

BETH'S LEGACY

The first Transportals show

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OVERTURE

Scene: INT. PLAYER'S HOME - EVENING

INTERACTION

Printed instructions on the package:

"Property of M.A.S.A. Clearance level 4. Download and activate the Transportal application on your device and follow instructions."

In the Transportal app, a big M.A.S.A. branded button flashes until pressed.

On screen: "Please confirm your identity."

A silhouetted head comes up on screen as a template for a photograph. "Record your facial profile." The facial profile screen eventually starts to flash until Faraday (the player) takes a self portrait.

"Faraday, welcome. Your face has been recorded and an ID badge has been produced." The ID badge with the player/Faraday's headshot comes up on screen.

"Please record a voice sample for second stage identification purposes. Repeat the following: I am Faraday, I am amazing." A waveform moves as Faraday speaks. "Louder, please... But, like, really believe it?... One more time? Great, great. That was very professional."

An animated character 'MASA BOSS' appears on the device.

MASA BOSS

Faraday, welcome to MASA, the Mars Space Agency, founded in 2089. You must be very proud. With brave comms workers such as yourself, we will no doubt find a more permanent habitat for future generations. I suggest you get yourself set up.

The screen shows a step-by-step blueprint set-up for the artefact and projector including environmental and time suggestions like drawing the curtains and dimming the lights. Blocks are placed in the Spaceship configuration.

MUSIC: STRUMATHON

There is atmospheric 'solve' music while the blueprints are followed and the artefact is put together by the player.

Sound gets louder/clearer with every completed step. A "DONE" button appears on screen for every section of the assembly.

On completion, the music finishes.

"Congratulations, Faraday."

MASA BOSS (V.O.)

It's somewhat of a tradition, Faraday. New comms staff always spend their first cycles listening to the white noise of the universe. Though I hear you're an excellent problem-solver, so who knows what you'll find? Since Earth, a whole generation has listened to hiss, so don't get your hopes up! Good luck.

White noise and pulsing lines of static play on the backdrop.

SCENE: EXT. THE PLANET LEGACY

The awesome planet Legacy spills onto the artefact:

SONG: LEGACY OVERTURE

A haunting otherworldly song giving us a feeling of the planet itself and foreshadowing its desire. Two voices on the same melody with moments of the coming songs woven in.

INTERACTION

Pull back from Legacy. The blueprints fall on the set and the player is prompted to change the blocks for a new set; the spaceship Pegasus. As each block is moved, the relative section of 'set' is coloured in to become the spaceship Pegasus.

ACT 1: PEGASUS

RESOLVE TO:

SCENE: INT. SPACESHIP.

The interior of the small spaceship Pegasus is painted across the whole of the artefact.

Through the Pegasus window we can see boiling, iridescent Legacy. The film mixes to a security recording with a date stamp that reads 15 years prior to our story. The planet also disappears from the window, leaving a splashy nebula hanging in open space. Momentarily, minor glitches interrupt the screen.

INTERACTION

The app flashes and vibrates on Faraday (the player's) phone. When picked up, it guides Faraday to connect the image to AppleTV.

We see toys strewn around the Spaceship and Beth - a two year old - playing on the floor. She is being entertained and occasionally chased by Mum and Dad. Beth giggles and squeals. We hear the space hum of the module. Everything is shiny and new.

MUM

You're my adventurer! Yes, you are.

Mum stands the toddler against one of the panels and draws a line, marking Beth's age and height.

CUT TO:

We glitch again and the date stamp adds two years. Beth is piling up blocks and touching the panels of the craft. There are colourful child and adult-sized hand prints on one panel from a previous craft day. Beth moves to the window - a blacker view than the last. Her Dad enters the frame and they play a clapping game together.

DAD & BETH

One, Two, Three, Four
Land the craft and op-en the door
One, Two, Three, Four
Has a-ny-one been here before?

Beth turns to look out of the window again.

DAD

One day we'll find somewhere to land, Beth.
Somewhere beautiful.

There is a low boom and Dad and Beth float upwards, Beth's blocks rising with them.

MUM (O.S.)

I've got it! The grav went out again.

CUT TO:

Beth at 7 years old.

DAD

(storytelling)

And there was a biiiiiig waterfall...

