

## COUNTER/WEIGHT 2x21 - Crisis! (A Solemn Vow Above the Sea of Counterweight)

(transcribed by Sharlene)

Opening Narration - *When Jace and Addax finally moved, he'd watch them from the busy shores of Vox, his sight reaching where his own voice no longer could. They moved, an asymmetrical pair. Peace, gigantic, a city-state on wings above the banks of magma and steam, stomping and gliding in mechanical oscillation. A fortress of power. And then, suddenly, a bird of prey on the thermal wind, and all around it -- Jace's Panther. A rigger broken into pieces, but not like glass, like an inverted puzzle. Only complete when taken apart. Its core dancing balletic between incoming beams of light as its dozen metal feathers - black and shining - returned the violence twelvefold.*

*Each slept soundly that night, and from the busy shores of Vox, Ibex watched. And later he would watch them again, so still in the air, together: a crisis, a solemn vow, above the sea of Counterweight.*

JACK: Do Ibex and I just swap roles?

AUSTIN: I think so? I think?

ALI: Orth....

JACK: So someone can make predictions, someone can make choices, and someone can make, um...

AUSTIN: Can reflect the current tone of...of...the ship, or of the fleet. And, so, either you changed roles, and Ibex hasn't yet—but still could, uh...actually, could I just do that right now? Maybe we could both just change roles, let me see something—oh yeah, no, you can totally overthrow. Because you've been holding the same role since the beginning of the game, right?

JACK: Yeah.

AUSTIN: Yeah, so you can totally have changed my role.

JACK: Okay. Sure.

AUSTIN: Great... Oh my god.

ALI: So Ibex is Power again

AUSTIN: Ibex is Power again, Ibex chooses to be Power again at this point.

JACK [crosstalk]: I think, that, uh. You go--

AUSTIN [crosstalk]: But the Touchstone thing is really nice, cause like, part of that is literally, you're coming to the commissary every day.

JACK: Yeah.

AUSTIN: Like, Orth *actually* is among the people for the first time in a long time, instead of hiding away in the officer's lounge.

JACK: And I feel like--

KEITH: But Ibex is still *pretending* to be a Touchstone and Orth is still pretending to be a leader?

AUSTIN: Oh, yeah. [ART: Yeah.]

AUSTIN: Yeah, he's Wormtongue right now. Yeah. Ibex is just whispering things into Orth's ear.

KEITH: Can you...can you change your role in a reaction scene?

AUSTIN: Yes, totally.

KEITH: You can do an action in a reaction scene?

AUSTIN: I think so, let me just check that. We're all learning these rules, but I'm pretty sure you can change your role in a... you can perform a single action, which is either: use your role, challenge something, change your role, or overthrow someone else's role. But you can do only one. So you can can't change your role, and then make a rule or make a prediction or something like that.

KEITH: Okay. Um, so, have we already checked a box for this one?

AUSTIN: We'll be checking Crossroad.

[crosstalk]

JACK: This isn't a Crisis?

AUSTIN: Uh...it's your role, so maybe Crisis.

JACK: I think the purpose of this game is to show us that Ibex is a menace, and I just gave him the fleet?

AUSTIN: So then, yeah, you think it's Crisis here?

JACK: Yeah.

AUSTIN: Okay. We'll mark that.

KEITH: So, you're saying before, before it's time to resolve this whole thing, there wouldn't be time for me to change my role and use an action.

AUSTIN: You would have to...you could change your role right now.

KEITH: Okay.

AUSTIN: Well--actually, no you can't, you can't change your role because you haven't had a scene as a Touchstone yet --or as a Power yet. We need a scene - a full scene of you - as a Power. And then--

KEITH: Okay.

AUSTIN: --after that, you can change.

KEITH: Dangit, I had a really good--

AUSTIN: We still have time--

KEITH: --move to make.

AUSTIN: --we haven't finished this Crossroad yet. Um, so we can get a scene of you--or we can do a reaction scene of you now, as whatever the thing is that you are--

KEITH: Okay.

AUSTIN: And then the next reaction scene - which there still will be one - then you can change. And then, we can -- in the resolution, you will have time to get something.

KEITH: Okay. So, I want to, um -- as my resolution scene, I want to have...I wanna have, like, a

stitched-together scene of Orth--

AUSTIN: Orth can't be in your reaction scene.

KEITH: I'm sorry, not Orth, of me...um, can I be sort of, tailing Ibex? I want to be tailing him in different places.

AUSTIN: Sure. That's fine.

KEITH: And just sort of, generally being suspicious of, of Ibex.

AUSTIN: Totally. That works. Natalya has a scene.

DRE: Hey. Let's see, I'm going to...tell me about the Apostolosian temple room.

AUSTIN: I don't know! I think there's a temple on that spaceship.

DRE: I'm imagining, like, I'm meeting with Sokrates in that temple room, and it's like a lot of shows where the mob boss meets with somebody in the church.

AUSTIN: Yeah, okay. The thing that we know about that - the only thing we know about it, really - is that there are six statues, I think? Is that what we decided? One, two, three...yeah, six statues. Um, one to each of the kind of, like, idolons, the paragons of the Apostolosians. They don't worship them so much, they're guiding posts for someone's life. Uh, so that's what those are. It's basically like five great heroes of Apostolosian history, and then the current leader.

DRE: Gotcha. Um, so, I guess Sokrates is in there, doing some sort of -- I don't know. What do you do in that Apostolosian temple room, Sokrates?

AUSTIN: Also, which--I'm going to post of a link-- you know what, I'll just go over what the idolons are, I'm curious to see which one Sokrates, like, models themselves after. There's Apole, the idolon of personal sacrifice of family and the collection of resources; Apotone, the idolon of security, patience and monuments; Apoannta, the idolon of journeys, commerce, and challenging oneself; Apote, the idolon of instruction, celebration, and wolves- of course that's some sort of weird sea wolf, I think we decided, and that really just means animals. It is....who else? Apothesa, the idolon of construction, military action, and history, and Apokine -- or Apokine (pronounced differently) -- which is the title that's currently held by the current ruler

of Apostolos, who is, I guess, like, a fucking war-like, war monger.

KEITH: Yeah. Sounds like it.

AUSTIN: Uh, so which of those does Sokrates--

SYLVIA: So, your dad...?

AUSTIN: Yeah, your dad. Your parent, or whoever--

KEITH: So I'm Apokine-kin.

AUSTIN: Right. You're Apokine-kin. Yeah.

KEITH: (laughing) I.....hmmm. What's the pronunciation of that first one?

AUSTIN: Apole, or Apole (pronounced differently)?

KEITH: Yeah, Apole? I'm going to go with Apole.

AUSTIN: The eidolon of personal sacrifice, family, and the collection of resources. That sounds right.

KEITH: I have the personal sacrifice of betraying my family to stop them from collecting resources. Done.

[soft laughter]

AUSTIN: Okay, true. So you're there, you're on that ship. Sokrates is maybe not praying, but maybe you're there reflecting?

DRE: Um, and I think Natalya just comes up behind him, and says:

DRE [as Natalya]: I heard about how you stood up to Ibex.

KEITH [as Sokrates]: Yeah, that guy's a real bully.

DRE [as Natalya]: It was never a good idea to bring him on the ship.

KEITH [as Sokrates]: (laughing) Yeah, it's a little bit my fault.

[laughter from KEITH]

AUSTIN: Weird!

KEITH [as Sokrates] (CONT'D): Well, I still -- you know. I feel like, the situation is under control, I still think, you know, it's probably better to have him here than a bunch of -- I mean, we've already got no food, imagine if the refugees were still on board, you know? I feel like, you know, I still, I still made a net positive decision, it's just the positive is a lot lower than I was hoping.

DRE [as Natalya]: There's no reason, no point in figuring out whose fault it is here. I'm just glad--

KEITH [as Sokrates]: No, it is my fault--it was me.

DRE [as Natalya]: Don't worry about it. We all make decisions that we regret. Um--

KEITH [as Sokrates]: Mhm.

DRE [as Natalya]: I'm more interested in finding someone who wants to work towards taking care of him.

KEITH [as Sokrates]: Taking care of him?

DRE [as Natalya]: Yeah.

KEITH [as Sokrates]: I mean, I just, I just knocked him out of power, I don't want to be bringing him food. And a warm blanket. He doesn't need a hot water bottle from me.

DRE [as Natalya]: Sokrates, what I'm looking for is someone to help me kill Ibex.

KEITH [as Sokrates]: Oh, you want to kill him?

DRE [as Natalya]: Yes.

KEITH [as Sokrates]: Well, I don't know about all that. He's very strong. He's a really big man and everyone likes him so much now! I think--I feel like if we got some real solid dirt on him, then we could banish him.

DRE [as Natalya]: What do you need?

KEITH [as Sokrates]: Um. ...alright, so here's the thing. Alright? [sighing] He comes on board sometimes and all of a sudden, we don't have food? And now, he's in the commissary, giving out food like it's nothing?

DRE [as Natalya]: Alright, so...maybe if someone had, uh, recorded a conversation where he had talked about food? And he had maybe disparaged the people who wanted to get more food?

KEITH [as Sokrates]: Yeah, listen, I just think there's--there's...[imitating Ibex] "Uh, we forgot about counting the food right". Yeah, that's bullshit. This guy has our food, is what I'm saying.

[laughing]

AUSTIN: Where?!

KEITH: He took it, and he hid it! He's got a superpower robot--

DRE [crosstalk]: When does Sokrates have--

AUSTIN [crosstalk]: He doesn't have a robot!

KEITH: He has a superpower operating system--

AUSTIN: Okay--

KEITH: --that can LIVE in a robot--

AUSTIN: --that's true.

KEITH: --same thing!

SYLVIA: Maybe he hid the food in Linux!

[loud laughing]

KEITH: It's in, it's in the fucking boot kernel!

AUSTIN: Listen! This is why I'm opposed to SteamOS.

JACK: Ugh, maybe Sokrates actually does think Ibex has a giant robot?

AUSTIN: Does this...is this....what are you marking?!

[laughter]

KEITH: Uh, I'm marking--

DRE: Wait. Wait.

AUSTIN: This is Natalya's scene.

KEITH: Oh, right, yeah. It's not me.

DRE: I'm marking--

AUSTIN: This is not a crossroads. You're not talking about the Crossroads at all--

DRE: Well, we're getting there. So, Natalya says, basically:

DRE [as Natalya]: I know that you're now a person of influence. So I want you to say--I don't want you to take anything from Wreathe. We can't be any more dependant on the Apostolosians--

AUSTIN: Or the Diasporans?

DRE: Right--the Diasporans, sorry.

KEITH [as Sokrates]: No, I think you're right, I don't think we should take supplies from people.

DRE [as Natalya]: If you say...no. I can, I can...get us some food in our next system jump.

AUSTIN: There's a prediction?

DRE: Yes. The Rapid Evening will provide supplies.

AUSTIN: Hm, okay, right. Nice.



KEITH: Wait, don't you not have contact with them anymore?

AUSTIN: Right, you don't have contact with them anymore.

DRE: Uh.....

AUSTIN: Remember, that was the big stinger last time. Uh, maybe it's that you have cash, somewhere, like supply cash, that you know about.

DRE: Maybe. Or maybe it's that she came and can still contact them, but it will blow her cover.

AUSTIN: Okay, sure. The important thing is that the prediction is that, is that, there will be supplies, or that Natalya will provide supplies in the next system.

DRE: And I think she also slides Sokrates whatever a space USB drive is with all of her recorded conversations that feature Ibex.

AUSTIN: Mhm.

DRE: Ibex, Ibex? (Pronounced differently both times.)

AUSTIN: I've been saying "Ibex" (pronounced with a long E). I actually don't know how to pronounce the name of the animal, I should look it up.

SYLVIA: I don't know. I've been saying "Ibex" (pronounced with a long I).

JACK: Over here we call them "Ibexes" (pronounced with a long I) but that might just be our weirdo pronunciation.

AUSTIN: Here we are.

JACK: "Ibex" (pronounced with a long E) sounds cooler, it sounds better.

AUSTIN: Yeah, Ibex. "Ibex" (pronounced with a long I) is what this internet Youtube video is saying. But she is British though.

JACK: Is she saying it like this? "Ibex" (pronounced like a computer, long I).

AUSTIN: She's saying it like this. "I-BEX" (pronounced more computer-like, long I.) "I-BEX".

DRE: Maybe her name is Becky, and she's just, like, musing that comma--

AUSTIN: "I-BEX". "Ibex" (pronounced long I) is right, let's just go with that. Um, yeah, that's a good prediction. Um--

DRE: Let's just mark crossroads.

AUSTIN: Okay. We're here. I'm going to do a reaction scene and use Power before we move on to resolution. Ibex makes a ruling - not an official ruling, of course - just like, it gets known pretty quickly across the crew that Sokrates isn't welcome on the Seventh Sun anymore.

ALI: Woah.

AUSTIN: (imitating Ibex) "There's no reason to be here, you know? Why would the Apostolosian leave their ship? That's where they're most comfortable."

KEITH: Listen, I'm most comfortable in my bed, but I still have to go to my kitchen.

[laughter]

AUSTIN: You have a kitchen on your ship. Um, alright, Resolution time. Let's make sure we do this all by the books, because I suspect there is going to be lots of interactions--

KEITH: That's not a yes or no proclamation? That's not an Order? That's just a thing that you're saying?

AUSTIN: That's a use of authority. Authority doesn't get written down in that way because it's not about the crossroad.

KEITH: Oh, okay.

AUSTIN: It's not like a "Oh, this happens, then—" That's just, like, a truth about the world now.

KEITH: Okay, I want to make an authority that Ibex is welcome wherever he wants to go, whenever! Boom.

AUSTIN: That's very sweet. He mostly stays in the commissary, he mostly stays in public. Weird.

ART: Ugh.

AUSTIN: I think he sleeps in the crew quarters too.

ALI: This fucking guy.

ART: Where did that bed come from?! What happened to the person whose supposed to be in that bed!?

[laughter]

KEITH: Snake in the grass...

ALI: Oh!

AUSTIN: That's Orth's assigned bed, but Orth doesn't sleep there. He sleeps in the Kingdom Come..

ALI: Jesus.

ART: Fine.

AUSTIN: Endgame? Are we ending the game here?

JACK [crosstalk]: No.

KEITH [crosstalk]: No.

[Austin laughs]

AUSTIN: Yeah, set the stage--

JACK: Further to fall.

AUSTIN: (reading) Reassert the Crossroads and review all the items in the Yes and No column. (end reading) I want to remind everyone what is at stake. Will the Kingdom take food supplies from Wreathe? If yes, no pillaging and also envoys. Those are both Orders from Addax and Orth. Predictions--

KEITH: Can I adopt that Order from Orth?

AUSTIN: Totally.

KEITH: Cause he's not a Power anymore.

AUSTIN: He's not a Power anymore. You know what? Ibex would also adopt that Order. That's good. You come together on this one thing. Um, "OriCon will take extra supplies for themselves", from Natalya. Uh, it's a Prediction. "OriCon won't take extra supplies for themselves", that's from Jace. So we have to resolve that when it's time to resolve that. "Orth steps down as fleet leader" - you know? I think Ibex is gonna get rid of that one. Ibex changed their mind on that.

[laughter]

ART: Weird! [AUSTIN: Weird!]

AUSTIN: Orth is still technically the leader of this fleet. Um, if No, "there will be a military strike, Ibex will be held accountable, and Natalya will provide supplies in the next system". Um, alright, decision. (reading) Power. Each player with Power decides whether or not they're making the Kingdom decide Yes or No at the crossroad, no one else gets to vote. Explain how your character makes it happen. If you can't explain how your character uses their power to affect the vote you can't vote. Count the votes, and majority wins. Unless someone changes the outcomes by interrupting to challenge someone's vote, change your role to power, or overcome someone's power, the crossroad is now decided. There's no going back. Circle that answer on the card and cross it out on the column. The other side is moot. (end reading) So, I just want to be clear over the rules of challenging for once on here--

[KEITH laughs]

AUSTIN: --because I think this is going to happen, maybe multiple times. Interrupt and take a stand, if you don't like how the crossroad is turning out - that's not just here, that's throughout the entire crossroad - you can do something about it. You can interrupt the normal rules of the crossroad resolution to change something about it. Change your role or overthrow another player's role. Usually, you wait to hear what the other players are doing with their roles, and then decide whether to interrupt. (reading) Much like limits on using roles and switching in normal scenes, each player can only interrupt once - the exception is that if you challenge and fail, you can immediately opt to escalate to overthrow the character. Each player can only affect the

crossroad resolution with one role, if you are overthrown and your action is stopped, you do not get counted as having used your role. If you are challenged and stopped, you do still count as having your role. (end reading) Um, so in other words, let's say that, let's say that Ibex challenged the extra supplies thing? Uh, and then, um, was stopped, that challenge was denied, then I would still have been using the Power role because I tried to do something. But if I fail, I can still then choose to overthrow Natalya in terms of being a, um, Perspective character or something. (reading) Um, you cannot switch roles after you've successfully used your role to affect the Crossroad resolution (end reading). That means that, like, once you vote yes or no, you can't become a thing that's not Power. You know what I mean? Once you decide whether or not your prediction comes true, you can't then become a Touchstone during the resolution still. (reading) As always, you cannot voluntarily switch a role unless you've spent a full scene with your current role, and there are no scenes during the Crossroad resolution, so if you are overthrown and pick a different role, you cannot choose to switch to another during the crossroad resolution, you're stuck with the role you picked. The net result is that each player will only be able to make a difference in the Crossroad resolution as one role. You either decide what the Kingdom does, Power; if predictions come true, Perspective; or decide how the people react, Touchstone. Never more than one (end reading). Okay, so step two, decision, power, each player with power, we decide how we're voting. We're voting.

KEITH: Yep, voting.

AUSTIN: I think each of the people here make a decision, like, is this ship a democracy right now in its voting. Literally, it's Orth, who's being whispered to by Ibex, plus--

KEITH [as Sokrates]: Hey, why is he here, and why is he being so quiet!

AUSTIN: I think...(Imitating Sokrates) "What's up with all his whispering!"

[KEITH laughs]

KEITH [as Sokrates]: I think...I think there's something fishy around here and it's not me!

AUSTIN: Ugh. Bad! Ibex is saying, or Ibex (pronounced different) is saying Yes.

KEITH: I'm saying No.

AUSTIN: Addax?

ART: No.

AUSTIN: Okay! Uh, interesting. No one--

JACK: What's his reasoning for that?

AUSTIN: Yeah, what is Addax thinking here?

ART: Because with Ibex being held accountable, it weakens Ibex.

AUSTIN: Oh, okay. Alright--

ART: Who is fucking up my shit. I have to stay ahead of him in rank--

KEITH: Yeah.

JACK: You voted to bring him on!

ART: I did! [AUSTIN: You did.]

KEITH: Yeah, so did I!

ART: I grew to that decision at the time. It's been a disaster, and I'm sorry.

ALI: And then you fixed your own mistakes.

ART: Yeah, I'm doing what I can. Uh, it's hard out here.

AUSTIN: It's pretty hard.

ART: Heavy is the head that wears the crown, 'oh person who decided they no longer wanted their crown!

[laughter]

AUSTIN: Alright! Uh, Orders. For each Order or Power - again, no one else is interfering in this, no one else is become a Power or challenging one of these votes? Okay. Uh, for each Order or Power character on the winning side of the crossroad...I don't think there are any. There are no Orders on the no side. So, this doesn't make a difference. Predictions! (reading) For each

prediction on the winning side of the crossroad, the Perspective player who controls the prediction resolves it. Decide whether or not your prediction comes true. You cannot change your prediction or make a new one, you're simply picking yes or no. Things might have happened that changed your mind. You can point to something that you think averted this outcome, you can point to that and change it, or you can simply say you were wrong. If you don't have Perspective anymore, you have no control over your prediction (end reading). Ah....so I think that's also changed now as apart of those things, but no one has changed from being a Perspective, right?

ALI: No.

