WHAT WILL BE HERE
EPISODE 2
Roger Roll

MUSIC: *Mid-tempo synth music plays.*

INTRODUCTION

What Will be Here, episode two: Roger Roll. Content warnings for this episode include swearing, the sound of a swordfight, and multiple offscreen explosions. See the show notes for more details and a link to the transcript.

MUSIC: *Begins to fade to a soft piano, then suddenly cuts out completely as the episode begins.*

Part One: JULES

SFX: *Click of a recorder turning on.*

JULES

Hi, hi, everyone! I'm running a little bit behind schedule right now - I may or may not have fallen asleep after clocking out at the lab - so please excuse all the background noise. I'll be out of the house in one second, and everything will be smooth sailing when I get on the road! Now, where did I put my phone?

SFX: *Jules rummages around in their bedsheets until they find it.*

JULES

A-ha! And just like that, we're good to go!

SFX: *Jules runs down the stairs and to the front door. The sound of their mom typing is heard as they rush through the house.*

JULES

Bye mom!

JULES' MOM

(Distracted)

Bye, honey!

SFX: *Jules rushes out the front door and it closes behind them. The sound of their car turning on.*

JULES

(To the recorder)

So, that was my mother. We don't always get along, but she's pretty chill. …Do you all have moms? Or parents? Maybe you, like, grow from buds or reproduce by cloning. But I guess even clones have parents- Oh, crap, I forgot my water bottle. It's the Savannah issued reusable one! Which is like, the *only* reusable water bottle *in the world*. You know, to help save the planet and all that jazz. Savannah's really thoughtful like that! Let me go grab it real quick.

SFX: *Jules rushes back into the house with the recorder and grabs their empty Savannah-issued-reusable-water-bottle. They go to the refill station in their house and start filling it.*

JULES

Hi mom!

JULES' MOM

Hey Julie. Can you try to keep it down? I'm working over here.

JULES

Sorry, I'm just getting a refill. Are you still trying to finish the reassignment letter?

JULES' MOM

(Exhausted)

Just need a closing line and I won't have to think about this again for another three months.

JULES

Hmm… how about something like, "It's been a pleasure working with you all, but Savannah needs me elsewhere." Or is that too wordy? Too formal?

SFX: *Jules' Mom starts typing that down*

JULES' MOM
A little, but it's a start.

JULES
Well, you're welcome!

SFX: *Jules goes outside again and opens the door to their Savannah-issued self-driving-car. They plop down into the plush driver's seat and close the door, and are greeted by a series of beeps and the low murmur of the engine coming to life. Sacha, the car AI, speaks with layered voices, one lower and one higher, both bright and cheerful in tone.*

SACHA (CAR AI)
Good evening, Jules! The weather right now is mostly smoggy, with a slight breeze. Good choice to wear a sweater today! Traffic is light and flowing without problem, thanks to our well-trained Savannah officers keeping a close eye on the roads. As always: If you see something strange, we'll know right away! Don't dismay - Someone from Savannah is on the way!

SFX: *The car pulls out of the driveway and hits the road!*

JULES
Nothing quite like a long-winded Savannah update… Sacha, please play my "Chill Vibes" playlist.

SACHA
Of course, Jules!

SFX: *Cue the generic vaporwave Chill Vibes*

JULES
Okay, hi everyone. Today's recording is about… connections, and how we make them here. Everyone on this team is so different from one another, and I love that! I mean, we've got a physicist and a psychologist working on the same project! But you're probably wondering how such wildly different people came together. Personally, I'd never even been to the Underground before I started the team. And now? I'm down there like, every

other day! And that’s all thanks to this bunch of strangers that I didn’t even know a month ago! It’s really something, how one little thread can tie people together. I hope that humans are still like that in your time. And if humans aren’t around anymore, I hope that you can see for yourself that no one is ever so different from you that you can’t find common ground. …But first, it’s kinda stuffy in here. Sacha? Can you turn the air up?