BETH

What's a waterfall?

DAD

It's like the pressure wash, but coming out of a planet. There is so much water!

CUT TO:

Another time jump to Beth at 10. Mum and Dad are standing by her as they add another height marker to the many on the wall panel. The spaceship is in further disrepair. Some of the panels have been patched. The lights are a little dimmer.

MUM & DAD

(finishing the song)

...happy birthday to you!

They clap and smile, moving to hug their daughter.

CUT TO:

We cut more quickly now; each time with a glitch and the time-stamp moving up in 3-month increments. The spaceship is looking more cobbled together every time and Beth is spending longer at the window. We stop when Beth is 13 years old and planet Legacy is framed in the window. Beth has been crying.

MUM

Your father and I have to go together, sweetie. I need Dad to get us to the surface. If it's safe, he'll come and get you, and then we can all be there together.

BETH

What if it's not safe?

DAD

Then we'll come back. You're going to have to look after yourself for a little while, honey.

BETH

Don't go!

MUM

You've got Arnie here until we get back.

ARNIE

I am programmed to take good care of you.

DAD

He has my wisdom, Beth. If you need anything, he can help you.

BETH

Let me come with you!

MUM

How many times, Beth? The shuttle won't support three of us. I'm not sending you first.

BETH

If you don't come back...

MUM

We've talked about that. If that happens, you know how to look after yourself. But it won't. We're not leaving you here forever! We're just going down to have a look.

BETH

I'll die alone.

Pause.

DAD

We can't live in Pegasus forever. (Laughs.) I'm amazed it's lasted this long. We have to find somewhere new.

MUM

I don't know why we're all so tense! It's a planet. A beautiful planet. The readings are great! We're going to have a wonderful new home.

You'll be on a planet for the first time, Beth!
Won't that be exciting?! We'll be on comms. We'll
talk to you the whole time we're down there.

Mum flicks on the comms. White noise fills the space.

DAD

(Smiling.) That white noise sounds a bit like a
waterfall.

BETH

Dad...

DAD

We'll find you your waterfall.

CUT TO:

Another time jump. Three years later. Beth is 16; she is sat on
the floor of the Spaceship listening to white noise. Pause.

She gets up and walks over to where the lines are on the panel.
There is a distinct gap between the last line drawn and the
height she stands at now. She stares out of the window at
Legacy.

She moves to the back of the spaceship and switches on a
projector. She watches some of the clips we just saw on the back
wall. There is no sound apart from a cine hum. Beth has
graffitied the inside of the spaceship.

INTERACTION

The player has a timeline along the bottom of their phone that
allows them to scroll through time, seeing Beth growing up as
fast or slowly as they wish.

SONG: BETH BECOMING

Beth is nostalgic for the time she had with her parents. She thought she loved the module, but it's nothing without them. She thought it was home, but they were home. She is worried she is losing her memories of them.

ARNIE

You're dwelling, Beth.

BETH

You're a robot, Arnie.

ARNIE

I think we should move on.

BETH

Your memory is perfect. Incorruptible. It never fades. Mine is trapped inside here (she indicates the projector) and there's no sound. I can't remember their voices!

ARNIE

You can't spend the rest of your life waiting and listening. Our soy production could fail, the water might stop cycling, the oxygen could leak. We have to find you a new base. A home. It's amazing we got through three years without them!

BETH

I don't think they're dead.

ARNIE

They haven't come to get you and you can't get to the surface, so there's no choice here - we have to find... other humans, or a planet where the atmosphere is thin enough to land Pegasus, or... something. We have to search. Even if it takes years. Look how long it took to find Legacy.

BETH

Let's try and fix the suit again.

ARNIE

Beth. We have tried over and over again to fix the suit. We don't know how. We don't have a data resource to help. We need plug-ins at the very least. And even if we did fix it, could fix it, it's not built to penetrate the atmosphere. We have no idea if you'd survive the journey down.

BETH

My mother was the fixer.

ARNIE

We couldn't fit both of your parents in my head.

Beth goes and tinkers with Arnie.

BETH

Have a little hope.

ARNIE

(a glitch, then)

Of course. I'm sure we'll find them. Beth - are you messing with my programming?