DRE: No.

AUSTIN: That doesn't come up. Do your predictions all come true?

ALI: Um, I think so. I--yeah.

AUSTIN: How is Ibex held accountable?

ALI: I think there's, uh--

AUSTIN: That made a lot of sense when Ibex was literally in a role of power?

ALI: Right--

AUSTIN: --like, visibly, in a role of power? But I'm curious what that scene looks like when Jace can't point to them and say, "Look at what they're doing".

ALI: Right. But I still think that there's, like, I think that he's being so present that, in a way that at least--so. Like, people initially really like him--

AUSTIN: Mhm.

ALI: --and then, there's going to be the strike. Because everyone is upset.

AUSTIN: Right.

ALI: So, if they're turning on everyone, they're going to turn on him as well?

AUSTIN: Okay.

ALI: And I think that they kinda realize that they're being...like, bought? In a way? Or, um, they can kind of see through him? And I believe that, in the next crossroad, he will fix that. But for now, I think the people are connecting the dots in a weird way.

AUSTIN: Okay. Natalya--uh, where do you think those supplies are coming from? Give me a shot of us getting those supplies when we warp away.

DRE: Um. I do like the idea of a supply cache. Because I think that opens the door to people being, like, "How did you know these things were here?"

AUSTIN: Mhm.

DRE: But it's not as, like, an immediate payoff of, like, a Rapid Evening fleet warp showing up, being all "Here's a bunch of boxes! Bye!"

AUSTIN: Right.

DRE: So yeah, I think she basically taps into a cache she knows is somewhere in whatever system we go to next.

AUSTIN: Sounds good!

ALI: Is it like, hidden in an asteroid belt between the two planets?

DRE: Oh, yeah.

AUSTIN: Can I do a counter-suggestion for...to kind of group together the "Ibex will be held accountable" plot plus "there will be a military strike". What if Ibex suggests the military strike?

ALI: Jesus f--

AUSTIN: And then the nonmilitary people are the ones that hold Ibex accountable.

JACK: Why does Ibex promote the military strike?

AUSTIN: He just says, "Listen, if you're not going to feed the military here...". It's like the sort of thing that he whispers in the, uh, commissary. "Listen, if they're not going to feed you, why do you keep going out there to protect the fleet? They're undermining your life. They're sending



you out to die.” Which means, you know, all of the nonmilitary people hold Ibex accountable - you know, even some of the military ones do. But his reaction to that is to suggest that strike.

ALI: He is the worst!

AUSTIN: He’s an asshole, he’s the best asshole.

ALI: Yeah, that works, uh invariably, so sure.

AUSTIN: Uh, Jack, do you have to change where you’re sitting--?

JACK: Yeah, just let me make the maneuver.

AUSTIN: Okay. Good luck with your maneuver.

JACK: Thank you.

AUSTIN: I’m going to be--

JACK: I’m going to mute myself on Skype, but I’m not going to be able to mute myself on Audacity, so I’m going to leave a little message to Ali...now. Hey, Ali.

ALI: Thank you.

AUSTIN: He’s leaving us that message currently.

DRE: Time Passes as well?

AUSTIN: Yeah, time is going to pass.

ALI: Oh boy.

AUSTIN: Check Time Passes. Yes, this is a good time for time to pass. One second, I’m going to finish setting up the rest of this sheet--okay. Time passes. Every Crossroad brings us closer to a break in the action. I think we’re now at the break at the action. Let me go down to Time Passes thing. Endgame? Do we end the game?

SYLVIA: (yawning) Yep, it’s over.

AUSTIN: It’s over. Yep, that’s it.

SYLVIA: I'm gonna make that joke every time we ask that.

[laughing]

AUSTIN: How long do you think time is passing between Wreathe and? Oh--do you think it's because we have to travel slow? Because we don't have the resources to take a jump?

SYLVIA: That makes sense. Yeah.

AUSTIN: Like we don't have the faster than light, like, quick travel option, so we have to travel through darkspace on the way to Vox and Apothesa. So discuss to the degree how much time will pass before play resumes, it should be at least several months but it can also have years or decades go by.

SYLVIA: Jesus.

KEITH: At *least* several months?

AUSTIN: This is normally for literal kingdoms. We can retract that, or we can bring it down a little bit. I think weeks or months makes perfect sense.

SYLVIA: I was going to say, a month I thought was gonna be a long time.

AUSTIN: No, if we were literally playing a medieval kingdom, this would be like, "Oh, time jump! The character that I was playing who was twenty is now sixty."

SYLVIA: Fuck.

AUSTIN: Now the next generation, you know, is here. Um, so yeah, a month? A month sounds good? A month in the dark?

KEITH: Yeah, how 'bout one month.

ALI: That's a lot of time.

AUSTIN: It is, it is a lot of time. But we didn't take resources. You know? Can't do that jump.

ALI: Golly.

KEITH: It's also a long time for a military strike and a long time for everybody that is not the

military - which I presume is most people - to like, be considering Ibex as someone who does not want them to be safe.

AUSTIN: Totally. Um, and you know what? It probably sucks. I think there's a situation where, like, deep space Apostolosians - we've talked about the Apostolosians being able to hit us in deep space because that's where they are prevalent. I bet we get hit a couple of times, and, like, nonmilitary people suit up and go out in Rooks and, like, try to save the day and it's shitty.

SYLVIA: Did we do the end of turn Touchstone thing? I don't think we did. Um--

AUSTIN: Oh, we didn't, sorry.

SYLVIA: No, it's okay, I wanted to make sure.

AUSTIN: What was the, uh--

SYLVIA: Jack, because Orth is a Touchstone now.

AUSTIN: No no no, you're right, that's my bad there. Um, let me go back to it. Yeah, we should also do Reflection--that's the other thing we should've done too. Um, so let's do that, and then we'll do popular reaction Touchstone once Jack is back. Gimme a shot of every character during this--at the end of that last turn. Uh, what's Jace doing when we've warped away from Wreath, minus supplies.

ALI: I had a--I had a reaction scene planned for the Ibex/Orth scene. Every day, Jace sits at the Queen Gambit's table and just watches Orth and Ibex talk.

AUSTIN: Yes, good. Oh, sorry, uh, the actually thing that we're supposed to be doing in Reflection is, my bad--

ALI: Is read our...

AUSTIN: Yeah, our wish and fear thing. What is everybody's wish and fear?

ALI: Um, so my fear is thinking that I will do more harm than good to people in the Golden Sector. Uh, that still stands.

AUSTIN: Okay. What is yours, Tea?

SYLVIA: Um, mine is fears that the everyday workers in the Kingdom will be ignored by the higher ups. I wanna change “ignored” to, um, like, “manipulated”.

AUSTIN: Good. I like that. Uh, I'll take that. I'll do that right now. “Will be manipulated.” Orth is still gone. Sokrates?

KEITH: My wish is for the Kingdom to be the symbol of unity for the whole sector. Still that. Uh, wait, can I change my wish to a fear?

AUSTIN: Totally!

[laughter]

KEITH: Um, my fear is that the Kingdom won't be a symbol of unity for the whole sector.

AUSTIN: That's good. That's a good fear to have right now I think. How about Addax?

ART: My wish is that the Kingdom will end Apostolos's terror permanently. And I think that's still it, I think, I think I'm still trying to point us in that direction.

AUSTIN: Mhm.

ART: Also, this all sucks, and I hate you.

AUSTIN: Mhm!

[laughter]

JACK: Ah, thanks Addax.

AUSTIN: Um, what about...um, what's Orth's fear or wish?

JACK: Um, my fear is that the Kingdom will be used as a pawn in larger conflicts.

AUSTIN: Huh. Keep that one, or you gonna change it?

KEITH: Orth didn't seem too afraid of that last Crossroads!

JACK: Um, I think that...I mean, I think that I should keep it, right, because I don't think Orth knows...Orth hasn't quite clocked that, I think--

KEITH: I think Orth is being used...

JACK: Yeah, I think in Orth's mind, what's happening is Ibex - or Ibex (pronounced with a long I) - is basically just like "oh, I'll give you some hints and tricks".

AUSTIN: Right.

[SYLVIA snorts]

SYLVIA: Some life hacks.

AUSTIN: Yeah! Hashtag life hacks.

JACK: Yeah, some of those great life hacks. Like, death.

AUSTIN: Mhm!

[ALI laughs]

AUSTIN: Uh, Ibex fears that the Kingdom will be unable to do the hard work of justice. Natalya, what about Natalya's fear?

DRE: My fear is that Ibex will tear the Kingdom apart.

AUSTIN: Huh! Huh.

DRE: I think that's probably still at the forefront of her mind.

AUSTIN: Touchstone reaction, we do need the Touchstone reaction from Orth and from...Tea? Tea, is our other—?

SYLVIA: Yes.

AUSTIN: Oh, no, um, (reading) show what your character thinks about what has happened, say where you are and what you think, this shows how the people in the Kingdom feel (end reading). So where is Orth now after this warp away from Wreathe? And then where's Tea? And what are they doing? And if you think it's bad, you can check a crisis box.

SYLVIA: So, for Tea, I think, like, the shot that we get of her as they're warping away from Wreathe is that she's actually, like, carrying, like she's carrying, like, maybe a soldier or an

engineer or something away from a fist fight.

AUSTIN: Okay.

SYLVIA: And she's just, like, exhausted.

AUSTIN: Mhm.

SYLVIA: And....everyone is just tired and angry. And....

AUSTIN: Good.

SYLVIA: It's not good. Everyone is--

ALI: Hungry?

SYLVIA: Yeah, hungry too! They're hangry! God, everyone's hangry right now!

[laughter]

AUSTIN: Good. Um...

JACK: I think Orth is...wait, where is Orth's new bunk after Ibex...?

AUSTIN: Orth can be wherever they want. I mean--

[AUSTIN/JACK/SYLVIA crosstalk]

SYLVIA: I mean, technically, Orth is technically captain.

ALI: He would still be in the officer's lounge, right?

JACK: Yeah, I think Orth is sitting in the officer's lounge, and it's very space late. I assume the ships will keep their own clocks.

AUSTIN: Oh yeah, definitely.

JACK: So it's pretty late, people have gone down, and Orth is just watching anime or something--

[huge laughter]

AUSTIN: Good! Yeah! Okay, good.

JACK: And it's like, some cool, exciting ship-like thing. And Orth is just kind of sitting there, spacing out a little, and closes the screen, and just thinks to himself: "Oh. Uh. I might have made a bit of a mistake."

[AUSTIN chuckles]

SYLVIA: You think?

AUSTIN: Oh boy, oh brother.

ART: "Oh, I'm the character who's making the mistake!"

[laughter]

AUSTIN: "It's me!"

ALI: Cue credits.

SYLVIA: Actually, the mistake was his choice in anime.

AUSTIN: Ah yeah, that's fair.

ALI: Mhm.

SYLVIA: He decided to watch Code Geass.

AUSTIN: Uh, are either of you--

[delayed laugh at SYLVIA's joke]

AUSTIN: Ha, yeah. Are either of you advancing the Kingdom clock? Or the crisis clock?

SYLVIA: I think, yeah. I think I gotta. Things so bad.

AUSTIN: Yeah. I think so. Things are getting bad, you're right.

JACK: I don't think Orth has necessarily....I think that was the first inkling.

AUSTIN: Oh, Orth! Oh, baby Orth!

JACK: Rather than necessarily the colossal cymbal crash saying “You’re a failure”.

ALI: Orth’s personal crisis checkbox has one check in it.

[laughter]

AUSTIN: Oh boy.

KEITH: Oh man.

JACK: At the end of his personal crisis box is a stuffy office.

AUSTIN: Mhm.

ALI (laughing): Come on!

AUSTIN: Um, alright, let’s do this Time Passes. Which is fun. A month in deep space. (reading) Resolve Time Passes. (end reading) Not ending the game. Or we can retire characters? Does anyone want to retire their old character and start a new one right now?

JACK: Oh my God.

ALI: Jack, no.

JACK: No, I can’t, but it would be very tempting to.

AUSTIN: You could totally do that right now if you wanted to.

JACK: Nah!

AUSTIN: Alright, the good and the bad. (reading) Each player who did not retire their character narrates what their character’s life is like during the hiatus. Tell us something good in our life and something bad. Keep it personal. You can reflect on how changes in the Kingdom have affected you, but the goal is to focus on your character, not the Kingdom. You can develop new things about your own life, such as marriage, or kids, but do not introduce new developments for the Kingdom except for extensions of what we’ve already seen. And then you can again change your wish and crisis or, your fear, if you want to (end reading). Who wants to start?

KEITH: I thought we were just going in order.



AUSTIN: Sure, let's start with Addax.

ART: Um...I think that Addax spends a lot of time on Peace. I don't think Addax spends a lot of time with the Fleet during the jump. I think out of, you know, a little bit fear, like, that Ibex is better at this game than he is. And so--

AUSTIN: Okay.

ART: But as long as he's not around, he's still... he's still the head of Diaspora forces here. Right?

AUSTIN: Right.

ART: And I think he spends a fair amount of time trying to make sure that Peace is clean of Righteousness.

AUSTIN: Okay, so that's the good. The good is Peace is uninfected.

ART: Yeah, you know, so...

AUSTIN: Yeah.

ART: ...so whatever -- we're running Nortons every hour over on Peace.

[laughter]

AUSTIN: Right, right. It's weird because it's, like, the opposite of a virus in some ways? Because you're basically making Peace less powerful and efficient.

ART: Right. But I'm making sure that Peace is pure.

AUSTIN: Right. That's always the best way forward. Purity. Right -- Sokrates? Good and Bad.

KEITH: Um. I would say that, uh, the good is that Sokrates isn't having to run around to make people listen to him<sup>1</sup> anymore, and--

AUSTIN: So it's a shot of people literally coming to Sokrates?

KEITH: Right, yeah, which is sort of--this sort of thing was happening because of his intel, but

---

<sup>1</sup> Sokrates uses they/them pronouns.

he's sort of felt like, this minor voice for a lot of the time? And didn't necessarily want a Power role, but now that it's happened, and people are coming to him and listening to him, uh, it feels nice?

AUSTIN: Yeah.

KEITH: And, uh, the bad is that people from the Diaspora are really mean to him, to the point of, like, to the point of some mild pranking. I'm getting pranked by Diaspora--

AUSTIN: Good!

KEITH: It makes me feel like I made a series of really wrong decisions, uh, and almost nullifying how nice it feels to be able to make decisions.

AUSTIN: Mhm! Orth: good and bad?

JACK: I think the good thing is that Orth is.....[long pause]. Hm.

[Scattered "aw"s]

AUSTIN: Can't think of a good thing!

SYLVIA: God.

ALL: Maybe he gets to be in his Rook now that there's a military strike?

[Noises of sympathy]

JACK: Oh, man.

AUSTIN: Yeah! I think--

JACK: I think that's what it is. Yeah, Orth's a Rook pilot, right?

AUSTIN: Mhm.

JACK: Does he just fly for OriCon? He's no way a part of Queen's Gambit.

AUSTIN: He used to be, but not anymore. And the Queen's Gambit is grounded.

JACK: Oh yeah! Does--

AUSTIN: They're the military.

JACK: Does Orth have a Queen's Gambit Rook?

AUSTIN: Tea?

SYLVIA: I mean...

[AUSTIN laughs quietly; JACK & SYLVIA crosstalk]

SYLVIA: I mean, would he have brought his old Rook?

AUSTIN: I don't know, that's what I'm saying. When Orth left the Queen's Gambit, did he leave behind his Rook or take it with him? Is the Rook Orth-custom still there, or is --

SYLVIA: I'm not sure. I feel like it would've been like... It depends. When Orth got a new position with more power, he probably could've pulled the strings to get that, right? It's his decision, not Tea's.

AUSTIN: Yeah. How about this, I think we're thinking about this way wrong. What's the better shot in the anime? Orth working on his custom Rook, or is it Orth just, like, a regular grunt Rook?

JACK: I think it's Orth in a grunt Rook, right?

AUSTIN: Okay. I think so too.

JACK: I think, interestingly, that means that there is an Ork--Ork?--Orth. An Orth custom Rook out there, somewhere.

AUSTIN: Right.

JACK: And it can get destroyed, it's like a suit of power armor or something.

AUSTIN: Mhm.

JACK: Yeah, so I think Orth is just working on the Rook and tightening up all the nuts and bolts and checking all the systems and everything. And he's sort of thinking to himself, "Yeah, I miss this, yeah, this is okay."

AUSTIN: Right.

JACK: "Yeah, this is alright. This is nice to be here." I think the bad thing is that, without realizing it, Orth is treating his frequent visits to Ibex with more secrecy. You know how, in the beginning, he would just sit down and say hi to Ibex?

AUSTIN: Yeah.

JACK: Of course, Ibex is still acting surprised each time, Ibex doesn't care, but Orth is, you know, looking around the cafeteria a little bit before sitting down, and idling next to the vending machine, and he can't quite work out why he's doing this, but he's started to notice that he is.

AUSTIN: Okay. Natalya? Good and bad.

DRE: I think the good is that she's figured out how to get back in touch with the Rapid Evening.

AUSTIN: Okay.

DRE: And it's probably, like, the equivalent of, like, either like, like, sending morse code messages through old radio waves or something. It's definitely not a very good--

AUSTIN: Right.

DRE: --reliable, or descriptive way to get in touch, but she can send, like, short, urgent messages.

AUSTIN: Right. Like bouncing a signal from this relay to that relay around this planet using the magnosphere--yeah.

DRE: Yeah.

AUSTIN: Yeah. And the bad?

DRE: I think the bad is that she gets hurt really bad flying a Rook--

AUSTIN: Oof--

DRE: --in one of those Apostolosian incursions. I don't think she dies but maybe...maybe she loses a limb and has to have it replaced with cyberware?

AUSTIN: I like that a lot. Yeah. Jace?

ALI: Um...Uh, I think the good for Jace is that he's, um, spending more time with Tea and Addax? Um--

AUSTIN: Okay.

ALI: I think...his fear was that, um, he's going to be responsible for the deaths of all of his friends, so I was initially playing him, like, kinda drawing away, but, like, with this downtime, and like, with Tea and Jace sort of, like, trying to figure out the strike and like, make it manageable?

AUSTIN: Mhm. And they're still flying combat missions, the three of them.

ALI: Right.

AUSTIN: Like they're the only military people that are still going.

ALI: Yeah, I think the three of them are the only three who are. And maybe some of the Gambit.

AUSTIN: The Gambit isn't.

SYLVIA: No, they're not.

AUSTIN: The Gambit was predicted no, so--

ALI: Oh, eugh. [laughter] They're jerks. Um, but I think--

AUSTIN: And that means that there are moments of them breaking that strike. Like, walking through the Gambit who are blocking that hallway to the hangar bay.

ALI: Yeah. And I think that's the--

AUSTIN: Is that the bad?

ALI: Yeah. That's the bad scene for Jace, yes.

AUSTIN: Oh boy.

SYLVIA: You basically said what I was going to!

[laughter]

AUSTIN: I mean, they're very similar people in very similar places!

SYLVIA: I mean, yeah, my bad is that Tea has just lost control of the Gambit.

AUSTIN: Right.

SYLVIA: They don't listen to her anymore, and her good thing was literally going to be that she gets to spend more time with Jace!

AUSTIN: Right?

[ALI giggles]

AUSTIN: Um, yeah. Ibex has a good thing and a bad thing. The bad thing is that most of the people on this ship are real mad at Ibex and, like, it's not... you know, heavy is the head. People blame you for everything, you're an outsider--he understands that. The good news is that the new King's Gambit really loves his Jambalaya!

[a pause before SYLVIA laughs]

SYLVIA: And have they--

KEITH: Wait, sorry, what's the good thing?

SYLVIA: And have they started calling themselves the "King's Gambit"?

AUSTIN: Yeah, the King's Gambit!

SYLVIA: Fuck!

AUSTIN: The King's Gambit.

SYLVIA: Ugh.

ALI: Ew!