SACHA

Of course, Jules! Let me know if you need anything else. I'm always listening!

JULES

(Sing-songy)

Thanks, Sacha. Right, so, team, rocket!

(BEAT)

JULES

...Rocket. Uhh, Sacha?

SACHA

Yes, Jules?

JULES

Is there, um, an off button… for… you?

SACHA

Hmm… No, there isn't. I'm here to keep you comfortable and safe, and danger never sleeps! So, I cannot be disabled. Why do you ask?

JULES

...Just wondering. That's fine. Thank you.

SACHA

Any time!

JULES

Uh, so yeah, the team is gonna… rock it! Because… we all have different passions, but we're putting them together to reach a common goal - a goal that gives us all a chance to do something we love. Like Armani! Armani's been obsessed with space since they were little! Their family told them stories about the times back when you could actually see the stars from, like, almost anywhere, and they've been hooked ever since. They wanted to work at NASA when they grew up, but, you know, that's not a thing anymore. They were basically on board from the second I explained that we'd be doing something… out of this world!

Jules laughs because she thinks this is a good joke.

JULES

And then I met Kei. Super fun to talk to! Super terrifying to work with! Ey're a psychologist, but also an amazing mechanic topside, which is how Ari knows em - they used to hit up eir garage for spare parts. They hit it off somehow, probably over a titanium flange or something, and Armani introduced us! Kei is a genius when it comes to machines, but sometimes ey get so caught up in having fun that I get seriously concerned… Like, when we met for the first time at eir garage, I reached out for a handshake and almost got a blowtorch to the face. Ey're more careful to pay attention to which prosthesis ey're wearing these days, which is good, because I lost half an inch of hair! Have you ever smelled burnt hair? Actually Kei's workspace pretty much always smells like burnt hair...

SACHA

Thank you for choosing Savannah Streaming Service! We hope you're enjoying your ride!

JULES

…Anyway, um… oh! Suri and Dane. That's a little complicated, but it all comes back to Armani.

(Sighs)

I hope I get this right: Armani's neighbor's cousin's ex-wife was a model for one of Suri's mom's photography projects, and Armani had stopped by the studio once to bring her lunch. That's how they met Dane and Suri. And Armani makes friends fast and

forever, you know? We're all proof of that. So they called up Dane in a heartbeat.

SFX: *Jules clasps their hands together*

JULES

Now Dane … he's a physicist, real smart guy, real passionate about doing what's right. Or, he used to be, based on what Armani's told me about him. He's kind of… tired now, but he still wants to put his knowledge to good use. That's how Armani convinced him: they appealed to that big brain of his. We needed someone who could handle calculations and coding, and the physicist in his heart couldn't resist! He's got a bit of an attitude, but I don't mind. It's kinda cute when he's just sitting at his work desk pouting with his little stress ball. Under the prickliness, he's a really sweet, caring person. And because of that, Armani was dead sure that he would be way easier to convince than Suri. Dane and Suri are basically siblings - or, literally siblings? I don't really know how to ask without making it weird… Either way, they came as a package! Once Dane was on board, he pretty much dragged Suri on with him. And - ugh - we are so lucky he did. Suri is crazy efficient, and she knows everyone in the Underground, and they probably owe her favors. She's been so good at sourcing materials and getting us everything we need! And, and, and, Suri actually has connections topside too! She -

BEAT. Jules goes silent, remembering that Sacha is listening.

SACHA

Is everything alright, Jules? Do you need anything?

JULES

N-no. I'm fine, Sacha.

(To the recorder)

Uh, I won't get into it right now, but, let's just say… I'm a fan of Suri's work. …Um. Well! That's a rundown on the team and a little bit of background on everybody! I don't… I don't think I should say anything more for now. …Kinda seems like one of those things the others would advise me *not* to do. Actually,

they probably would have advised me not to say anything in this car in the first place…

(Their tone brightens up)

But what's done is done! Whoopsie! It can be our little secret! I should probably focus on the road anyway. These self-driving cars still leave room for error, after all! So, I'll sign off for now. And with our customary phrase! "Ask yourself: what will be here!"