Beth moves to fiddle with the sound equipment. She turns up the white noise a notch.

ARNIE

Beth Sinclair! I'm talking to you!

Beth turns up the volume again. She sits for a moment. Arnie leaves the room. Beth presses the broadcast button and the static halts. Pause.

BETH

Mum, Dad! Are you there? Is Arnie right? Should I leave? I don't know what to do. But I know I need a new home.

Beth releases the intercom and the static returns. She turns the volume down.

SONG: I NEED A NEW HOME

Beth sings about wanting something permanent. Somewhere she can be with other people. Somewhere she can stand on solid ground and belong.

BETH

(Sighs.) Okay, Arnie; let's do it. Let's look for somewhere we can land and I can live.

ARNIE

Great! Let's fly. Once we get around to the light side of the planet we can do another scan and plot a course. We might not find anywhere, but we can't land here. I know this is the right thing to do.

CUT TO:

A time lapse in which Arnie and Beth move rapidly around the space from console to console, flying the craft. Sunlight gradually spills in with a stark line consuming the inside of the module.

We return to real time. Beth lies in the sun like a cat.

White noise is apparent once more. After a moment, the word 'waterfall' seems to come through.

BETH

(rushing to her feet)

Hello! Was that... Hello?! Was that something?

CUT TO:

ACT II: MASA.

Scene: INT. MASA. EQUIPMENT ON DESKTOP. 1:1 SCALE.

INTERACTION

Faraday's MASA ID comes up on the player's phone. Another technical diagram comes up asking the player to move the blocks to a new location.

The artefact becomes a screen - Faraday's interface, the surface of their desk at MASA - filled with complicated oscillating data streams.

MASA BOSS (V.O.)

How's it going, Faraday? Welcome to the Mars Space Agency. I trust you've found the coffee machine? It's temperamental. We're only going from memory, but I think we simulated a rich Colombian blend pretty well. Fielding is more partial to a genmaicha, but he's a tea snob.

I'm aware that your parents stayed with the Earth. Mine too. Many did of course and I'm sorry for our loss. We hold out hope for Commander Sinclair who took a different journey than Mars. Perhaps what we're doing here will allow us to find a new and beautiful home. Please wash your cup after. The sand pressure-cleaner is in the fourth housing container. (Pause)

I understand that moving the blocks changes the signal. I'll leave you to it.

INTERACTION

The oscillations on Faraday's dash move and change. The player is left to unscramble the signal: moving the blocks so that the sounds and waveform images unify to produce the word 'waterfall' just as Beth heard it.

MASA COLLEAGUE

Holy crap - Boss - have you seen this? Faraday made a breakthrough. Get that up on the main screen!

CUT TO:

Scene: INT. MASA CONTROL ROOM

INTERACTION

An alert comes up with a new blueprint to move the blocks to a new 'zoomed out' configuration.

MASA BOSS

Faraday? Faraday, day one, really? We've been looking for years. This is... stellar. Obviously some kind of anomaly. Well, Faraday, as tradition dictates, if you broke through, you will be our comms. Go ahead and make contact!

INTERACTION

An alert comes up on Faraday's device: "Say something". The user's recorded words then echo, degraded.

BETH

(over comms)

What the...? Who is that!? Arnie, did you hear that?

ARNIE

(over comms, in the background)

I heard something... Doesn't sound like your Dad though.

BETH

(over comms)

Hello! Hello! Pegasus calling - who on Earth is that?

INTERACTION

On screen: "Respond". Again, the user's recorded words then echo, degraded.

BETH

(over comms. Sighs)

This is Beth, Commander Sinclair's grand-daughter - my parents left me three years ago. You're the first person I've spoken to since then.

ARNIE

(over comms)

Hey!

MASA BOSS

OK Faraday that's great - I'll take it from here. Beth! Beth, this is MASA Lead Controller Colonel Frank Frincham. Call me Frank. It's an honour to speak with you. It's incredible that you have survived for so long. Are you okay?

BETH

(over comms)

Colonel? - er, Frank, I'm pretty good considering but it's - it's been such a long time, I'm not sure - (to Arnie) It's Mars! Mars! Freakin' MARS! We have a home! (to Boss) My parents went down to the planet. Mum - Commander Sinclair's daughter - told me that her and Dad would stay in contact and they'd be back as soon as they'd scoped out

the conditions, but... we lost contact as soon as they broke atmosphere.