AUSTIN: It's pretty good. Uh, so, here's the last part of a Time Jump. (reading) Crisis Fades - if there are any checked boxes in the Crisis card, players get to decide if anything about the situation has calmed down during the break--

[loud laughter from everyone]

AUSTIN: --your decision might be influenced by how other players describe their characters lives during the hiatus. All players simultaneously hold out one hand and point a finger for each check that should be removed - zero to five. Zero being a fist. Take the lowest number from all players, even if that's a zero, and erase that many checks from the Crisis card (end reading).

SYLVIA: Ugh.

AUSTIN: Do you want me to just count down? You want to put a number in the Roll 20 chat, and then we'll count down from three and all hit enter at the same time?

KEITH: 'Kay.

ALI: Wait, what numbers are we putting in?

KEITH: It's how many Crisis check marks you think should be removed from the crisis box.

[AUSTIN: How many Crisis checks do you think--]

JACK: Up to five.

AUSTIN: Right, up to five. Whatever the lowest is what we'll be taking.

JACK: And if we don't want any, we take away zero.

ALI: Can we add one?

[laughter]

AUSTIN: No. You can't add one. Sadly! Ready?

KEITH: Go.

AUSTIN: Three, two, one. Go.

[a quick pause to look]

AUSTIN: Zero it is!

[JACK laughs]

AUSTIN: I said one; Ali said one; Art said two-- that's very, that's a very noble suggestion, Art!

ART: I think that everything is going okay! We had an okay time off--

AUSTIN: Me too! Me too. And then it's a zero from everyone else.

JACK: There has been a military coup!

SYLVIA: Yeah. And I'm playing my character here.

AUSTIN: It's a careful--well, so this is players, not characters.

SYLVIA: Well, I still don't think that it's gotten better.

AUSTIN: Well, okay.

JACK: We are--

AUSTIN: Okay. I think that--

KEITH: Hold on. If it's players, not characters--

[KEITH pauses to send a number. A laugh when it's read.]

AUSTIN: Good, okay, thank you. Still zero after all. But, yeah. Okay. [a beat] What's bigger than "decimated"?

[crosstalk of 'uh']

DRE: Uh, "decimated" is more than--

KEITH: Don't answer the question! Let him do "decimated"!

SYLVIA: "Obliterated".

DRE: Obliterated, yeah.

AUSTIN: That's on this list! "Obliterated". Good, thanks.

ALI: "Healed"?



JACK: Oh no, Austin already got the word.

[more laughter]

DRE: "Restored"?

SYLVIA: "Made nice and good?"

DRE: "Made anew".

KEITH: "Rejuvenated"? [DRE: "Everybody hugged".]

AUSTIN: We're good!

SYLVIA: "Spicy"! [KEITH: "Shot at". "Shot near".]

DRE: "Cintimated!"

AUSTIN: Oh, this is the wrong map. This is the future map. You don't get to see that map.

SYLVIA: Oh.

AUSTIN: You get to see this map. Okay. As you can see, the red circles that were previously on Sigilia and Apole have moved. You get intel towards the end of your month in the dark that the two sides of that superweapon have both left homebase, and have both left where they were being built. The one on Sigilia has already made it to Counterweight. The one that had been on Apole is now on Apoannta, which in the future is known as Tetrakal. You, in the meanwhile, have arrived at the kind of weird border of Vox and Apothesa-- again, in the future, that's Vox and Slate. And, I can move you over here.

A little Crossroad for you -- you find out through communications with the Diasporans on Vox, uh, that there is some sort of strange shield generator or something on Apote [sic]. I think what it actually is, is like, a weird nanomachine factory? Like, they're building...let me actually tell you what's happening on Vox. What's happening on Vox is that all of the, uh, the Apostolosian Colossi can't seem, can't be damaged permanently. Any damage done to them is healed almost immediately. And the same seems to be happening with their soldiers. Um, and the intel you receive is that that's because there's some weird supertech. And guess what, Natalya-- this is definitely Rapid Evening tech.

SYLVIA: Great.

AUSTIN: Uh, that is being created in, uh, a factory on, or being broadcast-- you see, it's not clear how this works. Like it doesn't work the way our technology works. I think "broadcast" is actually a really good term for it, it's like it's being broadcast somehow from Apothesa to the orbiting, um, fleet of the Apostolosians. And then they're just wrecking Vox. So will the Kingdom destroy the prisoner operated shield generators of Apote [sic]? If no, Vox's population will be obliterated. Thanks for that bigger word than "decimated".

SYLVIA: No problem!

AUSTIN: Okay. Um, I think it's Jace's turn!

[ALI laughing]

AUSTIN: Just a reminder, we're at--I can actually empty out these Time Passes, they're emptied out again.

ART: Wait, I don't think--it's Jace's turn again? Oh, wait, that's right.

AUSTIN: Yes, it was Natalya previously.

ART: I was looking at the wrong list.

ALI: Oh, golly. Um.

[DRE laughs]

AUSTIN: Another thing to know is that - and this is a me thing, this isn't a game rules thing - the reason that I had you, the reason that I moved the superweapon components was because you let time pass.

ALI: Right, and everything moves in Austin games.

AUSTIN: Right, everything is always moving.

ART: But what about the one point--

AUSTIN: And Crisis advances.

ART: --that we're closer to the one on Counterweight.

KEITH: It's the same number of jumps.

JACK: But we get to go to Counterweight, which is where we live.

ALI: Yeah!

AUSTIN: That's nice!

ART: Don't we know that's where the war was?

KEITH: Let's go meet us!

AUSTIN: Yeah, we do know that. That's weird.

SYLVIA: We do!

ALI: Eugh....

AUSTIN: It's almost like I fucking timed this out to see if this-- don't worry. I had contingency plans.

[laughter]

AUSTIN: But totally, you 100% could've gone to Sigillia before this. So you're not seeing the Sigillia crossroad. You're not seeing the Kaffe, Kalliope, and Ionias crossroads for all of that stuff also.

SYLVIA: Oh, man.

AUSTIN: That you'll just never see. That's okay though.

ALI: Ah, this sucks. Okay, um. So what is, like, we had the whole Time Passes thing-- what is the mood on the ship now? Like the strike is over.

AUSTIN: Let's talk about that. That sounds like what you want is a scene with a Touchstone.

ALI: Yeah. Who's...

AUSTIN: Natalya is the only one left. Wait, no. Tea.

JACK: I'm a Touchstone!

AUSTIN: Right, Tea and Orth are still Touchstones.

ALI: Tea and Orth. Um.

AUSTIN: Oh wait, Orth *is* a Touchstone now!

ALI: Um...I actually think I want a scene with Orth because I think Jace is secretly - maybe not so secretly - very concerned for Orth.

AUSTIN: Where's the scene?

ALI: I think that...So, Orth has been having their meetings with Ibex in private now instead of public?

AUSTIN: No, it sounds like it's *still* in public.

JACK: It's still there.

AUSTIN: It's just that Orth is sneaking into a public place now? Like it's very obvious that Orth is trying to be clandestine about it.

SYLVIA: Humming the Pink Panther theme to himself.

AUSTIN: Mhm, perfect.

ALI: Jesus Christ. Um, so I think it takes Jace a couple days to do this, and he thinks about doing it everyday, and finally, he confronts Orth after he's walking away from Ibex, and--

AUSTIN: Mhm.

ALI: --and is finally, like, "so what's going on about that?".

JACK [as Orth]: Hi.

ALI [as Jace]: Hey, Orth! How have you been the last few weeks.

JACK [as Orth]: Um, yeah. Things are good. Yeah, things are good.

JACK [as Orth]: Um.

ALI [as Jace]: Good! No offense Orth, but you seem more nervous than you usually do, and you were nervous before.

JACK [as Orth]: I'm a bit nervous, but yeah...there's lots to be done!

ALI [as Jace]: We're pals! What's going on?

JACK [as Orth]: Um.

ALI [as Jace]: Yeah? You know, it's just weird because you used to talk to me and Tea a lot?

JACK [as Orth]: Yeah--

ALI [as Jace]: And now you come here -- everyday -- and you spend an hour with Ibex and make sure not to look anyone in the eye, and then you walk out.

JACK [as Orth]: I can look people in the eye!

ALI [as Jace]: Mmm.

JACK: He can't.

AUSTIN: He's looking away right now!

[laughter]

JACK [as Orth]: You know, sometimes when you're training...let's say something goes wrong. And you know when something goes wrong -- you know, when I was training, and instead of hitting those targets, I hit a fire extinguisher or something.

ALI [as Jace]: I remember that. Hilarious.

JACK [as Orth]: You know when you're having the bad times, later, when you look back on it, and think to yourself, "if only I hadn't done that little thing, where did I get it wrong?" Where did I get it wrong, Jace? They don't put medals like this on me and expect me to get things wrong.

ALI [as Jace]: Alright, Orth. What's the fire extinguisher here?

JACK [as Orth]: I can't tell you.

ALI [as Jace]: Orth. We've known each other for a very long time.

JACK [as Orth]: I may have spoken. To Ibex. In a major way.

[Laughter from everyone]

AUSTIN: Like, we *really* talked!

[ALI hysterically trying to talk]

ALI [as Jace]: I know that--

JACK [as Orth]: I don't--(moves to whisper) I don't know what I said. But I think he's in charge now.

ALI [as Jace]: You don't know what you said but he's in charge now!?

JACK [as Orth]: No. Well. I don't know when I shot the fire extinguisher. Where did I go wrong?

ALI [as Jace]: (muffled behind hands) Oh my god.

[SYLVIA laughs]

JACK [as Orth]: Look, I don't mean--

AUSTIN: Where is this conversation again?

ALI: I think it might be, there's probably...I think that there's like a little hallway in between the commissary and the kitchen that they know that after dinner service, no one will be in. So--

AUSTIN: I just want Ibex to walk through with like, hurriedly carrying the hot metal container that was filled with food to the back to just, like, clean it? Like he just gives an eyebrow raised hello, like "oh, hi, how you doing". He just walks by you. In and out!

ALI: I think -- Jesus -- I think Jace lifts their head out of their hands, and says:

ALI [as Jace]: I thought Addax told you to tell him to "call you Captain".

JACK [as Orth]: Oh, he did, didn't he?

ALI [as Jace]: Yeah!

[crosstalk, laughter]

JACK [as Orth]: Oh, Jesus Christ. I know where I shot the fire extinguisher. And it was everywhere!

ALI [as Jace]: Okay! Okay. Okay. Okay! But. This is good, this works because now--!

JACK [as Orth]: No, it isn't!

ALI [as Jace]: No, no, no. Listen to me, now Ibex *thinks* that you're under his control, but you don't have to be! That's the point of training, you make a mistake, and then you learn from them! You take advantage of your mistakes. I don't, hmm, um, I don't...so. We're going to fix this. You and I.

JACK [as Orth]: Are you gonna tell Tea?

[collective "Aw" from the group]

ALI [as Jace]: Oo, I don't--

AUSTIN: "Don't tell Mom! Please!"

[ALI laughs hysterically]

ALI [as Jace]: She's--she's gonna know when we don't need her help, because we're going to do this on our own!

JACK [as Orth]: No!

AUSTIN: Is this Time Passes? I think this is Time Passes.

ALI: This might be a Time Passes.

AUSTIN: I definitely don't think this is a--this could be a Crisis. But it's definitely not a Crossroad.

JACK: No.

AUSTIN: Okay. I only move us because we should be editing as much as possible, and then moving--

ALI: Yeah, yeah. I don't think there are any predictions there.

AUSTIN: Okay, Tea. You get a scene.

SYLVIA: Um, I have an idea for a scene. Okay. I'm just going to do this, it's not actually related to this Crossroad either, but okay.

AUSTIN: Oh boy.

SYLVIA: I think these could've actually happened concurrently or after that scene that just happened. Except it's in the commissary itself, and it's with Ibex and Tea. Ibex might be dishing out food or something.

AUSTIN: Yeah.

SYLVIA: And Tea just marches up and decks him across the face.

[soft laughter]

SYLVIA: And he, like, falls over, and food gets everywhere, and this happened because, like, a moment before, she saw someone stenciling the word "King" over the "Queen" on one of their Rocks.

AUSTIN: I think he just lets the people lift him up.

SYLVIA: And she just is pointing her finger right in his chest, and says:

SYLVIA [as Tea]: You stay away from my men, you stay away from my unit.

AUSTIN [as Ibex]: Who's going to feed them?

SYLVIA [as Tea]: I'll take care of them. I always have.

AUSTIN [as Ibex]: Then there's a mop in the closet, you might wanna start by cleaning this up.

SYLVIA: I think she spits on him and walks away. Like Tea is just disgusted and furious.



AUSTIN [as Ibex]: I'm sorry, everybody.

SYLVIA: Actually -- she doesn't walk away. Um, one of the guys from the Queen's -- the King's Gambit now -- like, puts a hand on her and pulls her away.

AUSTIN: Totally.

SYLVIA: And I guess that's going to go Crisis, sorry!

AUSTIN: Sounds good!

SYLVIA: It's the only scene I could think of!

AUSTIN: That's one of those scenes that maybe needed to happen.

SYLVIA [crosstalk]: Yeah, you're right.

ALI [crosstalk]: It's fine, we're playing a game!

AUSTIN: Hey, it's Ibex's (pronounced with a long E) turn! It's Ibex's (pronounced with a long I) turn! I'm just going to keep saying "Ibex" (pronounced with a long E sound). I know it's wrong--  
[crosstalk]

ART: Yeah, but it sounds better.

AUSTIN: It sounds good!

ALI: It's space, you can pronounce it however you want.

[DRE laughs]

AUSTIN: Thank you, Ali. Um--

KEITH: Wait, can I keep saying "Ibex" (pronounced with a long I) then?

AUSTIN: Totally! Maybe the Apostolosians say Ibex -- they're wrong, but...um--[sigh] I think Ibex wants a scene -- I think I want a scene -- with Jace and Addax. And Orth? And Orth. And I think it is...I think it is meeting in the hangar bay. While Peace is attached to the Seventh Sun for, like, repairs and stuff. Like I think it opens with Ibex going over a data pad, and check boxing stuff

now that the strike is over, and he's like, called you all here, and he's like:

AUSTIN [as Ibex]: [harried] Sorry to meet with you all here, I'm very busy right now. I'm just – you know, now that the strike is over, we're reintegrating everything, there's a lot to do, and we have to talk strategy, and we also have to talk tactics, and then we have to talk logistics. There's just a lot on the plate right now. I just want temperature, you know? Ah, you're some of the most capable people here in the fleet, and I have my own ideas about what we should be doing with Apote, and I've seen the footage of what they're doing to our people down there. Addax, I hope you've seen it too. And, I just need to figure out where we're at with this thing. Thoughts?

ART [as Addax]: Yeah, it's awful down there. It's horrific, the footage I've seen.

AUSTIN [as Ibex]: They look unstoppable right now, and I just don't know that a ground war is going to do it.

JACK [as Orth]: Are you proposing destroying the shield generators?

AUSTIN [as Ibex]: That's-- you're asking me what is the right thing to do? I think that's the right thing to do to prevent as many casualties as we can. And it breaks my heart, because I know that, I know that it's Diasporan prisoners, it's OriCon prisoners for that matter, and it's probably even those brave Apostolosians that are sticking up for the Golden Branch who have been shoved into these, whatever they are, generators or factories - the intel isn't clear.

JACK: I bet the intel is entirely clear, by the way.

AUSTIN: Oh, yeah. The intel is definitely, probably, totally clear.

JACK: He knows exactly.

AUSTIN: Yes. I think he knows exactly what it is, but saying "shield generator" just makes more sense than, "okay, it's like a little factory where you build nanomachines, and they have this weird radio technology -- it's not like our radios -- it's like an instant transportation -- do you know about quantum entanglement? What do you know?" You know? It's a shield generator. We gotta blow up the shield generators.

JACK: I think Orth is kind of in this weird, um, like, watching a game of tennis between Jace and Ibex. And also, at the same time, is trying not to give away that he's watching both of them. And this tends to manifest with Orth just looking straight out of one of the windows.

[ALI laughs]

AUSTIN: Ah, good.

ALI: I think, uh, Jace kinda looks almost like, disinterested while Ibex is talking, but in a way where he's purposefully being disrespectful, but also, like, caring about the situation at hand. I think he kinda considers what he's saying for a little bit, and says:

ALI [as Jace]: I mean, what other options have we considered though? Have we gone to Natalya for numbers?

AUSTIN [as Ibex]: Not yet. I was hoping someone here might be able to do that. That's -this is what I mean. I assumed the numbers are here. I see that Vox is going to be just decimated - obliterated. It could be bad there. But I haven't thought - I haven't figured out the big game yet. Is this a situation where we need to move on? So that we can focus on our main objective before it's too late there? There are trillions of people on Counterweight. Listen, Jace? I understand that you and me have some issues, but Orth and I worked past ours, Addax and I are unified, through our love for the Diaspora here, and our belief that the Golden Branch star sector can be...a poster for the rest of the galaxy about what unification looks like. I'm just hoping that we can focus here on the issue at hand, and we can brackett aside anything you and I might have right now. You have a beautiful rigg-- or a beautiful rigger.

AUSTIN: And he points up at the Panther Mark 2, which we've seen like none of yet. Uh, and he says:

AUSTIN [as Ibex] (CONT'D): I have everyone here making sure that it's operating at peak efficiency. And you're going to be unstoppable, but I need to make sure -- I need to know that you believe in what we're doing.

ALI [as Jace]: I believe in what we're doing, and I believed since the beginning. Everyone here is trying to save the Golden Branch. I still don't know why you're here.

ART [as Addax]: I think I can try to engineer--

ART: I'm trying to move past this, right, like I don't want this—we don't need another fist fight, right?

AUSTIN: Yeah, mhm.

ART [as Addax] (CONT'D): I think I can engineer a--

AUSTIN: Oh, yeah, Ibex definitely has a bruise, right? His face is definitely--

SYLVIA: Yeah!

AUSTIN: He's, like, not talking about it, but definitely has a black eye.

ART [as Addax] (CONT'D): I can engineer a strike with a limited team that could take out the shield generators. This could seriously, uh, [slow] us down. With Peace, we can catch up. With Righteousness helping, we could catch up. Uh, Jace and I could lead a force to take down the shield generators while the fleet keeps moving.

ART: That's an Order.

AUSTIN: Okay, yes. This is an Order. If yes, Jace and Addax will strike alone, letting the Fleet keep speed.

DRE: Wait, just Jace and Addax? You're not going to take Ibex with you?

AUSTIN [as Ibex]: Orth? Does this line up with what you think we should be doing? Captain?

JACK [as Orth]: Well, you're all very good at making decisions. And, I think that - in this instance - I agree.

AUSTIN [as Ibex]: Good to hear that.

AUSTIN: Alright! That sounds like a scene. I'll mark Crossroad for that. Addax, you get a scene.

ART: Yeah, that was more or less the scene I wanted. So I need to, uh--

AUSTIN: Do you want to tag with someone later on, and--

ART: Well, I guess I need to -- there's a few different things I wanted to do with that scene. I can just really accentuate the differences, right?

AUSTIN: Yeah.

ART: So I'm going to want, uh, Sokrates, Natalya, and Tea? It was originally going to also be Orth and Jace, but now it isn't. And I want them to all be, uh, is there another room on the Seventh -- ugh. The Seventh Sun -- which of these, are there other rooms there? The officers lounge?

AUSTIN [crosstalk]: Yeah, totally. The officer's lounge is there...

ART [crosstalk]: So I guess what I really want is to have this meeting with Sokrates on the Seventh Sun, as like a tweak to Ibex. [AUSTIN: To Ibex.] This is, like -- I'm doing this higher level strategy meeting, and I want Sokrates to be there, and it will be on the Seventh Sun.

AUSTIN: What are you doing to let, to let them let Sokrates on the ship? What is Addax doing?

ART: I'm just extending out a general order, right?

AUSTIN: So what do you do to the soldiers who bar him from entering?

ART: Countermand the order.