SACHA

"We already have! Savannah: We're Always Watching Over You!"

Sound of the car fades out. Recorder clicks off.

Part Two: ARMANI

SFX: *recorder clicks on.*

ARMANI

In the beginning, there was nothing. Or so the story goes. There are multiple beginnings when you think about it, just as there are multiple ends. Many stories of creation are about the same thing. The same world. A world that is currently falling apart.

For the Greeks, the nothingness was Khaos, literal emptiness and creation was Phanes, who cracked from a cosmic egg and gave way to the creation of the earth, Gaia and the sky Uranus and so on and so forth. Creation through the power of action.

SFX: *waves crashing.*

ARMANI

For the Egyptians, there was only Darkness which was embraced by the Primeval Ocean out of which life would come in the form of the god Atum, who created himself out of nothing. Creation through the power of thought.

SFX: *Swords clashing.*

ARMANI

But my personal favorite - or, well, the one I believe that fits our trials the most - is the Norse mythos. In order to create the world, the first being, Ymir, was killed and his remains were fashioned into the world. Just as our remains will hopefully be fashioned the next. Creation through the power of destruction.

All these people lived their lives through stories. They followed the superstitions coined by them even if they forgot the actual meaning. And in Norse mythology, the end of the world started with a death. The same way it began. I mean… there was also really bad weather, but that's not the point.

Our world is falling apart. Though instead of actually recognizing that, big bucks like Savannah sweep everything under the rug. The deaths and yes, somehow, the bad weather.

Pause.

ARMANI

What we are doing… it's dangerous. And people could get hurt if we were found out. Hell, people could get hurt even if no one ever learned about it. There is always a danger to building something like this. A miscalculation, a wrong decimal, or even a drop of fuel too little, and this whole thing could go sideways.

Who knew building a rocket would actually be rocket science?
(laughs)
I mean, I should - I am the one who's actually building the thing. God, I hope I don't mess this up.

SFX: *muffled bang.*

DANE

(From outside.)
OH GOD FUCKING DAMN IT!

ARMANI

Jesus!

SFX: *Chair scraped as Armani gets up and walks to the door, opening it.*

ARMANI

Dane, could you stop yelling? I'm trying to record.

DANE

FUCK THAT RECORDING!

SFX: *Armani walks over to Dane.*

ARMANI

Don't let Jules hear you say that. You might hurt her feelings. Where is Jules anyway?

DANE

(Distracted.)

What the fuck? It's still wrong?

ARMANI

Do you need any help?

DANE

NO! I - I got it. Just let me run the numbers *again*.

ARMANI

Okay then. All right.

SFX: *Armani returns to their seat.*

ARMANI

(Clears throat)

Now where was I-

SFX: *Muffled explosion*

KEI

(Muffled)

Not to worry, not to worry. Just a small scale fire. It's fine!

ARMANI

(Laughs and then sighs)
Ragnarok here we come.

SFX: *Recording ends.*

Part Three: KEI

SFX: *Recorder turns on. We're in Kei's shop, with the whirr of machinery in the background.*

KEI
Jules is back on me about recording so I guess I'd better do that, but DOESN'T SHE KNOW I HAVE WORK TO DO?

JULES
(in background)
Kei, you don't have to do it right now. I said soon!

KEI
I am doing it RIGHT NOW!

JULES
Whatever works for you!

KEI
Right now works for me!

SFX: *Kei puts some tools away with a clatter.*

KEI
And look, I won't even go into the ducts this time.
(Pause)
I don't need to do work in the ducts at the moment, but that's beside the point.

SFX: *Kei walks over to the "fridge" in eir workshop, grabs a can of soda, and opens it.*

KEI
Break time has COME!

