the pleasure, though I'd imagine our Jundar friend has told you who I am.

ARABELLA

I know who you are. You're the bastard who had Abrecan killed!

CONALL

It's entirely possible. The name rings a bell, could you refresh my memory?

ARABELLA

(fuming, beginning to lose it)
He was a knight! He was the bravest man I ever met and that scum Vurl killed him like a coward!

ARABELLA begins to step forward towards CONALL, pointing her finger at him accusingly, but SAKHAZA puts his hand on her shoulder to hold her back.

CONALL

Hmmm, Abrecan, the knight... Ah yes, servant of your father's, wasn't he? Companion on the Great Quest? Shame for him to die by that rat's hand.

CONALL stands up and begins to walk to a small table on the left side of the room. As he does so, SAKHAZA draws a throwing knife and prepares to throw it at him.

CONALL
(hand outstretched)
No need for that. I am only going to pour a cup of tea.

ARABELLA
(ignoring this, angry and confused)
A shame? A SHAME? What is wrong with you? Why did any of this have to happen?

SAKHAZA
(whispers to ARABELLA)
Don't go down this road. He's a psycho.

CONALL pours a cup of tea, and turns towards ARABELLA and SAKHAZA.

CONALL
Ah, why indeed. I'm afraid you are holding the answer to that question in your hand at this very moment. One could ask the same question of you- why do all that you've done to obtain this sceptre? All the blood spilled, the miles trekked, the property destroyed?

You and I are more alike than you may think. We are both single-minded in the approach of our goals. Neither of us hesitate to remove great obstacles in our way. We've even both employed the same Jundar stooge in our plots.

SAKHAZA
Hey, give me some credit here!

CONALL

But I suppose the true answer to that question is more philosophical. How do you judge the greatness of a man? It is measured in the risks he takes. Your father, in his Great Quest, provides a recent exemplar. The Mirari explorer, Mandabar. The Archmage Tenebrous. These were powerful men, who will be long-remembered well past the death of you and I. That sceptre was to place my name in their ranks. Had the men of my organization not been riddled with incompetence, it would be in my hands now. Instead, here we stand.

ARABELLA

(brandishing the sceptre)

You want it so much? Come and take it.

CONALL

You know I-

CONALL is interrupted by the door behind the players slamming open. VURL crashes into the room, makes a dive for the sceptre, but is intercepted by SAKHAZA, who puts a knife to his throat. SAKHAZA looks to ARABELLA for direction, who shakes her head. SAKHAZA looks disappointed while VURL looks relieved, until SAKHAZA hits him in the back of the head with the hilt of his knife, knocking him unconscious.

ARABELLA

You two deserve each other. Better luck with your next big risk.

ARABELLA turns to walk out the door, not looking back.

SAKHAZA gives CONALL another look, and kicks over a sculpture before following ARABELLA. The sculpture crashes as it shatters on the ground. CONALL bitterly raises his cup to their backs as they walk away.

[end]

Note: While this dialogue is written linearly, in the game this would be presented as an interactive scene, with choices at points in the conversation affecting the duration, the level of participation of Sakhaza, and whether both Vurl and Conall live or die. This document presents the scene as it would go given one player's set of choices.

INT. CASTLE GWERNIA- DAY

The last of both DORRAN and RABISAT's minions have been defeated.

DORRAN, appearing as a 20-foot-tall angel-winged man armored in intricately-detailed and filigreed golden plate, and wielding a diamond-tipped spear half again as tall as himself, appears battered. There are rents in his armor, leaking golden light rather than blood. His helm has been discarded, long since smashed into worthlessness.

RABISAT appears as an ever-shifting mass of limbs, claws, and tentacles, her hide constantly shifting hue across all colors of the spectrum. Faces and horns appear and disappear across her roiling surface, never in the same place twice. She is covered in scratches and cuts, dripping a thick, toxic-looking ichor.

ARABELLA and SAKHAZA, dripping with sweat and covered in cuts and bruises, step back and look up at the titanic battle raging above their heads.

The throne room is obliterated. Stained glass windows have been shattered, exposing the room to the outside. Decorative columns have cracked and crumbled, and furniture, including the throne, has been reduced to splinters by the fighting within.

With a primal roar, DORRAN hefts his spear, tip aglow with divine energy, and prepares to hurl it at RABISAT. RABISAT lunges to meet him, a newly formed stinger rearing back to strike.

ARABELLA pauses and takes in what is about to happen before handing the sceptre to SAKHAZA.

ARABELLA
(pointing at the spear,
shouting over the clamor of
the fight)
Throw it at the spear!

SAKHAZA
What?!

ARABELLA
Just do it!

(CONTINUED)

SAKHAZA hurls the sceptre into the air. It flies in a glittering arc and meets the spear tip as it flies towards RABISAT. As the two meet and the sceptre shatters, a thunderclap knocks ARABELLA and SAKHAZA to the floor, broken glass and shattered furniture flying to the far edges of the room.

ARABELLA lifts her head in time to see a wave of energy spreading from the point of collision, all color within it inverted and brightened. As the wave passes over DORRAN and RABISAT, they seem to glow brightly before dissolving away. The energy collapses back to a point and vanishes, leaving the echoes of screams and shrieks reverberating through the ruined chamber.

SAKHAZA
(on the brink of passing out)
What'd I tell you? I know my way
around a sceptre.

Fade to black as ARABELLA falls to unconsciousness.

DISSOLVE TO:

INT. CASTLE GWERNIA- A SHORT TIME LATER

ARABELLA wakes up to the muffled sounds of her sister calling her name. The words become clearer as her eyes open more.

SISTER
Arabella! Arabella wake up!
Arabella!

ARABELLA slowly comes to and sits up.

ARABELLA
Is everybody safe? How long have I
been out?

SISTER
Only about twenty minutes. Do you
realize what you just did?

SAKHAZA runs up to ARABELLA, grabs her, picks her up and spins her around.

SAKHAZA
We did it! We just kicked two gods'
asses. *Two. Gods!* Imagine how rich
we're going to be, we're heroes
now! Lands, jewels, nubile servant
girls; all hail the conquering
heroes!

CONTINUED:

3.

SAKHAZA puts ARABELLA down and finishes with a dramatic flourish of an imagined sword.

ARABELLA

(still a bit dizzy and in shock)

I don't know about all that...

SISTER

What do you mean? After this, you *have* to take the throne!

ARABELLA

Well, the thing is...

[end]