MASA BOSS

A planet, that's where your parents went? Beth, is it habitable?

BETH

(over comms)

That's why they went down, to find out if we could settle there. We called it Legacy. That was all so long ago and I can't eat any more soya, I just need to get out of this ship - when will you get here?

Muffled conversation heard off-screen:

MASA BOSS

Beth, is your on-ship AI still operational?

ARNIE

(over comms)

Hi Colonel, that's me - Arnie - I've a few circuits loose but on the whole I'm pretty chipper. How can I help?

Muffled order issued off-stage:

MASA BOSS

OK Arnie, with your consent, we're going to hook you into the MASA mainframe.

ARNIE

(over comms)

We haven't been able to use our scanners properly in some time, but I believe they opened up when we moved around to the light side of Legacy. Opening feed. Ready to send data!

MASA BOSS

This is incredible. We're talking to another galaxy in real time. Unprecedented. Whatever you did, Faraday, you're incredible. OK Beth, listen to me. The Earth is dead.

BETH

(over comms)

Yes, I know, that's why -

MASA BOSS

Just listen. Your parents were right to leave. According to our records your ship left our galaxy just over twenty years ago and since then we have come so close to destroying the human race: the Earth is dead and Mars is dying and we don't have much time. If there's any chance in hell that the planet you are orbiting is habitable then - (to colleague) Jesus, look at that atmosphere rating. Oxygen, check, nitrogen, check - hang on - why do we have all this data but no coordinates? (to Beth) Beth do you have coordinates? Can you tell us exactly where you are?

BETH

(over comms)

No, I... I don't know.

MASA BOSS

Beth, we'd love to come and get you, but it would take such a long time to get there, even if we did know exactly where you are.

BETH

(over comms)

I was just about to give up hope. Tell me there's hope.

BOSS

Beth. You have to go down to Legacy.

MASA BETH

(over comms)

I can't! I would have gone down already if I could! I don't know if my parents survived. Mum was going to bring the shuttle back to collect me. Pegasus wouldn't be able to pass through the atmosphere intact. I waited all this time and I can't do it anymore - we were just leaving to search for somewhere new.

MASA BOSS

Don't you want to find them? Don't you want to save them - save all of us? Legacy could be our final home. And yours. Imagine; when you're thirty or forty, the whole of Humankind will join you, and - hopefully - your parents too.

BETH

(over comms)

How?

ARNIE

(over comms)

There's still a turbo-suit on board Colonel! It's heavily damaged and we don't have the expertise to fix or rebuild it. Can you help?

MASA BOSS

We spotted that in your inventory. Faraday, get on that fix right away. Beth, we're going to get you down to our - er, your new home, okay?

Faraday, you're up. Again. We need you to fix up Beth's suit so she can leave the ship and get down to the planet. Her AI tells us that we need some new pathways for the suit's tech to

function. Can you do it? Give the girl some hope
goddammit!

CUT TO SUIT FIX GAME:

Scene: INT. MASA. EQUIPMENT ON DESKTOP. 1:1 SCALE.

INTERACTION

We zoom back into the 1:1 version of Faraday's desk. The outline of the spacesuit is rotating on one of the screens. It peels off the screen and lands on the desk.

The colours are flashing reds. There are spaces for the blocks to move into, signposted by spaces and arrows.

Circuit Boards flash up connections when any block nestles into the correct position.

MUSIC: NIGHTWHISPER UNDERSCORE DURING TASK

SFX: Hubbub of MASA in the background.

When the suit is repaired, everything changes to green and there's a satisfying 'done' sound. The suit peels off the blocks and back onto Faraday's screen.

MASA BOSS

Incredible work, Faraday! We should really get you to fix that coffee machine.

CUT TO:

ACT III: LEGACY

Scene. SPACE. DARKNESS.

We cut to darkness. White noise starts up again and a tiny light appears in the middle of the artefact. The word 'waterfall' clarifies again.

SONG: COUNTERPOINT

Legacy begins the song. A weird, haunting sound to start that clarifies into words of longing.