SFX: *Kei sips the soda.*

KEI

It's break time. Breaks are an important part of working. And despite Jules' BEST EFFORTS TO DISTRACT ME, I'm actually ahead of schedule. The engine design is coming along and I've already started on the exhaust nozzles. I've also begun prepping the entire exhaust system... I don't think the others have fully realized the implications of an indoor rocket launch, but I've got them covered. Maybe I'll tell Armani and save them some sleep down the line when it *does* inevitably occur to them. Dane is hopeless, though, he wouldn't realize a thing until it was late.

(A realization)

Oh, speaking of Dane realizing things, I do need to remember to replace his hair tie with an actual O-ring, or else that is gonna cause a few problems. Hair ties - a great temporary solution but they won't last *or* prevent leaks when the system is pressurized.

SFX: *Kei pulls out a sharpie (from eir pocket or behind eir ear, perhaps), and goes to make a note. The sharpie is dry.*

KEI

(muttering)

Not again…

SFX: *Kei pulls out another sharpie from somewhere else. Also dry. Kei pulls out yet another sharpie from somewhere else. This one works. Ey makes a note… somewhere.*

KEI

(Muttering as ey write)

Replace… o-ring…. And… left side washer….

(Pause)

Buy… new… hair ties… for Dane. He is *not* going to want the ones covered in machine oil. If they even survive the compression.

SFX: *Kei caps and returns the sharpie.*

KEI

So, recording. Audience. Listener. Yes. I'd ask you if you had any questions for me but that isn't going to work now is it, so… *I* will ask for *you*.

Kei clears eir throat. As Kei speaks the next lines, ey move from left to right to play the different characters.

KEI

(left side, reporter voice)

Kei, genius mechanic and innovator, what's the point in building things while the world falls apart around you?

KEI

(right side, scientist voice)

Excellent question. Well phrased. I'd ask in return, though, what *else* am I going to do?

KEI

(left side, reporter voice)

Hmm, sit around and watch the world crumble?

KEI

(right side, scientist voice)

I'm sure as hell not gonna do that. Sounds *super* boring. I'll take *any* alternative to doing that.

Kei sighs, somber thoughts coming. Ey end the interview shtick. There's a thump on the workbench.

KEI

Part of making things is fixing broken ones. Sometimes the shit you build starts literally falling apart before you. And yeah, you can *watch it*. But if you're not taking notes for the next round of prototyping, what are you even doing? The entropy of the universe is always increasing. Things *want* to fall apart, and you've got to accept that when you decide to make them.

I’m not here to leave behind some grand legacy like SOMEBODY. I build things for myself. Unless there’s a part to machine or a design to assemble, I’m thinking about my next project and creating the blueprints for it in my brain. There’s always something to create. I’m constantly making something. Half the things I want to build won’t work anyway, and the end of the world isn’t going to stop me from trying.

Kei laughs.

KEI

Suri understands how I feel. She gets the need to create, understands the calmness that piecing a project together brings. The only time my thoughts are capable of pausing is when I’m really focused on making something; the rest of the time I’ve got fifty other tangents rattling ‘round up there fighting for my attention. My to do list is a kilometer long and it’s not getting any shorter. There’s no way I’m getting through all of it, and that’s okay. I’m not here for the end product - though, I’ll admit, it’s nice when things are done. I’m here for the process, here for the making. If I don’t create, who the hell am I? What the hell am I doing?

If this world is ending, I’m going out building a goddamn rocket. Or a fucking teleporter. Or that flamethrower jetpack.

(pause, reminiscing about the flamethrower jetpack)

And honestly, that’s how I want to go.

SFX: *Recording clicks off.*

Part Four: DANE

SFX: *Recorder turns on. Sound of typing.*

DANE

Okay, fingers crossed this works-

SFX: *A button is pressed. The sound of a glitching computer, digital beeping layered over itself.*

DANE
God fuck-

SFX: *Recording cuts short. Recorder turns on again. More typing.*

DANE
(quietly)
Shit.