AUSTIN: You don't have--you don't have that authority.

SYLVIA: You could go pick him up.

AUSTIN: Yeah, you could--give me an alternative that's good.

ART [crosstalk]: Sure. So I could go and have--

AUSTIN [crosstalk]: That's, like--

ART: I'll have Tea go pick them up. Someone who can countermand the order. Like--

AUSTIN: Because it's not an Order. It's not an official Order. Like, that's the thing. Like, it's a, it's a... "this is my fucking crew who has my back". It's not written anywhere. Basically, someone has to do some dirt to get Sokrates on.

SYLVIA: Yeah, I think Tea will probably just muscle through them.

[AUSTIN “tsk’s”]

AUSTIN: Does Tea beat the shit out of someone in the--

SYLVIA: If she has to, yeah.

AUSTIN: Maybe she just gives another, a previous Gambit member a black eye, here?

SYLVIA: Yeah, like if someone tries to stop them, she just clocks them.

AUSTIN: Alright--

SYLVIA: Tea is, like, a former Golden Gloves, or whatever the Space Golden Gloves is.

AUSTIN: Ah, so good! Yeah, okay. So yeah. She, um -- there is a member of the, uh, the now King's Gambit named...oh, what is his name? I have it written down here. Um, Gaja? And you just knock him the fuck out. And the rest of the Gambit backs off and is, like, “Oh, come on! Tunnel snakes rule!” And walk away.

[laughing]

AUSTIN: And let Sokrates in.

SYLVIA [as Tea]: Why the fuck do you think I was in charge, you yahoos?!

AUSTIN: Yeah. Alright, let's get to the scene.

ART: Alright, yeah, this is meant to be like, a tactical meeting. Like, what can we do, what are our capabilities here. I committed to me and Jace doing this thing, is that feasible?

SYLVIA [as Tea]: It's a bad idea. I can tell you that.

AUSTIN: Right. There isn't a Prediction here yet that will come true, like, that it will work. It's just an Order that you will do that thing.

ART: Well, I--

SYLVIA: That was in character. Tea was saying:

SYLVIA [as Tea]: No, that's a bad idea. That's two people -- no matter how big your robot is -- that's just two of you.

ART [as Addax]: It's not the size of the robot that matters, it's the--

[DRE soft laughter]

SYLVIA [as Tea]: Exactly! That's what I'm saying.

ART [as Addax]: No, you still don't understand--

KEITH [as Sokrates]: Okay, I think, I think that the real issue here is that literally everything that we try to do is being blocked by Ibex who's basically operating 100% for his own personal interest.

ART [as Addax]: Ibex wants the same things we do. Ultimately.

KEITH [as Sokrates]: I don't know if that's true? I think primarily what he wants to do is embarrass everybody?

ART [as Addax]: I disagree. I think Ibex wants to win the war.

KEITH [as Sokrates]: Okay, sure. He also wants that.

SYLVIA [as Tea]: He wants to win the war and make it look like it was his work that led to the war being won.

KEITH [as Sokrates]: Right. He wants to be hero number one by making everyone else look like they're bad at what they do.

[Addax sighs]

KEITH [as Sokrates] (CONT'D): And all that does is cause conflict. And crisis.

SYLVIA: Don't say "Crisis". We're one notch away! Don't say "Crisis"!

[KEITH & AUSTIN laugh]

KEITH [as Sokrates] (CONT'D): Um--

DRE [as Natalya]: What if we do this? Instead of Jace and Addax, we send Ibex? And

when he's there, we just go? We just go to Counterweight without him?

ART [as Addax]: You're making a war hero.

[a beat; AUSTIN soft laugh]

KEITH [as Sokrates]: I think that we could...we could....you and Jace can destroy the shield generator. And...Ibex can volunteer to stay on Vox and make sure everything is okay.

ART [as Addax]: We could, we could put up an imposition that is...he becomes the savior of Vox - it might even appeal to him in some way - and we can also, we can make it happen.

KEITH [as Sokrates]: It's a bad position to be in for that to be recommended to him and then decide to not help them.

ART [as Addax]: Right.

KEITH [as Sokrates]: He's the most recent addition to the crew, he's also the least essential.

ART [as Addax]: I wouldn't put it to him like that. I wouldn't--

KEITH [as Sokrates]: What's that?

ART [as Addax]: I wouldn't put it to him like that.

KEITH [as Sokrates]: No, no, I wouldn't say that to him. [laughing] But that's how it would look if he decided, "Hey, maybe one of you should do it?" "No, you came in way after the fact, that means this mission was supposed to get done without you, and can." But yeah, I think that you could--

KEITH: Can I change my, change my role?

AUSTIN: Sure. How? What's the--what's the cost of that change?

KEITH: Is it too weak of a cost if that would leave the only two people in power both be Addax [Austin: No, it has to be a personal cost.] and Ibex?



AUSTIN: No, it has to be a cost on top of that change. Yeah.

KEITH: Okay. Uh--

AUSTIN: (reading) Describe something you lost or leave behind because of your change other than the role itself. Do you regret this, do the ones you care about disapprove? If you need ideas, look at your current issue or other players for suggestions. You *must* pay a price to change roles. (end reading)

KEITH: Ugh. Come on. Sokrates doesn't have much.

AUSTIN: That's true! He's put in a place.

KEITH: Yeah.

DRE: What are you trying to change roles to, Keith?

KEITH: I was thinking about Perception.

AUSTIN: "Perception"?

SYLVIA: Perspective.

KEITH: Perspective. Yeah. [AUSTIN: Perspective.]

AUSTIN: That would, like, make, uh, predictions here.

SYLVIA: Yeah.

AUSTIN: Hm. You know, that's - and right now, you're Power, right?

KEITH: Yeah.

AUSTIN: For me, those sorts of things are all from, like, you can imagine the Power who becomes a Perspective is, like -- I said this before, but like, the King who stops going to the throne room, and is, like, in his study all the time. And is...understands the Kingdom, but loses the ability to make proclamations. So the thing lost there is, would be, like, a connection to his people, or something like that. Um--

KEITH [crosstalk]: You know, I was--

AUSTIN [crosstalk]: Maybe, this is-- wait, what were you going to say?

KEITH: I could also, just, you know--I've been Power, I haven't made any Orders yet.

AUSTIN: No.

KEITH: Uh, maybe I could make an Order and hope that pulls through the way I want it to.

AUSTIN: Totally.

KEITH: Let's see how I can do. Yeah, I'm going to make, uh, if we do destroy the prisoner operated generators....if we do that, then, uh, Ibex....hm. No, I don't like that. I want to make an Order that he just has to, ugh, he just has to -- if we do that, he's leaving.

AUSTIN: That's what Power does, though. In some ways, that's no more firm than a Prediction.

KEITH: Yeah. Like, yeah.

AUSTIN: Like, both of them can be changed. It sounds like this scene is for Sokrates. It did seem like Sokrates was doing that.

KEITH: If we destroy the shield generators, then Ibex stays behind and cleans up the mess on Vox.

ART: "Warden of Vox". You gotta give him a title, then. You gotta...

AUSTIN: Yeah. Yeah.

KEITH: Yeah, "Warden". "Warden"'s fine.

ART: If Grace doesn't agree with it, Grace can come clear him out of there. That's--

AUSTIN: Yeah, totally.

SYLVIA: Yeah, let's leave this guy in charge of the planet that ends up having the psychic people on it.

AUSTIN: Mhm!

SYLVIA: God, did he set that up?

AUSTIN: I don't know, weird!

[soft laughter]

KEITH: Wait, which psychic people?

[crosstalk]

AUSTIN: Yeah, Vox has been totally infiltrated by the September Institute.

JACK: Oh, yeah, that's--! Wait, no, because--

KEITH: Well, they don't like him.

AUSTIN: You want a real villain, talk to the dude who fucking runs September Institute.

DRE: Yeah.

KEITH: Yeah! No, for real.

AUSTIN: That dude's "noice" (meaning "nice"; said with a "dudebro" affliction).

KEITH: Yeah. That's a bad guy.

JACK: Yeah. Creep.

AUSTIN: It's weird how there's, like...hm. I just think it's funny that, uh, Righteousness is basically a weird operating system that lets you talk to things, and make them better? And the way that September Institute is run is by building people by giving them this weird computer in their heads that lets them talk to Divines. That's all, I think that's a funny thing.

[scattered laughter]

AUSTIN: No relation! Just, that's a funny thing.

[JACK sighs]

ART: Oh my god, has it been the same thing this whole time? Is this our "it was me", Austin moment?

AUSTIN: I think this might be?!

SYLVIA: (talking in a gruff voice) It was me, all along!

[ALI laughs; a beat as everyone laughs/takes in the information]

JACK: (singsong voice) And a happy new year!

[uproarious laughter]

AUSTIN: Okay! Are any other Predictions in this scene, that is--this is still Addax's scene, right?

DRE: I guess, uh, um, Natalya will predict that Jace and Addax will be successful in their strike.

AUSTIN: Okay, yeah, that works. Um, I will just put that, that will be successful. Again, totally flexible!

DRE: Yeah.

AUSTIN: Again, anything else with this scene?

SYLVIA: No, I can't think of anything to add.

ART: I think I'm good.

AUSTIN: Okay. Sokrates. Also, what are you marking here?

ART: Crossroads.

AUSTIN: Okay. You got quiet.

ART: Crossroads.

AUSTIN: There you go. Sokrates, you get a scene.

KEITH: Yes. I would like...I would like a scene with Orth. Just Orth.

AUSTIN: Okay, where would you like--

KEITH: No! I would like a scene with Orth and Jace.

ALI: Okay.

AUSTIN: Okay, where is it, what are you doing?

KEITH: I am going to Orth's bedroom.

AUSTIN: Okay.

KEITH: Or quarters. Or wherever the fuck, wherever--

AUSTIN: Orth, what are you doing when they come in?

JACK: Uh, I'm just sitting at my desk.

AUSTIN: [laughing] Okay.

KEITH: Just, like, staring at a wall?

JACK: Yeah.

[Noises of sympathy from AUSTIN]

AUSTIN: Orth!

[KEITH laughs]

KEITH: Orth!

JACK: I'm sorry, are you with Jace? Is Jace...?

KEITH: Yes, we're both coming.

JACK [as Orth]: Hey, Sokrates.

KEITH [as Sokrates]: Orth. You gotta stop talking to Ibex. What are you doing?!

AUSTIN: Wait, how does Sokrates know this?

KEITH: Um, I've been following them, I've been following Ibex--

AUSTIN: Oh, yeah, true. [ALI: Oh yeah!] That's set up.

ALI [as Jace]: Oh no, Sokrates, it's fine. We have a plan. We have a plan, right Orth?

JACK [as Orth]: Yeah.

ALI [as Jace]: So...so...

KEITH [as Sokrates]: What's the plan?

ALI [as Jace]: So, um. Orth is going to continue talking to Ibex, but, like, not listening to him.

JACK [as Orth]: That's what I'm going to do.

ALI [as Jace]: Yes. Right, Orth?

KEITH [as Sokrates]: Okay.

JACK [as Orth]: Mhm.

KEITH: Now, outside of the game, that has not changed. Orth is still--

AUSTIN: Orth will still need to do that -- Orth can change his role, whenever. Orth can become Power again.

KEITH: But, right now, Jace thinks that they have a plan for Orth to actually be still in power?

AUSTIN: Right.

KEITH [crosstalk]: But Orth does not actually have--

AUSTIN [crosstalk]: Orth has not made that maneuver yet. No.

KEITH: Okay.

AUSTIN: It could be right this second. [KEITH: Okay. Yeah.] Like, "I'm Power, now." At this point.

KEITH [as Sokrates]: Okay, yeah, Orth? If you're so in charge, you haven't made any decisions or done anything. The last time you were in a room where you had to decide something, you just kinda stood there--

ALI [as Jace]: Yeah, what was that about?

KEITH [as Sokrates]: Yeah, how long has this been, how long has this, uh, secret plan

with Jace been in place?

ALI [as Jace]: Like an hour.

[laughter]

KEITH [as Sokrates]: Like an hour?

AUSTIN: I feel like this has been, like, in the OVA of this--

KEITH: It's been, like, a couple of days.

AUSTIN: A couple days, like a whole military fight--there's been, like, a battle thing with some Apostolosians, and we've seen their power in terms of, like, what they're capable of. They caught, uh, a full blast from the megaparticle cannon on the front part of the Seventh Sun onto a central Colossi and nothing happened to it, and it repaired itself almost instantaneously. Like, we've seen how big of a threat they are. But that's about it. Like, Orth maybe did say, like, "Fire main cannon!" once. That's about it.

[laughter]

ALI: But very sheepishly.

AUSTIN: Right.

JACK [as Orth]: Look. Sokrates.

KEITH [as Sokrates]: What?

JACK [as Orth]: You--you don't know what it's like to talk to him.

KEITH [as Sokrates]: Yeah, I do! I yelled at him in front of all you guys, remember?

JACK [as Orth]: Yeah, not like that. Yelling at a guy and sharing chips with him are, uh, totally different things. What do you want me to do?

KEITH [as Sokrates]: Just! Don't--he's not, he's a bad guy!

JACK [as Orth]: Yeah, we've been over this.

KEITH [as Sokrates]: He doesn't like you, and he doesn't want you to be happy or good!

JACK [as Orth]: Yeah.

KEITH [as Sokrates]: Remember when I yelled at him? Because he wanted to overthrow you, secretly?!

JACK [as Orth]: Yeah, but he--

KEITH [as Sokrates]: Now what has he done?!

JACK [as Orth]: Well, he's done that.

KEITH [as Sokrates]: Because you convinced him to let him make all of your decisions!

JACK [as Orth]: Sokrates, I'm going to need you to leave now.

ALI [as Jace]: Orth--

AUSTIN: That's really good, that's so good.

[ALI giggles]

ALI [as Jace] [CONT'D]: Orth, do you--

KEITH [as Sokrates]: I--

ALI [as Jace] [CONT'D]: Do you remember when we used to fly together? They promoted you for a reason! You--you were really good at that!

JACK [as Orth]: Close the door.

[Jace sighs]

KEITH [as Sokrates]: I'm going to make an order--

JACK [as Orth]: Not yet. Hang on. There's something I've been meaning to tell you.

KEITH [as Sokrates]: Okay.

JACK [as Orth]: We're not here to win. We were never here to win.



AUSTIN: Right.

JACK [as Orth] [CONT'D]: Everybody on this ship was meant to die. And I set out here trying to do the best I could before we did. And where did I end up? [Tsk noise] So.

ALI [as Jace]: That's not--

KEITH [as Sokrates]: In the cafeteria eating chips?

ALI [as Jace]: Yeah, you just...[sigh] Orth, you're our Commander!

JACK [as Orth]: They didn't promote me because I was good.

ALI [as Jace]: Orth, stop it! That, I...What would you be here for if not to change that? That's the point, we're here to change that!

KEITH [as Sokrates]: You can do it, Orth, we believe in you!

ALI [as Jace]: I...

JACK: Okay, do you want to make your order before I kick you out?

ALI [as Jace]: Have you...?

[AUSTIN uproarious laugh; KEITH laugh]

KEITH: Okay, yeah. Um, the Order is that...hm.

AUSTIN: Remember that you can also make No Orders that are, like, you don't want this thing to happen.

KEITH: Yeah. Oh, yeah, I guess that this is...I forgot that my order had to be related to...

AUSTIN: Yes! Yes.

KEITH: ...the Crossroads!

[KEITH laughs]

AUSTIN: I mean, again, you can exert authority on whatever. Like, you could use -- you have to describe to me how that happens -- but you can totally do it.

KEITH: Okay. Yeah, okay. Then I guess, I guess I'm going to say that, if...Sokrates is telling Orth, like, "if you don't remove yourself from Ibex's influence, then, then, punishment..." Wait, what's the penalty? I had a penalty, and then I lost it. Or it didn't make sense.

ALI: You could throw him in a brig? To keep him from Ibex having that--

AUSTIN: Is Sokrates making this claim in front of Jace?

KEITH: Yes.

AUSTIN: Okay, okay.

KEITH: Orth has to remove himself from Ibex's influence, or...

JACK: So you're attempting to--

KEITH: Or I'm going to have to step in again and do it for him!

JACK: You're attempting the jam layer in this jam and cream coup cake.

AUSTIN: You are inventing cakes now, Jack!

[laughter]

JACK: That's a true cake, that's a true and real cake!

KEITH: "The jam and cream coup cake"?!

JACK: Yeah!

AUSTIN: God. Sure.

JACK: You can buy it from Mr. Appleton's.

[soft laughter]

ART: Yeah, I think we all know that in times of war, people from another faction could just throw people into jail.

AUSTIN: Right.

JACK [crosstalk]: So hold on a second--

KEITH [crosstalk]: Wait, I didn't say that he was going to be in jail! I just said that he's going to be--

AUSTIN: Yeah?

JACK: Did you say this in front of me?

AUSTIN: Yeah.

KEITH: Yeah! I told you that if you don't get your shit together, I'm going to have to step in and save your butt again!

JACK [as Orth]: Leave my ship.

[ALI giggles]

ART: Hey, he's getting there!

[JACK laughs]

AUSTIN: Yeah, I think that's a scene.

JACK: Yeah, I reckon so.

ALI: Um--

AUSTIN: Is this a Crossroads, here? Orth?

JACK: Yeah.

AUSTIN: Ali, were you going to say something else?

ALI: Um, I think I have an immediate reaction to this scene where, like--

AUSTIN: Sure.

ALI: --cause Orth just sort of, uh, vocalized all of Jace's worst fears?

AUSTIN: Ahuh!

ALI: So, Jace tries [JACK: Oh no!] to continue that argument with Orth who just completely shuts him down. Jace leaves Orth's office, and when he goes into the hallway, he just takes a deep breath, and punches the wall as hard as he can?

AUSTIN: Nice! Yes! Good.

ALI: And then it shakes Orth's office, and his little model of the Rook that he has on his desk falls over.

[scattered "No"s, gasps]

AUSTIN: Man. You're breaking his gunpla now. Natalya gets a scene here? Is that right?

[crosstalk] No, that was Sokrates' scene--

DRE [crosstalk]: No, now it's Orth's--

KEITH: That was Sokrates' scene, so now it's Orth's.

AUSTIN: What do you want to do, Orth?

JACK: Ibex!

AUSTIN: Okay! Hi. Where at?

JACK: Uh, I'm gonna--

AUSTIN: Can I make a proposition?

JACK: Yeah, go ahead.

AUSTIN: What if you don't show up today, and Ibex shows up with a plate for you?

JACK: Oh, you mean Ibex arrives at my office?

AUSTIN: Yes.

KEITH: A plate of food or a commemorative plate?

[loud laughter]

AUSTIN: A little bit of the former, a little bit of the latter! Yeah, you eat the meal--

KEITH: It's a plate of food, but you just--it's a commemorative friendship plate.

AUSTIN: Exactly.

DRE: Twentieth anniversary EarthHome plate.

AUSTIN: Eugh! Yep! Uh, "I know you really like those old Space Mickey Mouse cartoons! I got you this!"

SYLVIA: "Oh, hey, this plate has that new idol, Aria Joie on it!"

AUSTIN: Ohooo!

[scattered laughing]

AUSTIN: Aria Joie doesn't exist, she's a little baby girl.

SYLVIA: Yeah, she doesn't exist yet - well, she's a child.

AUSTIN: She's a little chillin'.

JACK: So how old is Orth at this point?

AUSTIN: Ah, thirties, I think. Low thirties.

JACK: Orth is, sort of, now in his late sixties? Or--

AUSTIN [crosstalk]: No, this is only ten years ago--

KEITH [crosstalk]: It's only been fift--

ART: So Aria is definitely alive somewhere.

[crosstalk]

SYLVIA [crosstalk]: She's alive, just not famous.

AUSTIN: Yeah. She's a little ten year old girl, we'll have to figure out what happened with her.

ALI [crosstalk]: She's sixteen, and like--

KEITH [crosstalk]: You don't think Space Disney makes people famous by ten?