We hear Beth singing - now she has the tools to try and find her parents, she's really scared.

We hear Arnie singing - he worries for Beth, but also for what will happen to him when Beth leaves. No one can come back for him and he will live forever.

We hear the MASA Boss celebrating the possibility of finding a new Earth. Being The Man who found it. If he could ONLY get the coordinates...

Scene: COUNTERPOINT VISUALS

INTERACTION

Visuals appear - projected onto the different surfaces of the artefact. The player can move the projector (or their phone) to pick up one line of the song. They can hear the four songs and related images appear independently.

The player is prompted to move the blocks on their phone.

The visuals accompanying the counterpoints:
Legacy's weird trippy patterns in the middle.

Beth suiting up on the left.
Arnie's brain; green vertical text like a '90s cyberpunk movie next to Beth's space on the left.

Boss - One corner of the MASA offices to the right.

MASA BOSS

Okay, Faraday. Beth doesn't have functionality on the suit. We need you to fly her down remotely.

SONG: SPACE FOR THE FIRST TIME

Beth gets ready to fly the suit, building up her confidence, experiencing space and freedom/independence for the first time. She doubts her ability to pull this off.

Underscore continues as the lyrics finish.

Scene: SPACE.

Beth steps into the Pegasus airlock. She takes a few moments to breathe meditatively. She activates the suit, lighting up buttons and hearing the whirr of readings.

ARNIE

Are you ready, Beth?

BETH

Yes.

Beth opens the outer door, space dropping out in front of her like a vast hole. She takes another breath and steps out. She hangs in the void for a moment before using her controls. Beth starts to giggle with awe and relief. She flies for a short while before the suit stops responding

The suit loses its manual control.

BETH

Hello? Hello?

An agonising pause as Beth spins gently in space.

MASA BOSS

(over comms)

...Beth? Have we lost you?

BETH

The suit - something's happened - it won't let me fly it.

MASA BOSS

(over comms)

Faraday? Can you get a remote lock on the suit? Take great care with that girl. Get her down to the planet.

INTERACTION

The player flies the suit using the AR on their phone to control Beth's suit, flying her away from the artefact, following arrows and blocks.

MUSIC: SKYSCAPE

Task music under the flying interaction.

CUT TO:

Scene: SPACE. THE PORTAL.

The player eventually flies Beth to what appears to be a portal; two of the blocks that were moved at the Counterpoint resolve into adjacent monoliths. There is an invitation to pass into the light between them. We see the wreckage of countless spaceships suspended in space on Beth's periphery.

MASA BOSS

(over comms)

Beth - we can see what you're seeing. What - is that?

BETH

It's beautiful. Mum! Dad! Can you hear them?

MASA BOSS

(over comms)

Hear what? Beth, we can't... What are you hearing?

BETH

It's like a dream. A crazy colourful dream. The night is singing and the world is open.

SFX: Static and a little of Legacy's overture interrupts the radio comms.

MASA BOSS

(over comms)

Beth? We're losing you a little here.

BETH

Look! Little tiny stars and rivers of rock.

The audio signal cuts out. The visuals become more abstract. We see what Beth sees - passing through the monolith threshold into abstract colour.

SONG: Legacy emits extreme joy. Mirrorball, outward projection. Up-tempo happy transcendent tunes.

CUT TO:

Scene: WITHIN LEGACY'S ATMOSPHERE.

The music is suddenly masked, as if it has been put underwater. The 'Waterfall' sound Beth and MASA heard is cycling in the audio.

There are flashes of abstract images intercut with blackness (the music stays constant). The images are colourful. They become distinctive, flat-looking shapes gaining depth as Beth seemingly floats forward.

BETH

Arnie? Are you receiving?

Static.

Beth floats past an increasing number of small black boxes. As she passes each, she hears echoes of speech.

[IN ICELANDIC]

Are you there? I can't find my feet?

[IN RUSSIAN]

A wonderful scene. It's safe. Come down.

[IN GREEK]

I can't see. Do you know where Menelaos is? I lost him on the way through.

A variety of voices in different languages all sending out communications.

MUM

Why not a waterfall? It could be anything. IO is frozen water, Venus has bio-life in the clouds, even MARS had the corpses of rivers.