SFX: *Recorder is turned over in his hands.*

DANE
Good. The recorder's okay. Jules would kill me if I broke this thing. I mean, I did bet Suri that Kei would break it before I did, but still. Don't want Jules mad at me. She's already been on my case about the fucking cursing.

KEI
(in the background, echoing)
NO SWEARING!

DANE
Oh, not you too!

Kei cackles.

SFX: *As Kei's laughter fades out, Dane continues to type.*

DANE
(sighs)
Okay. Back to work. I've been trying to get this stupid code to run but it keeps crashing on me.

SFX: *They groan and place their head in their hands, rubbing their eyes.*

DANE

One of the downsides of making your own programming language is that when your code doesn't work, you can't just look up how to fix it. But I pretty much *had* to create it… Python uses way too much memory, and we don't have much to spare. Not to mention having to deal with dynamic scoping would be a major pain, since I need to pull data from multiple functions. C++ is too slow for what I need it to do. Wendish started having compatibility problems with some of the new circuitry. Nianlivo only has a lite version available to the general public and it's suspicious as fuck to use Valdemar after that string of cyberattacks. Torsten requires you to know Russian and Armani won't help me translate it. Annnnnd the processing power needed to run Schleswig is only found on Savannah server farms.

Beat.

DANE

Also? Fuck Java. I don't know anyone that's touched it in the last fifty years. It's impossible to read and can't even map large continuous file segments. What's even the point!? I - I -

Beat.

DANE

Anyways, I ended up creating my own programming language. I call it Kramnet cuz, you know, you just kram all those nets in there.
(laughs)
You get it? Cause, you know, since it's a pseudo-neural net and you pack as many as you can… into… the code.

Dane realizes nobody else is around to admire their genius, gets a bit embarrassed, clears their throat, then continues.

DANE

Right. So. I've been trying to program the course our rocket will take once it leaves the atmosphere. Gotta avoid the truly ridiculous blanket of Ocelot Astrosatellites that make it almost impossible to just blast out of the atmosphere in a straight line. Well, not so much a straight line, but nothing in the universe is actually straight. Because of the gravitational pull of literally anything that winds up in space and - anyway, it's

a physics joke, just a little nerd humor. Or queer humor. Either way. Ocelot has capitalized on every inch of the thermosphere and exosphere, which means I have to do some fancy programming to make sure our rocket has enough self-awareness to navigate on its own.

Did I mention I'm a physicist? Did you know there are actual people who specialize in AI and they're not fucking physicists? And it's not just the AI navigation I need to figure out. I've narrowed down our launch window to like a five-day period every couple of months or so. We got real lucky that we're already pretty close to the equator. That'll give our rocket an initial speed of over 1650 km per hour. Earth will give us just a little extra push..

After that, I have to program a few different trajectory correction maneuvers, forcing the rocket to tilt this way and that, using external sensors that Kei's going to be attaching to the hull. I have to be careful not to allow the rocket to use too much fuel, otherwise it won't be able to make it out of the solar system. Or it might just spiral off in a random direction. After a certain point, we won't be able to actually communicate with the rocket, so I have to be absolutely sure it's going to be able to maintain its trajectory using an autonomous flight system, which recycles some of the code from the satellite-dodging system, but needs a whole different scope. From there, I have to program a whole bunch of safety mechanisms just in case the entire system craps out.

SFX: *Dane hits a final button and gets another error message. A sigh.*

DANE

So right now, each program runs when I test it in isolation. But when I try to run everything together, the system just *hangs*, and I can't figure out *why*. I'm pretty sure I've closed any infinite loops. The transitional coding is more or less streamlined. I've tried a lot of diagnostic code and none of it throws errors; I've thrown in failsafes and they haven't fucking saved anything.. I could use a debugger but since there isn't one designed for Kramnet, I would have to create one from

scratch and I don't have the time or patience to do that. So now I'm just scrolling my code… hoping I'll magically spot a single, simple mistake that fixes everything.