ALI: No, no, no. She got hired right when the war started, so she is like, fully out here right now.

AUSTIN: Maybe, yeah, maybe she's living--well, she's not living on Joypark yet, because I don't think anyone noticed this, but, ah, right now, the planet that will be future, will be known as Joypark in the future is Apotine, which currently is a religious destination for Apostolosian pilgrims.

JACK: Jesus Christ.

SYLVIA: Oh my god.

AUSTIN: (sing-song) Good job, EarthHooome!

[DRE laughs]

SYLVIA: Fucking hell.

AUSTIN: Spoilers! The Crossroad for that one was gonna be real tough!

SYLVIA: Yeah, course it was.

[ALI laughs]

AUSTIN: Ah, okay. Yeah, how about that? Does that work for you?

JACK: Yeah, I'm absolutely up for that.

AUSTIN: Okay. There's, like, a little buzz at Orth's door.

JACK [as Orth]: Hi. Ibex.

AUSTIN [as Ibex]: I'm--I'm surprised I didn't see you today. Is everything alright?

JACK [as Orth]: Not really.

AUSTIN: Plate. Tray. He sits down.

AUSTIN [as Ibex]: The roast is really good today. I just--

JACK [as Orth]: Yeah, thanks.

AUSTIN [as Ibex]: Benny did a kickup job.

JACK [as Orth]: Aw, yeah. Benny's...Benny Babs.

AUSTIN [as Ibex]: Benny Babs. What a great--

JACK: Not that guy, that guy's a robot.

AUSTIN: In the future!

JACK: He's a robot computer!

JACK [as Orth]: Um, yeah, look. You know, I don't think that this...I don't think that this arrangement is going very well, Ibex.

AUSTIN [as Ibex]: You mean, for you and me, or with the fleet in general? You mean the war?

JACK [as Orth]: I mean with you and me.

AUSTIN [as Ibex]: It's the chips, isn't it? Not the flavor you like.

JACK [as Orth]: No. No, it's not the chips. I was put onto this ship to do a job, and at the moment, I'm doing that job really, really well. I don't want to do that job anymore. This ship is going to complete its mission. And I've been thinking about it, and I don't think it can complete its mission like this.

AUSTIN [as Ibex]: What's its mission?

JACK [as Orth]: We have to destroy the weapon.

AUSTIN [as Ibex]: Yeah. Why don't you think that we'll be able to complete it? We're making progress, Orth. We're making progress against the Apostolosians for the first time ever in this war, Orth. We're turning them back all across the sector. I think we're doing it, and it pains me to say it, but because of soldiers like you and Jace. The Divine here, the Divine there--we're holding them. But, over on your side of things, you're doing great.

JACK [as Orth]: No, you see, you're doing-- you're doing this right now. You shouldn't be the one saying this. I should be the one saying this. Look, I have this medal here, and it's like a star, and I have this medal here, and it's like a globe with a star behind it-- like, most of these are stars, really, because we're in space.

AUSTIN [as Ibex]: Right, right, I understand. A lot of big stars.

JACK [as Orth]: And these medals mean that I'm the one who says stuff like that. And this ship means that I'm the one who says stuff like that, and as far as I can tell, now...you came onto here with a box, and a suit. Now, I'm not a Diasporan. So I don't know much about you folks. But I know that, in OriCon, you need these medals, and you need this ship, and you don't have either of those. So I think I'd like my position back, please.

AUSTIN: [laughing] Ibex smiles.

AUSTIN [as Ibex]: Like I said when we made this arrangement, you'd learn from it in the end. I'm so proud of you, Orth. Can I give you just one word of advice before I go? Be careful about who you let into my position in the future. There are people here, who-- and I don't mean Jace, and I don't mean Addax, and I don't mean Tea, even. She gave me a good one in the face the other day, but I don't mean Tea. I don't mean Natalya either...

[ART laughs in realization, followed by KEITH]

AUSTIN [as Ibex] [CONT'D]: Well, I think you know who I...I don't mean Benny, who makes such a killer roast!

[more laughter]

SYLVIA: It's Trumpet Greg.

AUSTIN [as Ibex] [CONT'D]: There are people--

AUSTIN: It's Trumpet Greg from down the block!

[laughter]



KEITH: Don't trust Trumpet Greg!

AUSTIN [as Ibex] [CONT'D]: There are people here who...will tell you that they have your best interest at heart, and that they have the best interest of the ship, and when you look at them...you gotta really think. How much skin of theirs is in the game? Are their people suffering? Are they watching millions, billions of their people dying? They'll tell you--they'll tell you that they're in it for...nothing but the good of it. I'm not telling you that. I'm here because I have a better vision for the sector, and you and I have helped push towards that. Never trust anyone that says they don't want nothing. Anyway, Orth. It's been great. I could still stay on the ship, right?

JACK [as Orth]: No.

[KEITH laughs]

AUSTIN [as Ibex]: I don't think the people here are going to be happy about that, Orth.

JACK [as Orth]: That's okay.

AUSTIN [as Ibex]: You ready for that?

JACK [as Orth]: I think so.

AUSTIN [as Ibex]: Hm. Alright. I'll be with Peace, then.

AUSTIN: Orth offers a hand-- oh, sorry. Ibex offers Orth a hand.

JACK: I think Orth just salutes.

AUSTIN: Alright. Salutes back. And leaves. Is this a Challenge?

JACK: Well, yeah.

AUSTIN: An Overthrow, rather? What does Orth lose?

JACK: Um, I think that...uh, a lot of the people who hang out with Ibex in the commissary are freaked out.

AUSTIN: Sure.

JACK: Not necessarily because they...I think precisely because they don't know, they don't really understand what's happened? In their eyes, and pretty much logically, if I was looking at it, I'd be like, "How did Orth manage that? If Ibex...Ibex has got to be planning something, here!" Right? And I think that this is just, sort of, like, stirring the waters a bit, and they're agitated.

AUSTIN: That works. Alright. Ibex chooses Perspective.

JACK: Which allows him to make Predictions?

AUSTIN: Correct.

ALI [crosstalk]: Fantastic.

DRE [crosstalk]: Oh, what could go wrong?

AUSTIN: Ah, there's a shuttle headed -- well, I guess, actually, Peace is docked. Addax, do you stop Ibex from living in the weird hallways of Peace?

ART: Of course not.

AUSTIN: Okay.

[ALI laughs]

ART: He's my countrymen. What am I going to do, I'm going to turn him away?

AUSTIN: What are you going to do? Yeah, he's your countrymen. Alright. That's a good scene. Any reactions? Alright, Natalya.

DRE: Hm. Alright, so Ibex is--

AUSTIN: Oh, wait. Crossroads, Jack?

JACK: Ah, yeah, that is Crossroads.

AUSTIN: Okay, so Natalya.

DRE: So Ibex is now living on Peace?

AUSTIN: Yeah.

DRE: Alright, well, we can't do that meeting there then. Um...

AUSTIN: You could! The strange hallways of Peace are a location that we haven't seen yet.

DRE: Yeah.

JACK: No, we've been there once, right?

AUSTIN: Oh, maybe we have.

JACK: He's talked to us while we were inside it.

AUSTIN: That's true, yet.

DRE: Screw it. Let's do the halls of Peace, I wanna meet with Addax. Um, Natalya is going to Addax to give him secret information about the shield generators that's apparently Rapid Evening tech.

AUSTIN: Nice.

DRE: She's also going to attempt to recruit him to the Rapid Evening.

AUSTIN: That's a big, that's a big, uh--

JACK: Wait, *who*?!

AUSTIN: Do we just get this -- Addax -- do we just get this scene in terms of, like, is this just shots of the two meeting quietly in private?

DRE: Yeah.

AUSTIN: Okay.

DRE: Um, and I think she just hands him like, a little data disc. And I think her appeal to him is basically, like--

DRE [as Natalya]: I can tell that you're, like, I can tell that you're not one hundred percent good about this, you know, obviously you and Righteousness are clashing. There's another side to this conflict that you could be happier in.

ART [as Addax]: Um, I don't think--I don't think I'm ready to turn my back on the

Diaspora, I think--

AUSTIN: This is, like, a big deal, to clarify, for Addax. Like, this is like, "there were rumors of this place existing"--

ART: I'm trying not to be just, like, "no, bye".

AUSTIN: Right, right, right, I know. I just wanna make sure it's clear that this is like saying the Illuminati exists. And also, do you want to be one?

ART [as Addax]: It's a generous offer, and one that I will have to consider....but no, bye.

DRE [as Natalya]: I know you will. And it probably won't be today, but I'll see you again.

ART [as Addax]: But we're...we've been on this ship for months now. This is--

DRE [as Natalya]: Well. Right.

[soft laughing]

SYLVIA: Yeah. You work together.

DRE [as Natalya] [CONT'D]: You know what I mean.

ART [as Addax]: I see you all the time. Right, thank you.

[DRE laughing]

KEITH: It's not as impactful to say, "I'll see you *surreptitiously* again."

ART [crosstalk]: "*Later*, I'll see you *after* this. *After* now."

DRE [crosstalk]: And I think that's it. And I think that's the Prediction. Addax will eventually join the Rapid Evening.

JACK: Don't we know this already though?

AUSTIN: We do, but listen, we also knew that, uh, we knew that--we found out last Holiday Special that Hadrian didn't die and we still have to play that out throughout the rest of the season.

JACK: That's true.

ART: You made us all really work for it at the end there.

AUSTIN: You fucking sure did! I'm going to do a reaction to that, which is, um, using his Perspective powers, Ibex makes a prediction. Now I'm saying "Ibex" (pronounced with a long I) instead of "Ibex" (pronounced with a long E) again. This is the worst. Uh, if yes, then Sokrates is implicated in the creation of those generators. And therefore, the deaths on Vox. He does that in a real simple way. Which is that, you let him into your fucking ship, Addax. You let him install files there. You let Righteousness too close.

ART: What am I going to do? He's--he's my countryman!

AUSTIN: Yep. I'm not sure that that's true or false either, about Sokrates. But that's an implication that will be made. Jace?

ALI: [laughing] Hi.

DRE: Oh, uh, check Crossroads.

AUSTIN: Sounds good.

ART: We don't have anything on No.

AUSTIN: We don't.

JACK: Well, we have an entire planet getting obliterated.

DRE: Yeah.

[laughter]

AUSTIN: Well, the population. The planet will still be there, you know.

[nervous giggling]

SYLVIA: We're just splitting hairs at that point.

ALI: Ah, eugh. Man, Jace is in a weird place right now. Um--

JACK: Wow, Jace must be, like, hella depressed, right?

ALI: Oh, Jace is the most upset. But in a way that, like...so this episode started with like, Jace taking Orth under his arm and being, like, "We're going to fix this! We're pals, I see that you're suffering, and we're going to fix this together!" to, like, Jace does not talk to Orth anymore. I think that, uh, I think the scene that I would want for Jace is more just like, like a montage of, like, Jace and Addax preparing for this strike that they're doing alone.

ART: Yes!

AUSTIN: I like this a lot.

ALI: Like, like...like Jace sitting in the Panther's cockpit, and Addax being outside on a little laptop. They're running simulations together, they're like, um, going over charts, and, like, stopping to find out what the best way for them to do this is.

AUSTIN: There's like lots of holographic maps of the facility. And there are big arrows pointing in big sweeping loops that are, like, "you'll go this way and I'll go that way".

ALI: Yeah, yeah, exactly.

AUSTIN: And like 1980's sax synth is playing over it--

ALI: [laughing] Yes, yes. It's basically "The Winner" from [0080](#).

AUSTIN: Yes, that's exactly what it is.

ALI: And I feel like I haven't made a Prediction in years. Um--

AUSTIN: Oh wait, oh wow, you can make Predictions!

ALI: Right, um. I think...God. Everything is in such a weird place.

AUSTIN: It is.

ALI: I'm trying to think what this scene sort of represents in the Kingdom at this point. [AUSTIN: Mhm.] There are, like...well, it's sort of them putting boots to the ground and ignoring all this other shit. So I think, sort of the Prediction here is that, if yes...I don't know "if yes" is able to encompass the other stuff that's in that column. But, like, if we do this, and then we also lose

Ibex, then, um, the Kingdom will be able to...run more efficiently? Is that too broad?

AUSTIN: Yeah, a little bit.

ALI: Okay, I think that--

AUSTIN: Give me something real specific, is ideal.

ALI: Um, I think that, like, not more efficiently, but they'll be able to focus again on the tasks that are at hand.

AUSTIN: The thing with that--that's tough, because we're a block from Crisis. And that does not actually accurately represent that in that way. Do you know what I mean?

ALI: Yeah, yeah.

AUSTIN: That would be theoretically represented by us reducing Crisis at some point.

ALI: Right, but that, like, danger is--

AUSTIN: The Prediction should be more specific than that.

ALI: Um, okay.

AUSTIN: Like that could be, like...if yes, then the Queen's--the King's Gambit becomes the Queen's Gambit again.

[ALI giggles]

AUSTIN: Something like that is specific, clear indication. In other words, what does the audience see when this happens?

ALI: Right, yeah, um...

AUSTIN: When writing the episode recaps, what do they say?

ALI: Um, they're going to be, like, oh, I'm really glad that Addax and Jace are acting like soldiers again instead of having these weird, like, arguments with everyone.

AUSTIN: Right, yeah.

ALI: Like, it was cool to see that shot of them target practicing.

AUSTIN: I mean, it doesn't sound like there's, I don't know if that's a Prediction, it seems like...I think that's really good color. To this.

ALI: Yeah.

AUSTIN: I think that's totally okay.

ALI: Yeah. I think there's probably not a Prediction here. And I think that sort of actually makes sense because I don't want to change Jace's role, but I think he's very much out of touch with the, like, people of the Kingdom right now.

AUSTIN: Mhm. Okay.

ALI: And that's, uh--

AUSTIN: That's scene? Uh, that's a Crossroad?

ALI: Yeah? Yeah.

AUSTIN: Alright. I'm going to do another reaction--[ART makes a noise] What's up? What's going on?

ART: Ugh, I really wanted a scene with Ibex before he left. But we're out of scenes. [crosstalk] Eh, don't worry about it

AUSTIN [crosstalk]: Uh, yeah. We're never out of scenes. But that's okay. Yeah.

[SYLVIA snorts]

AUSTIN: The scene here is...uh, [laughing] it only takes one, you know? The scene here is Ibex raising an eye as he catches a *single* message being sent from the Apostolosian ship to one of the nearby Apostolosian ships? And I don't think it's anything bad--I think it's like, "Oh, hey man, this is weird. I miss you." It's just, like, a little message from one of the Apostolosians from our fleet to one on the other side. And it's not a thing they should've done, ah, but -- because of that, because he has this ammo -- now it's not just Sokrates that's implicated in this, in the generators. It's the Apostolosian fleet, uh, is implicated as traitors. Or the Apostolosian ship,



aside Sokrates.

ART: Alright, can I have a reaction scene?

AUSTIN: Totally.

ART: I wanna scene of...of... I don't know how this works with the tech.

AUSTIN: Mhm?

ART: Because Righteousness is in Peace now. I want, like...

AUSTIN: Right. Correct.

ART: Addax is getting, like, a full schematic printed out. Like, this is just everything about Peace right now, a full diagnostic. It's probably even a routine thing. But, he has, he has, I don't know, what he probably has that isn't infected with Righteousness right now. Right.

AUSTIN: "Is not"?

ART: Right. Like--

AUSTIN: Yeah, okay.

ART: Like a personal something. And he's--he's sending that print out to Grace.

AUSTIN: Okay. Like, uh--

ART: As a failsafe.

AUSTIN: I'm good. I see.

ARE: So she can see what's happening, maybe just like a normal report. Like, "here's Tuesday at the fleet". And, coincidentally, here's a full run down of my, of my Divine, and it has Righteousness in it. Just so Grace knows.

AUSTIN: Okay, yep. Alright. Any other reaction scenes before we resolve? [a beat] Okay, let's do it. Resolution time. Uh, resolve Crossroads: end the game?

[scattered No's]

ALI: Yes.

AUSTIN: [chuckling] We are very close to yes. Uh, set the stage, okay. Will the Kingdom destroy the prisoner operated shield generators on Apote, if yes -- if yes? If no, Vox's population will be obliterated. If yes, Jace, Jace and Addax will strike alone, letting the fleet keep speed, which is an Order from Addax. Uh, Ibex becomes the Warden of Vox, which is an Order from Sokrates. It's an Order, right? Is Sokrates still Power, or did Sokrates change, I forget.

KEITH: I am still Power, I did not change.

AUSTIN: I will mark that as an Order. Um, Jace and Addax will be successful, that's a prediction from Natalya. Addax joins the Rapid Evening, which is a prediction from Natalya. Sokrates is implicated in the creation of those generators from Ibex. And the Apostolosian ship is implicated as traitors from Ibex. Um--

KEITH: I don't like this, ah, whole thing from Ibex now, it doesn't look--he's got it in for me.

AUSTIN [crosstalk]: Yeah, totally. Reminder--

ART [crosstalk] : You spent like a round and a half gunning for him, what did you expect to happen here?

[crosstalk]

ALI [crosstalk]: Yeah, you did not gun for him, you said to his face that everybody hates him!

KEITH [crosstalk]: Well, *no one else* would do it!

AUSTIN: Also, a reminder of that intro scene that time Addax said that he hurt Cass in a real bad way. Um, alright. Let's, uh, keep moving. It is time for the decision. Powers, vote?

ART: Yes.

JACK: Yes.

KEITH: Yes.

AUSTIN: Alright! Unanimous. Ah, give me--what does that look like? What does that mission look like, Addax?

ART: I think it's like--it's surprising, right? They're outmanned, they're outgunned. Well, however outgunned a Divine can be.

AUSTIN: Well, you know. Even a Divine couldn't hurt these things for some reason.

ART: But, you know, we have the information, we know the tech, and we're capable of, like, surgically striking the shield generator and destroying it. And it's, like, it's like cool to see, finally fulfilling the promise of the whole series to this point, right, if we're keeping with the show? Now we see Jace and Addax, now we see Yoda fight Count Dooku, right?

AUSTIN: That's not--okay, sure.

[DRE & AUSTIN laughing]

AUSTIN: Is that the example you want to go to?

ART: It's exactly like that!

AUSTIN: Okay.

ART: There's a lot of flips, and at the end, you think, "Oh, that movie wasn't that good, was it?"

AUSTIN: Oh! Let me describe the Panther real quick. The, the Panther is like, this giant bla-- well, not giant compared to a Divine, but like, it's a big black mech with big, almost, like...it's almost like a big, black bird? And in combat, it has bits of it that break off and look like smaller birds that go around and shoot? And it's weird--

JACK: Austin. I see what you're doing here.

AUSTIN: --it's weird, to call it a Panther. This, this has--

JACK: Austin is the true villain of Friends at the Table.

AUSTIN: I'm the worst, I'm the worst. [DRE: You're the worst, huh! Weird!] Yeah, panther-birds. Weird.

SYLVIA: Sounds stupid!

AUSTIN: Yeah, what a--what a dummy! Orders! Addax, uh...you successfully [ART: Yeah, we

just did.] strike alone. [crosstalk] Alright, Sokrates--

ART [crosstalk]: Although, I guess that I, you know, Ibex is on Peace still.

AUSTIN: I guess so! That's weird.

[ALI giggles]

AUSTIN: Sokrates, how does--does Ibex become Warden of Vox?

KEITH: Yes!

AUSTIN: And there are no other Orders. And no one is interfering with any of this? Alright, Predictions -- Natalya. Jace and Addax are successful. [DRE: Yep!] You agree?

DRE: Mhm.

AUSTIN: Okay. Addax joins Rapid Evening, Natalya.

DRE: Uh...

AUSTIN: Is this, like, deferred yes? We should've made that softer, but we know where that's going.

DRE: Yeah.

AUSTIN: Uh, and unless I'm challenged, Ibex is saying yes to both of those things.