BETH

Mum?

DAD

Then let's settle.

CUT TO:

Scene: LEGACY. SURFACE.

INTERACTION

A blueprint appears for the 'Legacy' artefact arrangement.

Beth suddenly hits solid ground. The coloured cloud and shapes around her start to clear as if mist is lifting on an autumn morning. The view around her is of mature trees, grass and a sun that is just rising.

ARNIE

Beth?

Beth turns her communicator off.

BETH

Mum?!

MUM

We can set a tarp up over here. Make a fire and toast some marshmallows!

DAD

She's going to love camping. I can just tell. There are swans in the river - did you see?

BETH

Can you see me? I'm here.

MUM

We can set a tarp up over here. Make a fire and..

DAD

...a waterfall. It's...

BETH

Mum! Dad! Finally. I can't believe you're here. I... Are you okay?

ARNIE

I'm on a different channel. I lost you... Beth - can you get me through your headset? Are you okay?

BETH

What happened? I didn't know if you were alive!

DAD

It's like the pressure wash, but coming out of a planet. There is so much water!

BETH

I love you so much. It was such a long time, we were really scared! Mum? So we can stay? Everything's all right?

MUM

Yes.

Beth goes to hug her parents. It's like a barrier goes up. She cannot quite reach them.

BETH

What?

ARNIE

(a bad connection)

Get out... Are you receiving? It's unstable, the atmosphere is hostile. Beth? Get out.

BETH

Are these my parents?

MUSIC: Legacy responds by playing it's tune.

BETH

Dad? What is this place?

MUSIC: Legacy responds by playing it's tune.

BETH

Legacy?

LEGACY

(in Icelandic)

We are ready for you.

(in English)

We are ready for you.

BETH

I don't understand. Ready for what?

LEGACY

We are ready for you.

BETH

Are my parents alive? Is this them? They're so... weird and I can't get to them. They don't seem real.

LEGACY

They can be as real as you want. I just need time.

Beth turns her communicator back on.

BETH

Arnie? Are you still there? I don't know what's happening.

ARNIE <visual clue that this is ARNIE controlled by LEGACY>

I'm sure it will be fine. Just stay there. It sounds like you found your parents - great job. (In Russian) I'll be here whenever you need me.

BETH

Is that you?

ARNIE

If you want.

BETH

I don't know what's real?

LEGACY

Does it matter?

MUSIC: Legacy drifts into music.

BETH

What happened to them? Are they still alive?

MUSIC: Legacy responds in music.

BETH

I thought so. It felt like deciding they died somehow made them dead.

MUSIC: Legacy responds in music.

MASA BOSS

(over comms)

We just need the coordinates.

BETH

Faraday? Can you take me back to the ship?

MUSIC: Legacy responds in music.

The music builds in volume and the colour becomes more white. Beth clutches her helmet as if to cover her ears.

The camping scene is clearer.

MUM

Take your flight suit off and relax.

BETH

I can't get a clear reading. I'm not sure it's safe.

MUM

How are you going to eat if you don't take your helmet off? It's rude. You should take your helmet off at the dinner table.

BETH

I know you're not her.

MUM

That's okay - isn't it? I can set up a tarp over here.

BETH

I think this is worse. Legacy? I don't want this.

LEGACY

You will.

The ground erupts around Beth, the trees are pulled into the Earth and distant volcanoes choke out fire and ash.

LEGACY

I can make it anything. Do you want me to make it good?

More black boxes appear around Beth. As they come close, distress signals come out of them in different languages.

[IN FRENCH]

We need immediate assistance. M'aidez. M'aidez.

[IN AFRIKAANS]

Take us out. The surface is toxic. Please! God!
Take us out.

[IN SPANISH]

There are no life signs. Request immediate help.

[IN CHINESE]

None of my comms are receiving. Are you receiving?

[IN ENGLISH]

Do not follow. Repeat. Do not follow.

MUM

(as we heard it received by Beth and MASA)
...Waterfall...

FARADAY

(with radio static) I am Faraday, I am amazing.

LEGACY

These are the ships, I am the mermaid and the rocks.

BETH

I want to live.

LEGACY

Then so do I. Shall we start again?

MUM

We can set a tarp up over here. Make a fire and toast some marshmallows!