SFX: *They trail off, silence for a bit, scrolling through their code. Digital beeps sound as they work. We hear footsteps as Armani enters the room.*

ARMANI
Hey, Dane.

SFX: *A beat. Dane doesn't reply.*

ARMANI
Daaaaane? Dane?

SFX: *They walk to Dane's side.*

ARMANI
Yoo hoo? Earth to Dane.

DANE
Shit. Sorry. Hey, Armani.

ARMANI
What's going on? You look like you're contemplating launching your computer into space right alongside our rocket.

DANE
(sighs)
Thinkin' about it, honestly. I've been staring at this code for hours now and can't figure out why it keeps crashing.

ARMANI
Hmmm. May I?

DANE
Be my guest.

SFX: *Armani examines the code for all of a second.*

ARMANI
Oh. Here. You missed a colon.

DANE
Are you fucking kidding me?-

ARMANI
(quietly)
Language…

DANE
-I have been sitting here for five hours trying to figure out what the hell I've been doing wrong and it's because of a colon!? Not even a SEMI-COLON?

ARMANI
Look, it's always the little things that'll get you. I wouldn't worry too much about it.

DANE
Ugh! I need a drink.

ARMANI
Or a nap.

DANE
Why not both? Did you need something, by the way?

ARMANI
Oh, yeah. Jules-

SFX: *The recording is cut off.*

Part Five: SURI

SFX: *Recorder turns on amid the noise of a steam tunnel and Suri's body impacting the ground.*

SURI
Oof!

SINTIL

Now, Miss Suri, which I'm afraid I must insist on calling you since you refuse to give me your family name, I don't appreciate you making such frivolous offers on this. Do you know what sort of trouble I would be in if Savannah knew I was skimming this? Wiring that can withstand the sorts of temperatures inside a boiler doesn't come cheap.

SURI

You think I don't know that? That's why I'm buying it from you and not from Savannah!

SINTIL

True, true, and I'm certainly cutting you a break here, but 15,000 credits for over 200 feet of wiring?

SURI

(muttering)
70 meters…

SINTIL

Do you want this or not? Because I'm sure I can find another buyer.

SURI

Come on, Sintil, let me take another look at this. Maybe I can make do with just a portion.

SFX: *A case opens and we hear some handlings.*

SURI

This isn't the 2218 stuff, is it?

SINTIL

Better tensile strength than the 2218.

SURI

Hmmm… listen, Sintil, I have a broken boiler, help me out here?

SINTIL

That's not my problem.

SURI
15,000 for 60 meters?

SINTIL
You've got a deal. Now, where did I put that pad....

SURI
Ask yourself what will be here…

SINTIL
We already have, yeah, yeah.

SFX: *Alarmed footstep back and some mechanical whirring. Gentle rustle of wire as Suri grabs it out of the case.*

SINTIL
Now if you'll just sign--In a hurry?

SURI
Who's that behind you?

SINTIL
What?

SFX: *Suri takes off on her powerskates.*

SINTIL
HEY!

SFX: *We hear Suri panting as she exits the steam tunnel and enters a main chamber of the underground. A busy crowd chatters and calls out around her.*

MERCHANT 1
(confused)
Hey! Where are you going?

MERCHANT 2
(annoyed)
Watch out!

MERCHANT 3

(amused)

Fun day, Suri?

SFX: *We hear a sliding door as Suri enters her home.*

SURI

I'm not here! Rhinoceros!

NORA

Thank you for the warning!

SFX: *Sudden scrambling as Suri gets into a cupboard, overlapping with the crash of a vase. The automatic door slides open again with a chime.*

NORA

Oh thank Gaut! She just ran into the alley! She owes me 70,000 for that vase! Get her!