KEITH: Um, I am going to challenge...I'm going to challenge them.

AUSTIN: Alright. You can only interfere once. You can only challenge one.

KEITH: I can only challenge once?!

AUSTIN: Correct.

KEITH: Um...well, alright, I think that whichever one that I do, the other will have me covered anyway. But maybe [AUSTIN: Eh!] someone else will help me out...?

[ALI giggles]

AUSTIN: Maybe. So how do you challenge--let's deal with the first one, that you were implicated

in the creation of those generators. I think from the Prediction standpoint, what that looks like is that, would that would look like is that, during the scanning, during the like, “Well, we invaded this place and took it over and knocked it all out”, it was like “Oh shit, this was the project that, uh, Sokrates was working on when he defected — or when they defected. They were building this.”

KEITH: You think that that’s, uh--

AUSTIN: If the Prediction turns out true, that’s what I imagine.

ART: That’s not so bad. Then, then...

AUSTIN: It’s not!

ART: Then you defected, you found it objectionable.

AUSTIN: I mean, you finished it. It exists.

KEITH: Well, someone *e/se* finished it.

AUSTIN: [hesitant] No, it has to be--it would be true. It would be true that you were implicated in the creation.

KEITH: Well, can I challenge that I could--I could successfully prove that I had left the Apostolosans before the start on the construction of the facilities?

AUSTIN: Only if also recovered is a document that lines, that says that you’re excited about this project, and object because of how it will let you overwhelm the Apostol--the Diasporans, and kill them. Like, it has to be a change. It has to start, it has to include--yes, that works, but also only if they find information that says early on in that process, Sokrates was, like, seemed bloodthirsty. And maybe that’s more complicated than that, maybe it’s a “I want to impress my Daddy” thing? Like, on paper, at the start of this war, Sokrates was ready for blood.

KEITH: Okay, then I don’t want to start--I don’t want to challenge that one, I want to challenge the other one.

[laughter]

AUSTIN: Ah, so then, how do you challenge the implication of traitors?

KEITH: And this is the one where Ibex found the, like, intercepted a transmission?

AUSTIN: He leaves, he leaves record of this transmission between the ship -- your ship, which you never named, and the Apostolosian fleet.

KEITH: I would...I would release...hm. Okay, I would release, releasing the records of the outbound messages from this ship and having that one be the only one? Like, literally there were no messages leaving from the Apostolosian ship to any other ship outside the fleet other than that one Apostolosian ship--

AUSTIN: Right, but that's like a spy saying, "You can check my phone records! That's the only time I made that one call to the Russians." And yeah.

KEITH: "Well, you, you know, my wife is Russian!"

AUSTIN: Right. I need something more, I need action, I...I need something more than that. Maybe you need to sell out that guy that did nothing wrong. Like, to save the ship, you have to say, "Oh welp, that was just this one guy. And we got rid of him."<sup>2</sup>

KEITH: Well, how do we get rid of him?

AUSTIN: You tell me. But that's my response to the challenge.

KEITH: [sighs] No, I don't do anything.

AUSTIN: (laughing) Okay.

ALI: (nervous laughing) You're not just going to let that guy be in jail for a few days?!

KEITH: Oh, for a few--

AUSTIN: No. No.

KEITH: --no, that's not. That's not [ALI laughs] what Austin means by "get rid of him".

AUSTIN: You don't put traitors in jail for a *few days*.

---

<sup>2</sup> Apostolosian pronouns default to they/them.

ALI: (weakly) Yeah, you do.

AUSTIN: During their secret, like, save the world missions!

ALI: (weaker) Yeah, you do!

AUSTIN: No! No, you don't.

ART: Is this going to be worse if you do nothing now?

KEITH: How 'bout I have--how 'bout I have his all, all of his military privileges revoked and he's got to go, uh--

AUSTIN: He's just a guy. He was nothing.

KEITH: Oh, he was? He was just a military guy?

AUSTIN: He was just, he was like a...maybe he did some navigation work, you know? He was an engineer or something. I don't think--he wasn't important, was the thing. You know, you could really do some dirt with him to protect the rest of the ship.

KEITH: Ah.....

JACK: Keith?

KEITH: Yeah?

JACK: Commanders have to make tough decisions, Keith.

ALI: They do.

KEITH: Yeah, and the tough decision is that my whole fucking ship is implemented! Done! Not implemented, um, ah, implicated.

AUSTIN: Yeah, implicated. Alright cool, well. Let's...(laughing) let's finish this out, then!

JACK: Ah, Jesus Christ.

AUSTIN: Ah, Predictions, popular reactions...Touchstones! How do people feel about all this?

SYLVIA: (said like an alarm) Crisis!

[crosstalk]

KEITH: Is it just Dre, is Dre the only Touchstone?

SYLVIA: I'm a Touchstone.

KEITH: Oh, okay.

AUSTIN: Tea is a Touchstone. And in fact, the only Touchstone.

SYLVIA: Yeah, sorry, what was the result of the thing with Sokrates there, that the entire ship is implicated?

AUSTIN: (laughing) Yeah, as traitors.

ALI: Buddy...

AUSTIN: Well, that the Apostolosans this whole time have been traitors.

SYLVIA: Um, there's sort of a mixed feeling, where some of the old, space-racist soliders--

AUSTIN: Well, I wanna talk about--what's Tea's reaction? To this. And to the entire thing. Roleplay or narrate to show you as Tea, what's Tea doing--

KEITH: So this is basically, uh--

SYLVIA: Again, it's a mixed reaction, because she's incredibly relieved that the mission was a success, but at the same time, she was finally starting to feel, like, cool with Sokrates. And this happens, and she just feels like she was an idiot for trusting him in the first place.

AUSTIN: Right. Is there any change in terms of, um, I guess this is more broadly even, you know, we'll get to this in a second because we're going to finish this scene up and basically--things might go bad. We'll see.

SYLVIA: Mmm.

AUSTIN: We're at Resolution--

SYLVIA: "Everything might go bad" -- the Friends at the Table catchphrase.



[ALI giggles]

AUSTIN: Yeah! Things could go bad! Uh, so that's Touchstone. Let's reflect. Let's go over everyone's things? Wishes or fears? Let's start with Addax?

ART: (groaning) It's still that! It's still the one that I want! I now want a lot of other things, but that's...

AUSTIN: He wishes the Kingdom will stop Apostolos's terror permanently? Okay. Jace?

ALI: Um, my fear is that, uh, the Kingdom will do more harm than good to the people of the Golden sector. Um, I think that my issue is now my fear? [AUSTIN: Mhm.] My issue is that Jace is *certain* that it'll be his fault when his loved ones are lost and killed, um, and after hearing Orth be like, "yeah, we were not..we're all gonna die", I think Jace's fear now is that...um, Jace's attempts to protect his friends and loved ones are...meaningless.

[AUSTIN gives a sympathetic noise]

DRE: Buddy...

AUSTIN: Eugh. Good. Great. Good. Sokrates?

KEITH: My fear...

AUSTIN: I'm bouncing all over, sorry.

KEITH: It's okay, my fear is that the Kingdom won't be a symbol of unity in the Golden sector, and I want to change that to, uh, my fear is...my fear is that my attempts at unity have implicated, ah, implicated me as untrustworthy.

AUSTIN: Okay. Orth?

JACK: My fear is...the Kingdom will be used as a pawn in larger conflicts. Um, and I want to change that to, despite your efforts, the Kingdom will be used as a pawn in larger conflicts.

AUSTIN: (laughing) Eugh! Eugh. Natalya?

DRE: My fear is that Ibex will tear the Kingdom apart. I think that with what's going on with the Apostolosans right now, that's still pretty...

AUSTIN: Okay, and Tea.

SYLVIA: Oh, mine is, um, fears that the needs of the everyday workers will be ignored by the higher-ups. I think that's going to stay, I guess.

AUSTIN: Okay. And Ibex is gone.

SYLVIA: Oh yeah! True.

AUSTIN: Ibex is now Warden. Of Vox.

SYLVIA: Um....

AUSTIN: It's weird...he's not there very long. Like, in the grand scheme of things, he's there for the rest of the war, and then he kinda disappears. People forget about him. He slips out of memory. Ah...alright. That is Reflection. And then...I can't remember if we jump right into the next one, or if we...let me look at my--

KEITH: Do we do our number game?

AUSTIN: No, we--we mark Time Passes. We mark Time Passes a little bit. Ah, and again, is there any--does any Touchstone want to advance Crisis?

SYLVIA: Uh--

KEITH: We can't advance Crisis, right?

SYLVIA: Oh man, um--

AUSTIN: You're right, we can't--that's correct.

SYLVIA: Yeah, I'm good. I'll wait.

AUSTIN: Uh, at Touch--that's part of the popular reaction thing, right? If you think it's good or bad, you can mark one or unmark one.

SYLVIA: I'm tempted to...--um, well, no. No. It stays the same. I think.

ALI: We got rid of Ibex!

SYLVIA: Yeah, I know, but also, the Apostolosans just betrayed everyone [Austin: Are traitors.]

and people are unhappy.

AUSTIN: Yep. Uh, so not marking Crisis?

SYLVIA: It's going to stay the same.

AUSTIN: Alright. We're moving into the final Crossroad. Um....okay. You arrive at Counterweight, which at this point, is not as destroyed as it is in the future.

[ART cheers]

AUSTIN: But also, there's no Weight, right? Um, I think things are rough, and there are some early refugee camps, like emergency domes, but the air is still breathable on Counterweight right now.

ALI: Awh.

AUSTIN: Um--

KEITH: No blue sky yet, though.

AUSTIN: Right. There's neither-- you know, I think that it's like, everyday is overcast. But it's not like where you can't be outside of the domes for too long without dying.

DRE: Oh, man,

SYLVIA: It's like Canada in the winter!

AUSTIN: It's Canada in the winter. Yeah, totally.

KEITH: "Oh, my name's Sylvia<sup>3</sup>, I don't talk about Canada all the time!"

SYLVIA: Yeah, it's where I'm from, it's what I do. I had to go outside today and it was not fun. So...

KEITH: [sighs] I haven't had to wear a jacket yet, so...which is crazy, because I'm in Massachusetts.

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<sup>3</sup> The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

AUSTIN: It's so warm, it's so warm.

SYLVIA: It's...bizarre. Yeah, it's weird.

ART [crosstalk]: Los Angeles is largely pleasant.

SYLVIA [crosstalk]: Hey guys, global warming is a real problem.

ALI: Anyway. This game!

AUSTIN: They're predicting it's going to be sixty-nine degrees on Christmas.

[SYLVIA gives a seedy laugh]

ART: Fuck Christmas!

[more seedy laughter]

ART: Awh, yeah!

[AUSTIN laughs, not seedy]

AUSTIN: Good. Great.

ALI: (whispering) Jesus Christ.

AUSTIN: Alright, uh, alright! You, um, you've located the superweapon! It's in, you know, you don't really know what it is, or what it's going to look like? You know that it's going to be in, a--you think it might be spherical, you're not one hundred percent sure. [JACK: Oh, no.] It's in...a, a facility under, underneath the--just like an underground stronghold that the, uh, Apostolos has on Counterweight. It's on, like, an island on Counterweight, they have, like-- the majority of Counterweight is land, and then there's like one big ocean, and in the middle of the ocean, there's an island, and on the middle of that island, they have their headquarters basically. Uh, which has recently been hurt pretty bad by the fact that you guys knocked out that other shield generator. Like it was primarily there helping out their support, or their front line attackers? But by knocking out that generator and front line attackers has also hurt them here. So, an attack is totally something that seems capable of happening. The one tough thing is that you'll have to go down there and get it from underground, so you can't really bring your mechs there, right? That's tough. Hm. Or, I don't know, maybe if you had a sort of weird underground or

underwater mech, you could do it. But I don't think you do.

So, the thing is, it's not gonna, it's not...this question is not, "What do you do? How do you get the superweapon?" It's "What do you do with it?" Ah, there are three plans -- I don't know if this is a yes or a no thing, but there's three: Will the Kingdom follow Sokrates' plan, and also we have to talk about what that situation is like in general right now. Ah, and that is, destroy the superweapon. Or follow OriCon's plan -- and all these plans come in, I imagine, discreetly, to the members of the fleet that are lined up such -- OriCon wants you to use the weapon immediately on the Apostolosian forces. And the Diaspora want you to study and protect the superweapon, because, as always, the Diaspora is all about progress, and learning, and knowledge. Of course, there are--there are predictions that go along with each of these. If you follow the Diaspora's plan, the Diaspora--sorry, it's backwards, my bad. If you follow the OriCon plan -- I have to move these around, because I'm a dummy here, here we go-- if you follow the OriCon plan, the Diaspora will exile all members of the Kingdom from Diasporan space. Um, if you follow the OriCo--or the Diaspora plan, OriCon will court marshal everyone in the Kingdom, regardless of who they're from, you will be held as traitors for, you know, criminals - war criminals, basically. If you follow, um, follow Sokrates's plan, everyone from every side will hate you? You'll be traitors regardless of where you're at here. So, what are you doing? How's it going? I don't know who gets a scene here. Where were we? I think Jace gets a scene?

ART: What was the last scene?

AUSTIN: Cause Natalya had--

SYLVIA: I think it was my turn, and...

AUSTIN: Oh, is it Tea's turn?

SYLVIA: ...and I have no fucking idea...

ALI: Oh yeah, I was last.

SYLVIA: ...oh, God. Um.

AUSTIN: Let's--yeah. Listen, and I don't know if we have to resolve this in a way that's like, everyone agrees.

SYLVIA: So, it's underwater you said?

AUSTIN: It's in a base that's, like, in an island in the middle of the ocean. Deep inside the base.

SYLVIA: I think that...the obvious thing to do here is be with Orth, Jace, and Addax, and try to figure out our point of attack?

AUSTIN: Okay.

SYLVIA: Like, who is going in? I think this would be in...the bridge, I guess? [AUSTIN: Sure.] Where would there be, like, a tactical map of this?

AUSTIN: Yeah, that works.

SYLVIA: The bridge? Or, like, Orth's office?

JACK: Probably the bridge.

AUSTIN: Probably the bridge. In the Seventh Sun, maybe?

SYLVIA: Yeah. [JACK: Yeah, that's true.] Okay. So I think, we're all just sort of gathered around, like--I think the big point of contention right now is who is going to go in to get the evil death orb?

AUSTIN: Yeah.

SYLVIA: Um, and Tea is really adamant about wanting to go, but I think the general consensus is like, no, you'd be better doing general air support, and she's, like, really mad! And I'm not--

AUSTIN: Does that add up for everyone else in this scene?

ART: Yeah, I think so.

KEITH: I'm sorry, who's really mad?

SYLVIA: Tea. Like usual.

AUSTIN: Tea wants to go in and get the weapon, wants to be on the attack.

JACK: I think Orth would advocate sending in Jace.

ALI: Um, yeah. Jace agrees with that. And like, kinda gives Tea a look, but like, that's how it is, you know?

SYLVIA: Blagh.....

AUSTIN: Yeah?

SYLVIA: She's fu...I mean, she's not going to disobey a direct order, right? She's a soldier. And like, her basic case is that, like, she...she's got the most military experience? And it's like, but yeah, Jace is this prodigy talented pilot and soldier and we've put so much stock in him.

ALI: Yeah, I think the way Orth and Jace probably spin it is, like, "This is where you are most useful, and yeah, the most military experience, and that's why you have to let this one person go to the one thing that they have to do, and you, like, direct everyone else who has to do their stuff." And secretly, it's Jace being like, "Oh, well that's also where you'll be safest! And I'll do the big, dangerous thing--I...am such an anxious fearful boy." But he doesn't say any of these things.

SYLVIA: Yeah...

ALI: Tea always...looks through him, but....

SYLVIA: One of the reasons why Tea was really gungho about this was because she didn't want Jace to be doing the big, dangerous thing.

AUSTIN: Addax, do you want to go on this thing too? Or are you happy with just Jace letting go? Letting him go by himself.

ART: I think--I think that could be, like, this moment, right? Addax puts his hand on Jace's shoulder and says, "I think you could do it, son."

ALI: Awh!

ART: I don't know if "son" is really appropriate--

SYLVIA: (sounding younger) "Thanks, Dad!"

ART: Well, I think--

[loud laughter]

ART: --Addax is only a little bit older, but [AUSTIN: Yeah.] “kid” feels too dismissive? I don’t know.

SYLVIA: “Champ”.

ART: Maybe in the future our space language--

KEITH: “Tiger”.

ART: --will have a little more...

AUSTIN: Maybe we’ll have a little more.

ALLI: Maybe it’s, like, his rank? Like they’re equals? [ART: Oh, yeah.] And not “son”! (laughing)  
Like please!

ART: Rank is better, so yeah. “Captain”.

[AUSTIN sighs]

SYLVIA: Just say his name?!

KEITH: You can call him and say, “You can do this, Dad!”

[uproarious laughter]

KEITH: You’re my Dad, now!

ALI: “Daddy”.

[crosstalk of NOs; laughter]

AUSTIN: Jace is not Daddy!

SYLVIA: Oh, goddamnit, the super secret weapon was cummies this whole time!

[uproarious laughter]

AUSTIN: No! No!



ALI: You're not allowed to say that on the show!

SYLVIA: I just did!

ALI: Oh no!

AUSTIN: Don't worry about it!

KEITH: I'm sorry, yeah, you must not have gotten the list of banned words that just says "cummies" twelve times.

SYLVIA: This is what happens when you let me on your podcast!

AUSTIN: Oh, god. Alright, ah--

ALI: Moving on!

AUSTIN [crosstalk]: That sounds like a Crossroad to me. It doesn't sound like anyone is making any predictions.

SYLVIA [crosstalk]: It's a Crisis! I'm sorry, I'm so sorry.

AUSTIN: I guess! You know what? It might be Crisis!

[laughter]

AUSTIN: Addax.

ART: Ah....

AUSTIN: Also, we have very limited time right now.

ART: Sure, sure, sure, sure. But, like, yeah, because of time, I want to advance things, but I really, really, really want to have time to go over the thing with Sokrates and his<sup>4</sup>, you know, ship full of traitors.

AUSTIN: I know. How about this, then? Dre--you're the one who has to leave, like right this second, right?

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<sup>4</sup> Sokrates uses they/them pronouns.

DRE: Yeah.

AUSTIN: Do you wanna give us, uh, a finale with Natalya? Because you're on Counterweight now. Like, what's Natalya do now that she's back in Evening, in the view of the Rapid Evening?

DRE: Uh...um. I mean, their thing is they want to blow this superweapon up.

AUSTIN: Probably.

DRE: They wanna blow up the whole thing. Um...oh man. So, yeah, I think this scene is...she meets with Sokrates and reveals that she is part of the Rapid Evening and basically asks "What do you need from us in order to blow this thing up?" Like, do you--

AUSTIN: And just commits to, like, resources, basically.

DRE: Right. "Do you need people, do you need ships? What--what do you need?"

AUSTIN: Okay. I actually like that as, and then like, that's--

KEITH: "Do you need people the size of ships?"

[AUSTIN laughs]

DRE: Yes. [seedy voice] "We can make those."

AUSTIN: And like, and then, like, basically Sokrates--in other words, that scene is what lets Sokrates Plan B a thing that's at the table at all. That, like, "Oh--the, there's this group of rogue Apostolosians that have backup from the Rapid Evening who will come in and support".

DRE: Yes.

AUSTIN: And then Natalya will, from here on out, we can imagine that's, like, what Natalya's role is, is like marshalling those, those troops. It also, pretty clearly, says Natalya is over here, right? Under Sokrates's plan.

ART: So, we're all voting.

DRE: Yeah.

AUSTIN: I think so. Or, like, I wanna see where everyone would be and what they will be voting.

I wanna see it in more of a freeform way. Um, with deference to people of power, but I wanna see, like, where everyone lines up. Um, because that's harder. Alright, I just wanna make sure we got that because Dre was going to have to go soon.