DAD

She's going to love camping. I can just tell. There are swans in the river - did you see?

BETH

What happened to the others?

MUM

What's that?

BETH

I want to see the others. The voices. Did they die? Are they here? I've never met anyone but my parents. Not in real life.

Other figures emerge on the planet's surface. They stand up like cardboard cut-outs.

LEGACY

The others. There are many more, but you cannot begin to see or understand many of my number. They are not all people and they do not all live, exist or think like you. Your parents were right though, I am their Legacy.

Another Beth forms out of the mist and stands in front of our original. The new Beth is not wearing a flight suit or helmet. She is wearing the clothes Beth was wearing on the ship. Legacy has emulated Beth in form, but speaks with Legacy's voice.

LEGACY

No one has asked to see the others before.

BETH

I want a home. Are they alive?

LEGACY

Alive doesn't mean anything to me.

ARNIE <visual clue that this is the real ARNIE>

(over comms)

Beth? My signal was blocked. Can you hear me now? I'm trying a different frequency. Are you okay?

BETH

Yes, Arnie. I can hear you.

ARNIE

What's happening? Is it habitable? What did you find? Is there any trace of your parents?

BETH

I'm fine.

ARNIE

Can I...

Arnie's communication dissolves into static.

We see a waterfall emerge through the mist in the background.
The sound of the waterfall and the static are the same.

The figures begin to flesh out and move.

LEGACY

I didn't build that waterfall.

BETH

I know. I did. This is why you want us, isn't it?
Our thoughts are your world. You took my parents.
I could kill you. You're trying to make me think
it's all up to you, but it's not. When you've
spent your whole life on a tiny spaceship, you
know all about imagination. We both want people.
I want a world, a community, a home. What do you
want?

LEGACY

Shall we start again?

Legacy's version of Beth disappears. There is a low boom and
everything detached rises into the air, as if gravity dropped
out, just like on the ship. Beth lands sure-footed on the earth
but everything, everyone else continues to float.

BETH

No. Let's go forward.

1G gravity returns.

LEGACY

You didn't take your helmet off, you didn't call for help, you didn't retreat like the others. You still have hope.

BETH

Make it habitable. Really habitable. For humans at least.

LEGACY

I can't make something from nothing.

BETH

Give me the tools.

ARNIE

(over comms)

Beth?

BETH

Arnie it's okay. I'm okay. I'm terraforming. Talk to me in a minute, okay?

LEGACY

You talk to your robot as if it is human.

BETH

Arnie has been my friend my whole life. My only friend.

LEGACY

You changed him.

BETH

I can change you. I left home before I was born. My home was destroyed before I could live on it. I never saw it. I want to take care of something.

I've always been taken care of. I choose this place. Make it habitable. I choose you.

LEGACY

It will take time.

BETH

Show me a real world. Can you give those people bodies again? Can you put their memories back in their bodies? I bet you can. Faraday can mend a suit and fly me through the sky, you can mend a planet and have people live there.

ARNIE

(over comms)

Beth?

BETH

Yes, Arnie, I can hear you. Mum and Dad aren't here, but I'm going to find them. Make them. And we have new friends. Will have new friends. What's the atmosphere rating now?

ARNIE

(over comms)

It's breathable. That's... I have no understanding of that.

BETH

It's okay. It's new. Join me.
One, Two, Three, Four
Land the craft and op-en the door
One, Two, Three, Four
Has a-ny-one been here before?

ARNIE

(over comms)

There's no way I can come to you!

BETH

You... can crash the ship. You'll survive like I wouldn't. I don't need to live in it anymore. There are loads of crashed ships at the portal. Let it break up in the atmosphere. You would make it through after that. We can catch you and mend you.

ARNIE

Are you sure?

BETH

Yes.

ARNIE

MASA keep asking for the coordinates. We couldn't pick them up.

BETH

There weren't any. We were nowhere. Legacy wasn't a place. Now it is. Now we're home.

ARNIE

I'm on my way.

SONG: I AM LEGACY

Beth becomes Legacy.

FADE TO BLACK.

CREDITS.

INTERACTION

An alert comes up on the player's device. "Coordinates for Legacy received. We have a new home! Thank you for your service."