SINTIL

Thank you ma'am!

SFX: *Sintil takes off running. We hear a door followed by a beat. Cabinet door opens.*

NORA

Now what was that about?

SURI

I made a bad contact.

NORA

With a Savannah spy?

SURI

He seemed legit, it was a mistake.

NORA

Well let's hurry up and get you upstairs before anyone follows him. You never know what the chain of communication is with that corporation.

SFX: *The whirring of a lift as they leave for upstairs.*

SATIVA
Nora, what are you doing up so early? We don't close for another hour.

NORA
Suri had a little scuffle.

SATIVA
Well did you win?

SURI
You know it!

SATIVA
Good! Do I want to know what that wire is for?

SURI
Nope.

SATIVA
Tell me you’re not making a bomb.

SURI
I’m not making a bomb, Sativa.

Beat.

SURI
Long story short... we're sending out a sort of… historical record. So people in the future will have, like, *one* accurate source of information about what was here....

SATIVA
Sounds like one of Dane’s projects - did you bring him in?

SURI

What sort of sister do you think I am? He got me involved in the first place.

Pause. Suri checks the wires.

SURI

I just hope this'll hold up.

NORA

Is that 2218 wiring?

SURI

Sure hope so, but I don’t trust the seller. I couldn't get 2219 and the stuff from earlier years has been outside too long. Fucking acid rain. Oh, right I meant to check...

SFX: *Rustling as Suri grabs her respirator.*

SURI

Good, didn't break the respirator when I got shoved to the ground by that rhino.

NORA

You aren't planning on going topside, are you?

SURI

Just for a little while. Need to see an old friend about some heat shielding. Might get my skates tuned up a little too.

SATIVA

Well, just be careful. You know we've got nothing against a little resistance to Savannah, but we don't want to lose you.

NORA

Oh, hush, Sativa, she's a grown woman. She knows how to handle a couple of Savannah agents.

SURI

I did learn from some of the best.

NORA

Hey, I just taught you a bit about property destruction for a good cause. You’re the one scalping materials off of Savannah helicarriers 50 feet in the air. On this one, I think the student has become the master.

SURI

Give yourself some credit. I'm not the one who painted Gaut Nocoeur's personal vehicle with a paintball gun.

They all laugh.

SATIVA

That was a good one.

SURI

Actually, do you mind if I borrow the paintball gun this weekend? Gina's trying to get me some more rivets and she lives in prime paintballing territory.

SATIVA

Sure. Just leave the sumac red, I might have a commission next week with that one.

SURI

Deal.

SFX: *Laughter, then more rummaging.*

SURI

What's this doing… did I record that entire encounter? Well, I hope you enjoyed the action sequence, I guess. Shit, Jules is going to kill me if she finds out about this. Maybe she hasn’t figured out how to rewind yet?

SFX: *Recorder turns off.*

MUSIC: *What Will Be Here theme plays, hopeful piano music.*

CREDITS

This episode was written by Brad Colbroock, Chandler Harrison, Cole Burkhardt, Dee Reese, and Tal Minear, with script editing by Evan Tess Murray. It was directed and sound designed by Tal Minear and features Jona Lune as Jules, Kathy Yousef as Armani, John Y. Kamara as Dane, Vico Ortiz as Kei, and Sahar Iman as Suri. This episode also features Caroline Mincks as Jules' Mom, Brad Colbroock and Tal Minear as Sacha, Cole Burkhardt as Sintil, Lindsay Zana as Nora, and Chijioke Williams as Sativa. Special thanks to Nikko Goldstein, Evan Tess Murray, and Chandler Harrison for voicing the three merchants. The theme music is by Benny James and the transcript is by Caroline Mincks. What Will Be Here is primarily produced in Long Beach, on the stolen land of the Kizh nation.

A moment, then the music begins to fade out.

MISSION CONTROL
Discovery, roger, go for deploy.

Music fades out.