DRE: I mean, what I can do is--I need to get ready, so I can like [AUSTIN: Sounds good.]...mute myself? And somebody can text me when, we--

AUSTIN: If we need you. Right. Alright, sounds good.

DRE: Okay, I'll mute myself.

AUSTIN: Alright, let's choose a scene that you want to do, Art. The Sokrates scene.

ART: Okay, it's probably Sokrates, Orth, Addax...just all three Powers, huh. [AUSTIN: A-huh.] I don't know if anyone else would be there though, because of the way that this, like, works. But if anyone else wants to make a case real quick...I'll hear you.

ALI: Um, I don't know, it's, like, higher up business, right? It makes sense that it's the three of you. Yeah, you have to have a hard talk.

AUSTIN: Yeah.

ART: Alright, and ah, what's the most official place to do this? Uh...

AUSTIN: Do you call him to you?

ART: Yeah.

AUSTIN: Okay.

ART: And we'll meet on the, on the bridge of the--or how about, just on the Kingdom Come's big room.

AUSTIN: Sure. I like that a lot. That puts Orth in command here.

ART: Everyone--everyone showed up?

AUSTIN: It's kicking off.

ART [as Addax]: Sokrates, we need--we need to have a discussion about the...about the

transmissions coming out of your ship.

KEITH [as Sokrates]: Okay.

ART [as Addax]: It looks like treason.

KEITH [as Sokrates]: Um.

ART [as Addax]: Mass scale treason.

KEITH [as Sokrates]: I don't know if it...I don't know if it *looks* like treason.

JACK [as Orth]: No, that's what it looks like.

ART [as Addax]: You've been communicating with enemy soldiers during engagement--

KEITH [as Sokrates]: Yeah, because, like...Yeah, it was just that one guy, [crosstalk] and he was like, I was just messing, it wasn't like--

JACK [as Orth] [crosstalk]: I take it that he's being--

ART: It wasn't just one guy because you didn't do that. You didn't get that evidence.

KEITH: No, no, no, that's what--Austin said that was just, we knew that that's what that was.

ART: No, if you--

AUSTIN [crosstalk]: No, we knew--

ART [crosstalk]: Oh, we know that.

[ALI giggles]

KEITH [crosstalk]: Oh, I didn't even know that, that's just what was the evidence that Ibex presented was, "See, a transmission." And then we saw the transmission.

AUSTIN [crosstalk]: No, no, that's not...Yeah, yeah that is the transmission that, like Ibex left to be seen.

KEITH: Right. Yeah.

AUSTIN: What I was saying before is that just showing them that's just the only one is not

enough to convince them, “oh, then that means you’re not spies”. [KEITH: Oh, okay.] Because that’s exactly what a spy would say.

KEITH [as Sokrates]: Alright, well, then think of it this way: the only reason we’re here is because I told you that the weapon existed. If I wanted, like, if I was committing treason, I wouldn’t do it in the way where tipped the Apostolosian hand to maybe have the weapon be stolen? That doesn’t make any sense, I would just have the weapon be finished and kill you all.

ART [as Addax] [crosstalk] That’s a super not good thing to say. [to Orth] Sorry.

JACK [as Orth] [crosstalk]: Sokrates, you’re not necessarily--We’re not necessarily saying that *you* are committing treason. I’m saying your ship, and your people are committing treason. The place that you put us in is though, is one where we can’t be sure where you fall on that side.

KEITH [as Sokrates]: My side--

JACK [as Orth]: Have you made any attempts to locate who might have been transmitting in that way?

KEITH [as Sokrates]: I, uh, it was...the guy.. what’s a fish? Pious Pike, who’s John Pike.

ART [as Addax]: John Pike.

[laughing]

KEITH [as Sokrates]: It was John Pike!

JACK [as Orth]: Where is John Pike?

KEITH [as Sokrates]: Um, John Pike is on, you know...the...my ship. The ship.

JACK [as Orth]: You’re lying to us, aren’t you?

KEITH [as Sokrates]: No.

[more laughter]

JACK [as Orth]: Yeah, you're just lying to us.

KEITH [as Sokrates]: The ship doesn't have a name so, it's hard to, you know--[AUSTIN laughs] talk about sometimes.

JACK [as Orth]: No, no. The ship is called "The Callisto", it's written in the flight manifest. I can see it here.

KEITH [as Sokrates]: Well, no one ever told me, and I didn't really do any investigation into it. [JACK as Orth: This is your ship.] I just call it my ship. "My Ship". He's on, you know, deck B--

[AUSTIN deep sighs]

ART: Addax, Addax [reacting to AUSTIN]--yeah!

AUSTIN: Art? What does Cassander think of his<sup>5</sup> big brother [sic]?

ART: (sighing) He loves him, right? He likes--well, he certainly likes him more than their eldest sibling. But [AUSTIN: Right, okay], but, I mean, he, he...

AUSTIN: What does he think of what he did in the war?

ART: I mean, he's not proud of it. And--

AUSTIN: Okay. We can continue.

ART: Addax sighs, and puts his, puts his head in his hand a little bit and is--

ART [as Addax]: I thought we could trust you.

KEITH [as Sokrates]: Yeah, you can trust me!

ART [as Addax]: I would have never have brought...a prince on our ship if I thought this was how it was going to go. Ibex wasn't the threat to--

KEITH [as Sokrates]: I'm sorry, how is it going? And yeah, no, remember? He manipulated Orth and he was, Orth was having those secret meetings, and he came in,

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<sup>5</sup> Apostolosian pronouns default to they/them. This would probably include Cass.

and he was secretly in power the whole time? And we had to kick him out? And it was you and me, we thought he should maybe come on board, but we were both wrong, but hindsight 20/20, so we both got him off together?...“Got him off the ship”. Together.

[loud laughter in realization]

ART [as Addax]: You manufactured a prison planet, and you gave intelligence information to our enemies!

KEITH [as Sokrates]: I didn't give intelligence information to our enemies.

ART [as Addax]: It's impossible to know that!

JACK [as Orth]: See, see, we can't know that.

KEITH [as Sokrates]: *Well*, it's "impossible" to know a lot of things! Listen, why would I be here... if I wasn't, listen--everybody hates me, I abandoned my entire society, I told you there was a secret superweapon so that you could stop it, that I would have no motive to do that if I was also going to be a traitor! Like, I could've just said nothing, and the weapon would've been built, and nobody would've known about it! I helped you destroy the shield generators, I told you about the super--you know, everything that I've done is so that we could stop murdering millions of people at a time.

JACK [as Orth]: So what's the reasonable explanation about the transmissions from your ship?

KEITH [as Sokrates]: (sighing) Some--some fucking idiot made a fucking mistake, and he was like, "ah it's weird that I'm a traitor to the Apostolosians, even though I'm one of them" just because their ship was nearby, it was a moment of weakness! From a, not even from a military person, it was from a rando! Just a dude-like a refugee, basically. We've been on this ship for months and months, everything's weird.

AUSTIN: Who is what positions again?

KEITH: I'm Power.

AUSTIN: Oh, boy.

[ALI giggles]

ART: It makes this very hard.

[a beat]

JACK [as Orth]: You know. Addax.

ART [as Addax]: Yeah?

JACK [as Orth]: People...make mistakes.

ALI: Orth!

AUSTIN: He's such a human.

ART [as Addax]: In wars, people who make mistakes get other people killed.

JACK [as Orth]: Well, then what do we do?

ART [as Addax]: I'm seizing the Apostolosian fleet, and putting it under Diasporan control.

AUSTIN: Ooo! Okay.

JACK [as Orth]: And how many men is that?

KEITH [as Sokrates]: Like twenty!

AUSTIN [crosstalk]: It's not many. It's a ship.

ART [as Addax] [crosstalk]: Yes. I'm seizing the ship.

KEITH [as Sokrates]: It's a ship, it's one ship. You could've just asked me for the ship, I would've let you use it!

ART [as Addax]: That's not what this is.

KEITH [as Sokrates]: I mean, come on--hold on, hear me out. Just try asking?

ART [as Addax]: No, you're, you're--that's not how this is. We're not equals anymore,



your men are my prisoners.

AUSTIN: Is this an Overthrow? Keith, are you willing to be overthrown here?

KEITH: No, I'm not willing to be overthrown! Wait, wait, what is the--what happens when I'm not willing to be overthrown, like--

[laughter]

AUSTIN: No, you don't get to keep your role. No. Um, you can counter-overthrow.

KEITH: Okay. And how does, what does that look like?

AUSTIN: It looks like...both of you describing how you're doing that? Um, and then...ah, here we go. I'm trying to remember because it's always weird with two people in the same thing. Okay.

KEITH: No, okay, I will let...I will let myself become Overthrown, and then become, uh, uh, a Perspective.

AUSTIN: Okay, that seems right. Ah, okay. What's it costing...you, Addax?

ART: It's costing Addax his participation in the rest of the engagement, he has to babysit that ship for the rest of the war?

AUSTIN: Nice, okay. Um...okay. Scene. Crossroad?

ART: Ah, it's both, isn't it?

KEITH: Can I make a, a--

AUSTIN: Can you make a what?

KEITH: Can I make a Prediction? Or is that not--

AUSTIN: You can do that immediately with a reaction scene, yeah.

KEITH: Right. So after this?

AUSTIN: Yeah. You might just be able to do it now because you haven't used your Power stuff in this scene. So go ahead.

KEITH: Okay. Um, I would like to make a Prediction that...oh, does it have to follow under one of the three choices?

AUSTIN: Yes, Predictions are about the Kingdom, not about individuals.

KEITH: So, if we follow my plan -- if we follow Sokrates's plan -- then, uh, uh, it comes to light that, I, that me and the ship had no involvement in the shield generators, or in generally betraying the Kingdom.

AUSTIN: I think you can do the "not betraying" thing, but you can't un-connect you to the shield generators at this point.

KEITH: But that we just an implication, that was not a direct fact based.

AUSTIN: No, the fact that you worked on those things bef--oh no, because you didn't follow those things through.

KEITH: Yeah, because I didn't follow through.

AUSTIN: Okay, sure. Uh, you said it was both?

ART: It's not both. I can't say both.

AUSTIN: You can't say both.

ART: Did that advance the Crossroads? I guess is the question.

AUSTIN: I think so.

ART: Then I guess I'm filling up our Crisis box!

KEITH: Oh no, that advanced the Crossroads because you offered, you jumped over, oh no, you did, uh--removed me from Power, and I'm one of the three deciding people on which plan to use.

AUSTIN: That's fair, yeah. Sure.

ART: That's fair, because I don't--I don't think it increased Crisis.

AUSTIN: No, no.

KEITH: It probably decreased.

AUSTIN: It certainly a more unified front now in some ways. Alright! That was Addax, right?

ART: Yes, it was.

AUSTIN: So, Sokrates, you actually have a scene right now.

KEITH: Okay. I would like to have a scene...ah. I would like to write a, I would like to send a video -- a vidmess.

AUSTIN: A-huh, a "vidmess". A real vidmess.

JACK: This has been a whole "vidmess", hasn't it?

[soft laughter]

KEITH: Like I wanna send a video message to, uh, I guess like, the public terminals on each ship, you know? Um, talking about...basically I wanna say how I willingly handed over my ship [AUSTIN: (laughing) Right.] to, uh, the Diaspora forces to, uh, in order to more coordinatedly attack--

AUSTIN: (laughing) Did you dress it up real nice?

KEITH: I dressed it up really nice and then, um, uh, I talked about how I did this in order to dissuade fears [AUSTIN: A-huh.] that I'm a traitor, or that there was any sort of under the board behavior going on. Uh--

AUSTIN: Is there--is there any Predictions attached to this?

KEITH: Uh, yeah, my Predictions is that there is, that, if we follow the Diaspora's plan, that, uh, Addax will, um, uh, swear by my loyalty.

AUSTIN: Addax, are you okay with that? Whenever you make a belief...whenever you make a Prediction about someone else's character, you just have to say "yeah".

ART: Ah..."swears by" is a strong..

KEITH: Well, okay--

ART: Can I *confirm* your loyalty?

KEITH: Yes, sure.

ART: Alright.

AUSTIN: Alright. Any Reaction sce--oh, Crossroads, there? That sounds like a Crossroad.

KEITH: Yeah.

AUSTIN: Orth! Or Reaction scenes.

JACK: I'd like a scene with...Tea.

SYLVIA: Okay.

AUSTIN: Where at? What are you doing?

JACK: Ah...we're in a shuttle, moving between the ships.

JACK [as Orth]: Tea?

SYLVIA [as Tea]: ...Orth.

JACK [as Orth]: Getting pretty close now.

SYLVIA [as Tea]: (sighing) Yeah, any, any day now we're gonna mobilize.

JACK [as Orth]: Hey...I'm sorry about not letting you go down there, you know?

SYLVIA [as Tea]: It's fine. Uh...gotta job to do, let's do it right, so...

JACK [as Orth]: Yeah. About that.

SYLVIA [as Tea]: I'm fine leading the air support...what?

JACK [as Orth]: Thank...thank you. Um, did we come here to blow up a city? You know what our leadership wants to do with this.

SYLVIA [as Tea]: Listen, Orth...(laughing) there's a reason why I don't have your job.

JACK [as Orth]: Yeah?

SYLVIA [as Tea]: Um...because I don't question things like that. And...I don't know. Maybe we are just here to blow up a city, and maybe we--maybe we are here to do what we said are but, (hesitating after misspeaking) *said* we're going to do, and, and..once and for all...

JACK [as Orth]: Are you okay, Tea?

SYLVIA: I am so out of it right now! Sorry.

AUSTIN: That's cool.

SYLVIA [as Tea]: But...I think either way, we have to go and get this over with, because we've come too far to change our minds, right?

JACK [as Orth]: (deep sighing) Yeah. Yeah. Hey, look. About Ibex--

SYLVIA [as Tea]: Oh, god. What about him?

JACK [as Orth]: Yeah, I should've listened to you.

SYLVIA: (laughing) She, like, laughs actually pretty hard, and I won't do that right now, and she, like, gives like a big, hearty chuckle, and is like--

SYLVIA [as Tea]: Yeah, you should do that more often.

JACK [as Orth]: (chuckling) Okay. Alright. Well, better get to it then. Um...

SYLVIA [as Tea] [crosstalk]: Hey, Orth?

JACK [crosstalk]: And then he salutes. Oh, wait--

JACK [as Orth]: Yeah?

SYLVIA [as Tea]: For what it's worth...I'm pretty proud of you for getting rid of that motherfucker.

[laughter]

JACK [as Orth]: Yeah. Well, thanks. Let's see what OriCon says about that.

SYLVIA: And she salutes back.

JACK [as Orth]: Cool. Are you coming back onto the Kingdom Come?

SYLVIA [as Tea]: Yeah, yeah, sure.

SYLVIA: It was a symbolic salute. It was very, like, "hey, I'm showing you respect" type of thing.  
[JACK "awhs"] Yeah, she following him.

JACK: It was Willem Dafoe saluting in *Life Aquatic*, after he says "you stitched me to the dolphin". *Life Aquatic* deep cuts, Willem Dafoe was in it.

[ALI giggles]

SYLVIA: He seems like he would.

JACK: Yeah. So we're both back on the Kingdom Come. I think that I am aligning with, with the OriCon--

AUSTIN: Well, you don't have to decide now. You shouldn't decide yet.

JACK: Oh, okay, are we--I mean...

AUSTIN: I wrote Natalya because Dre had to go.

JACK: Ah. Okay. Yeah, I don't know where...

AUSTIN: So I wrote that down. Okay, yeah. That's totally...so, Crossroad?

JACK: Yeah.

AUSTIN: No Predictions there, or Orders? Okay. Let's skip Natalya because we did that scene already. Let's do...Jace? And then, Tea? Unless Tea, you wanna wait. Wait, unless Jace you want to wait--that's what I meant.

ALI: Um...no?

AUSTIN: Okay. Let's talk Jace. What do you, what's your scene.

ALI: Let's talk Jace. Um...precious Jace. Um...man. I'm not sure what to, uh. Because I don't think that Jace is going to talk to Orth, I don't think he's going to talk to Tea...maybe Addax? Jace is just...the saddest. Um...I think that it's just, like, really him, in the Panther, by himself, running simulations, um, he like...He's like--he's not hoping that he isn't coming out of this, but he's certainly not planning to.

AUSTIN: Okay.

ALI: Um, and...he has, like--

AUSTIN: Is that a voiceover of Orth explaining that, we weren't supposed to survive this mission anyway?

ALI: Right, yeah. It's not just a voiceover, it's like a, like, like, cut-ins of, like, Jace's career? Um...and, like, I guess like, a little, like, this is what this whole OVA is, [AUSTIN: Right.] remember when we were back on the planet Gemm, that seemed like such a big deal!

AUSTIN: Yep!

ALI: And then Jace is sorta like, "okay, I am...I didn't want to be, like, a hero, or whatever--"

AUSTIN: "I just wanted to keep people safe."

ALI: Right, and "this is going to be me keeping people safe". Right, yeah. This is Jace's theme.

AUSTIN: Any Predictions?

ALI: (sighing) Oo-oo-oo. I think that, if...we...use the superweapon on Apostolos, then, um, the...the war will continue.

AUSTIN: Oo, okay.

ALI: And not just, like, continue; the war will, like, devastate. The losses will be devastating. For everyone, not just for Apostolos.

AUSTIN: Okay.

ART: I'd like to have a reaction scene?

AUSTIN: Sure.

ART: Which is, like...Addax kinda getting that information almost through the lens of Peace?

AUSTIN: Right, okay.

ART: Like Peace trying to figure out, like, Addax and Peace trying to figure out what the end of this war means. Like, I don't want to say running simulations of all three options, because then that feels like, a little--

AUSTIN: Yeah. You know, let's do that though. Because that's the way this game works. You get that--you get that Prediction: the war will continue and there will be losses from everyone from OriCon's plan. You get...[sighing] you get...the Diaspora will continue to slowly splinter from...um, the Diaspora's plan.

ART: Sure.

AUSTIN: And...you get... the war will continue [amused] and the losses will be devastating for everyone from Sokrates's plan.

ALI: Jesus.

KEITH: Hey, wait a minute!

[laughing]

KEITH: That's the same one as the other one!

AUSTIN: Yeah, weird!

ART: Can I only make one...Order?

AUSTIN: No, uh...you, in fact, you...yeah. Yeah, you only get one per Reaction scene. I guess you could always--

ART: I don't really need an Order for this, I just need to say it. Is that--

AUSTIN: I guess that...er. Yeah, go ahead.

ART: I guess that Addax is seriously considering, when Jace leaves, destroying the fleet.



AUSTIN: Right, okay.

ART: Because he, because he thinks that it would promote peace, or maybe order.

AUSTIN: Alright, you think that this is, uh. You, you see--is that what comes up? How about this. No, you see, "the war will continue and loses will be devastating for everyone" no matter what you run, and when you, like, dig deep into that simulation, it's like, oh, like we weren't supposed to fucking win. This fleet is in itself too powerful now and it's a destabilizing force in the region. [ART: Right.] This thing can't keep being here.

ART: And that's something Addax could do to Cass.

AUSTIN: (chuckling) That is something Addax could do to Cass, yeah. Um, so actually, yeah. I'm going to put that one, the thing that Jace said, is under every one.

ALI: (laughing) What?!

AUSTIN: Keeping the superweapon will also continue to slowly splinter the Diaspora though. For sure. For suresies. Alright. Tea [SYLVIA: Did that--yeah.] --also, is that Crossroad?

ALI [crosstalk]: Yes, alright, that was Crossroads.

AUSTIN [crosstalk]: Oh, yeah, Jace. So, yeah, that was Jace, yeah. Alright, Tea. Here we go.

SYLVIA: Um...So once the Crossroad happens, the mission is going to begin, right?

AUSTIN: Yeah.

SYLVIA: So, I think this scene is, like, in the hanger with Tea and Jace. And...

KEITH: So this is the last scene?

SYLVIA: Yeah.

AUSTIN: This is--this is the last scene in this Crossroad. We will still wrap. Like, there will still be--yeah.

SYLVIA: Right.

KEITH: Oh. Yeah.

SYLVIA: And I think, I think they're both suited up and ready to go, and like, I think this is like, right before they go, um--

AUSTIN: Mhm. You can hear other Rooks powering up and lifting off?

SYLVIA: Right, yeah, um--

AUSTIN: Because we need to get a launch [SYLVIA: Oh god.] sequence at the end of this scene, but a heads up.

SYLVIA: and Tea just sorta...she walks up to Jace, and she just, without saying anything, just hugs him. [AUSTIN "awhs"] And says--

SYLVIA [as Tea]: Make sure you come back from this one, okay?

SYLVIA: And...holds him for another second. And...and...then goes off to get ready for her own thing. It's a short, little scene. And then she takes off.

AUSTIN: Alright, we ready? What are you marking?

SYLVIA: Oh, Crossroad.

AUSTIN: Okay! No other reactions, right?

ART: No.

AUSTIN: We'll do the set up. Will the Kingdom: keep the superweapon for study and protection, aka follow the Diaspora plan? If so, OriCon will court marshall all the Kingdom, Addax will affirm Sokrates's loyalty, the Diaspora will continue to slowly splinter, and the war will continue and losses will be devastating for everyone. Ah...will you use the superweapon on Apostolos? Which would follow OriCon's plan. It would also, it would be...the Diaspora would exile all members of the Kingdom, the war will continue, and there will be devastating losses for everyone. And, alternatively, will you destroy the superweapon, following Sokrates plan, where the Kingdom will be labeled as traitors by OriCon and the Diaspora and Apostolos, also obviously. Obviously. Sokrates and co will not be implicated anymore and the war will continue and the losses will be devastating for everyone. So, that's the set up. I wanna know where everyone falls before we move on to decision.

KEITH: I think we should do my plan.

AUSTIN: Okay, yeah, really?

KEITH: It sounds like the least devastating plan. Out of--we've been giving three choices of devastation, and I think mine is the least devastation.

SYLVIA: None of us know that though. I mean, some of us know that, but--

KEITH: Well, in this one, the superweapon isn't used and also the Diaspora doesn't splinter?

SYLVIA: I think, just from a character perspective, Tea is probably with the OriCon plan? Because she just wants to end this. [AUSTIN: Yeah.] And she thinks that would end it.

AUSTIN: Jace?

ALI: Jace definitely wants it to be destroyed because he assumes that's how it's going to be ended, and he did not realize that his Perception would just be...(laughing) [SYLVIA: Like, everything is bad.] like, a drop of ink in this horrible fucking pond, and now everything's bad.

[laughing]

AUSTIN: It's one of those things, you know? You predict a thing will come true for one group, that doesn't mean it won't come true for the other things. Um...

ALI: Cool.

AUSTIN: We already know about Natalya... Orth.

JACK: Orth wants it to be used on Apostolos, because that will end the war. And then everyone gets to go home.

AUSTIN: That's what Orth believes?

JACK: Yep, and he will have also completed his mission.

AUSTIN: Okay. That's true. And, like, fuck those higher ups that thought they were, like, sending you to die.

JACK: Yep. [ALI laughs] We won.

AUSTIN: Ah, Addax?

ART: Addax wants to keep the superweapon for study and protection.

AUSTIN: Oh, boy. Decision - each character gets to decide if the Kingdom is voting yes or no. Clearly, that's not working here. We're at a stalemate here. Um...is there...is anyone...countering either Addax's or Orth's vote? You get one, like, interaction here, one chance to say like, "nah, we're doing this instead". Ah, right now, the result of them being split means that there will be a stalemate? Um...which...which would, um, push the Crossroads forward? And the Touchstones would get to decide if this means this is a Crisis. I would think that this would mean it was a Crisis. And we would shift into Crisis resolution and probably end the game there. Instead of ending it here.

SYLVIA: I think--yeah. I think that sounds right.

ALI: Ah, yeah.

SYLVIA [crosstalk]: Unless someone is going to Overthrow...

AUSTIN [crosstalk]: So, is there a play--

ALI: Um...well. Over--we can just challenge, to try to like, change one of their votes without overthrowing them, right?

AUSTIN: Uh, yes.

ALI: Okay. Um--

AUSTIN: Um. Again, if that actually--they would have to bend, though, on that.

ALI: Right. Hmm...

AUSTIN: In this case, yeah.

KEITH: Can I challenge Orth?

ALI: Yeah, I was thinking of challenging Orth. But then, it would be to change Orth to destroying it, which would still be a stalemate. They would need to agree.

AUSTIN: Right. Because you would, if you challenge Orth, yeah. Correct. You'd need two, you'd

need two successful challenge to be, to not be--

ALI: We would need them to agree on a thing.

AUSTIN: Yeah, totally.

ALI: Now, alternatively, you could, like you and Sokrates could both change roles to Power here. And at that point, you would win? But I think, at that point, it'd be like, "oh, this is a three way battle, that's what happens here". There is not unity here. Which might be right. That might be the right ending here.

KEITH: I want unity though.

[ALI laughs]

AUSTIN: Well... Sorry?

ALI: I don't think we did it!

AUSTIN: I don't think you did it either.

ALI: Like there's a road that said "unity", we knocked over the sign and went the other way.

KEITH: I tried really hard!

ALI: Eugh, I don't know.

[laughing]

KEITH: "You don't know"? No, I did it!

ART: You should've killed that one guy! This would've all been different if you had killed that one guy!

ALI [crosstalk]: Did you--Yeah, I think that this, this is Crisis. This is the natural course of this game, I think.

AUSTIN [crosstalk]: Let me...I think this is Crisis. I can't see how this is not Crisis. Also, Crisis is really good.

KEITH: I just want to, I just want to repeat back to Art that he said the only course for unity

would've been if I had *murdered* an innocent person.

AUSTIN: Um, yeah, you probably should've killed that guy! The Kingdom is not--

ALI: Yeah, did you not learn anything from season one?!

AUSTIN [crosstalk]: The Kingdom is not--

SYLVIA [crosstalk]: Yeah, that's Art's holiday solution - murder.

AUSTIN: (reading) The Kingdom is not invulnerable, it can be destroyed either by those within who have come to hate it, or by the dangerous forces of a harsh world. When all marked boxes in the Crisis card are checked, you play to see if the Kingdom survives or falls, just like when you resolve a Crossroad. Instead of playing out scenes, you narrate short moments to build a montage of the action unfolding. Each player gets to describe what they see happening during the Crisis, and what their character does to save or destroy the Kingdom. The players then vote to decide the Kingdom's fate. So, what you describe will influence whether, whether your fellow players decide whether the Kingdom should survive, or crumble. For each step, where all players contribute, players go one at a time, in any order. If you can not agree on an Order, start with the person who checked the last Crisis box, and go around to the left, normal order of play (end reading). End the game. Do you think this is the end of the game?

[ALI giggles]

SYLVIA: Ah...

KEITH: Yes.

SYLVIA: ....yes.

AUSTIN: I think this is it, yeah. Okay. What is the Crisis? If it is not entirely clear, [crosstalk] describe the nature of the Crisis threatening the Kingdom--

JACK [crosstalk]: Oh, I think it's clear.

AUSTIN: I think it's clear, I think it's that it's division on what to do with the superweapon. You're unified on how to get it, you're not unified about what to do with it when you have it. Is that correct?

ALI [crosstalk]: Yeah, that's alright.

JACK [crosstalk]: I-I think that's it.

AUSTIN: Okay. (reading) What do you see? Each player paints a picture of the Crisis by describing what their character sees happening around them. Say where you are, and then say what you see. Do not have your character take action yet (end reading). Orth. Where are you, what do you see?

JACK: I'm on the bridge part of the Kingdom Come.

AUSTIN: What do you see?

JACK: I see...the combined military forces, uh...that are going to be used in the strike.

AUSTIN: Is this, like, a Berlin moment? Are, is, is also the rest of OriCon Counterweight forces and the rest of, um, the rest of the Diaspora's Counterweight forces here now, too?

JACK: [sighing] Uh, um.....man.

AUSTIN: And then, like, the fleet has been set up in this weird way where it's still technically together, but like, the ships are leaning in different directions?

JACK: Yeah, so I guess what happens is, you know, last time, we...met Orth in this special, he was trying to plan a route. [AUSTIN: Yeah.] And I think he's got all that paperwork, and it's got all those, you know, cramped pencil handwriting on all his papers, and he looks down at the papers and he see, you know, all of the, you know, military units at his disposal. And he's not exactly sure what they should be doing yet, but he knows they're there. And then he looks up, and then the mast armies of the Diaspora and of the, uh, um OriCon, are just hanging in space. Uh, around the planet. And, uh, around the Kingdom Come. And uh, the Kingdom's fleet just looks so tiny. And useless.

AUSTIN: Alright. I like it a lot. Uh...[sighs] Sokrates.

KEITH: Hi.

AUSTIN: What do you see? Where are you?

KEITH: Um...I think that I'm....I think I'm with the... Apostolosian observation deck? Um,

because I tried to lead my ship, and I wasn't allowed to.

AUSTIN: (laughing) There will be an option for that in a moment, don't worry!

KEITH: Yeah, okay. Um...and, I think I'm looking...I think that I meant to be looking out and watching everything, but I really don't--don't want to be watching anything, so I just don't. Um...

AUSTIN: That's--that's fair. Like, looking...so, it's like, the observation deck where you're not facing the window, you're facing the other way? [KEITH: Yeah.] And like, looking down a little bit? I like that, that's good. Um...Tea? How about you?

SYLVIA: I think Tea is...just, she's just in her Rook, she's flying like she's--they're called Colossi, right? She's--

AUSTIN: Yeah. That's what the Apostolosans' ones are called.

Sylvia: Yeah, so I think she's in combat [AUSTIN: Yeah, yeah.] with some Colossi and with the Queen's Gambit who are back to being the Queen's [AUSTIN: Who are back to being the Queen's.] Gambit. Yeah.

AUSTIN: Yeah. Okay, Addax?

ART: Addax is in the cockpit of Peace, and he keeps, like...he looks out at the war and the Apostolosian ship that, you know, is closest to him--you know, the allied one. And he keeps, you know, putting his hands...on the weapons. And taking them off.

AUSTIN: Yeah. Jace?

ALI: I think that we see Jace, um, running his side of the mission.

AUSTIN: Right. Because that's actually probably cut in between all of these other sho--actually, I think that's [ALI: Yeah.] the version of this, we get all of these other people doing their reaction shots, cut in with Jace, like, blasting through that, the, the, um, like the defenses. And then, landing the Panther, and blasting a hole in the side of the wall, and jumping out, and then gunning down people, and then getting deeper and deeper into the facility.

ALI: Right, and I think that it finally leads to him, like...recovering it?



AUSTIN: Yeah.

ALI: And then...

AUSTIN: Oh, it, it's kinda described--can I describe for a second?

ALI: Sure.

AUSTIN: It's like a little golden sphere, that has like a neat--it's kinda like a fog-like aura. Uh, and strange writing all over it.

ALI: Um... (laughing) But I think, just to like, um, paint the picture of this Crisis clearly is that he gets it, and he recovers it, and he doesn't...like, it, it's him bringing it into a room with Orth and Addax, and then--no one knows what....

AUSTIN: It's not in a room.

ALI: Oh, okay.

AUSTIN: It's not in a room. Because you can't make that action quite yet. Um, also because--wait. Yeah.

ALI: (laughing) Okay, fair enough.

AUSTIN: (reading) What do you do? Each character decides what their character does or doesn't do in the Crisis. You can try to save or destroy the Kingdom, or you can save your own skin and escape. Say where you are, and what you do. All characters that are apart of the Kingdom at the end of the Crisis share its fate. If it fails -- if it falls -- you fail with it. You can try to escape by giving up on the Kingdom and fleeing instead of trying to save or destroy it. Abandoning the Kingdom always weaken it, your vote is automatically a thumbs down, the Kingdom destroyed, in the next step. A character that flees the Kingdom leaves the game. The game continues. In this case, it doesn't. You would make a new character. If another character wants to stop you, they can Challenge your attempt to escape, but cannot escalate to Overthrow. If your escape is foiled, you endure the fate of the Kingdom, but you must vote for destruction because you tried to flee (end reading). Uh, so, let's, uh, let's real quick, is anyone fleeing? Is anyone giving up on the Kingdom here, and trying to save themselves instead? This does not mean that you're fleeing the fight--it, it means you're giving up, you're willing to save

yourself instead of saving the Kingdom. It also doesn't mean you're voting to destroy the Kingdom, like that--save that for the next step. I'm looking at you, Addax.

SYLVIA: (sighing) Oh, man.

AUSTIN: Yeah. Tea is the only one here--well, Tea and Sokrates are the two here that I feel are the most--

SYLVIA: Well, with like--

AUSTIN: Likely? To try to save themselves? But like, Sokrates is the most likely to want to save this thing from the beginning, so...it's tough.

SYLVIA: Yeah, I'm torn with Tea, because her unit leaving makes the most sense with the formation of the group later...

AUSTIN: Right.

SYLVIA: At the same time...I don't know.

AUSTIN: Remember, this doesn't mean that you're fleeing the combat. It--

SYLVIA: Yeah, I think that--

AUSTIN: In this sense, it might mean that, in like, they fly over to the, the, the um, OriCon side, or something. Do you know what I mean?

SYLVIA: Um...yeah, I think she's going to do that. I think, when things start going bad, they start to get overwhelmed, and they get reinforcements from the, the--

AUSTIN: Oo, I like that.

SYLVIA: --reinforcements from the OriCon side, and they just stick with them.

AUSTIN: Does anyone try to stop Tea from escaping?

JACK: I do.

AUSTIN: Okay. Does not get to escape!

SYLVIA: Awh!

AUSTIN: How?

ART: Wait, isn't it a regular challenge? Can't--can't Tea say no?

AUSTIN: Yeah, but that's what I'm saying, how? How would you try it?

JACK: I think this is one of those anime cockpit [AUSTIN: Eugh, yeah.], um, cut-in things? I think this is off the bridge of the Kingdom Come. The Kingdom Come is not a combat ship at this point, right?

AUSTIN: Ah! Uh, um. It has a gun.

JACK: Uh, right, I doubt [ALI giggles] that he's going to be flying it as like an S-Port. I think...Orth just says:

JACK [as Orth]: If you do this, Captain...everything you have told me will have been for nothing.

SYLVIA: God--!

AUSTIN: Is that it, is that enough?

SYLVIA: Goddamnit. Eugh, yeah, no. She feels like, yeah. No. I think the Queen's Gambit unit doesn't go back though. I think she goes back, but her soliders don't.

AUSTIN: Alright, goes back to the Kingdom?

SYLVIA: Yeah, I think she tells them to stay. Uh...

AUSTIN: Okay, remember, you're still voting for destruction.

SYLVIA: I know!

AUSTIN: And you're going to suffer with it. That's good!

JACK: Thanks, Tea!

AUSTIN: Anyone else voting for escape? Or trying to escape. Okay. [ALI makes a noise] Sounds like a no? [registering the noise Ali made] Jace? Jace?! [ALI giggles loudly] Oh, no! It

was Jace all along!

ALI: It's just, like--!

SYLVIA: "I already did that, I'm not doing that again".

[ALI laughs]

AUSTIN: Thank you, that was a good version of that voice.

SYLVIA: Yeah, I practice it.

AUSTIN: Yeah, *maybe* it *is*! Is this the thing? Is this the moment Jace keeps replaying over and over again?

ALI: I just--I just wonder what it means for Jace because it--doesn't mean escaping this right now, but it means...

AUSTIN: It means giving up on the Kingdom, and whatever happens to it in the future. It means dodging the implications of any of these plans.

ALI: Yeah! And that sounds like a thing Jace really wants to do! Um--

AUSTIN: Yeah! That might be it for Jace.

ALI: Yeah, I think, um.

AUSTIN: Is this the scene that we saw before of Jace and Addax with the orb in the middle of them that we saw three episodes ago, that we saw in the museum of, like, Peace standing next to the Panther with the orb floating between Addax and Jace. Or, we can come back to what that scene actually looks like--

ALI: Yeah, right. But that scene--

AUSTIN: But Jace is trying to escape?

ALI: Jace has a lot of stuff. But I think--

AUSTIN: I know, and we have time limits on lots of people right now.

ALI: Um, but yeah, um...Jace tried really hard and he thought that this would be a good thing,

but it's quickly becoming not a good thing, even sort of. Um--

AUSTIN: Um. Is anyone stopping Jace?

JACK: I can't, can I?

ALI: Oh, 'cause you--

AUSTIN: No, because you, you've already stopped Tea. Yeah.

ALI: Is Addax cool with it?

ART: I don't know, though. Like...

AUSTIN: I think, I think let's have that talk then.

ART: Alright.

ALI: Yeah.

AUSTIN: Let's, um, let's do...Sokrates is not fleeing? No one else is fleeing? Okay. (reading) Based on what's been described, each player describes now how they think the Kingdom should stand or fall. This is the decision you make as your player, not your character. Does the Kingdom stand or fall (end reading)? Let's vote. Vote in the chat again, same way. Give me a "Yes", a "Why" if yes, or a "No" in chat--

KEITH: Yes, for "yes, it stands"?

AUSTIN: Yes, it, um...Yes, it sta...wait. Yes for "it stands". No for "it doesn't". Again, you're making this as a player. [crosstalk] You're already two no votes.

SYLVIA [crosstalk]: I have to vote no, though?

AUSTIN: You have to vote no.

SYLVIA: So, I'll just write mine.

AUSTIN: Ready? Let me know. [a beat to read] Okay.

[ALI giggles]

SYLVIA: Well, mine is immediately because it's a no.

AUSTIN: Let's just vote it out. Let's just do it right now. Go. [a beat to read] I think that's it. No. It outweighs; Sylvia, no; Ali, no--

KEITH: Wait, wait, should someone text Dre.

[laughing]

AUSTIN: Then it's just divided. This is why this game isn't supposed to have more than this many players. Um.

ALI: Well, it's three no's and two yes's.

AUSTIN: (reading) If the result is zero, the Crisis calms down for now but hasn't actually been resolved. It will flare back up, add two more boxes to the Crisis card, add two more characters for anyone who escaped and return to normal play. (end reading) We just don't have the time for it. Yeah, I...I...man, I think that this is a no. I think the Kingdom gets destroyed here. But that doesn't mean that it's, it's over, I think we still get this. Ah, you know. This is, uh, the Kingdom is destroyed, or you agree to stop playing, uh....your game is over, let's move to the endgame. I-I think we need scenes. I think we need final scenes from each player here.

You have the orb, it's not clear what's going to happen with it. I think Jace has the Orb in their hand, and Addax is right there. Sokrates is doing the noblest thing possible, and is, like, actually trying to contribute to this fight...instead of fleeing with their lives. Orth has managed to wrangle Tea back in, but like, I think--I think it's that you're literally overwhelmed by the forces of the other side. It's like, the Kingdom gets lost in the mix, you know what I mean? Like, it's as if you were four people standing in a line, or standing in a small group, and then there was a flashmob. But the flashmob was other big robots. And spaceships. And then, like, yeah--and then, like, this huge, unbelievable battle, that like, after, in the above the sea of Counterweight, and in the middle of that battle is Jace and Addax. Their--their riggs, or you know, the Panther mark 2 and Peace. Order, Art?

ART: Uh...we're certainly getting there. [AUSTIN: Yeah.] I don't know if it's right now, but it's probably definitely in ten minutes.

[ALI giggles; JACK laughs]

AUSTIN: And there's the Orb, and Jace has it, and Jace is...very clearly not in a good way.

ALI: Yeah. Jace definitely doesn't want anyone else to have it. And they're certainly losing themselves in a big way.

AUSTIN: Oh, okay.

ALI: It's--it's a weapon of war, and it's also a symbol of war, as far as Jace knows. And giving it to someone else means that...Jace can't stop war.

ART [as Addax]: I can stop war.

ALI [as Jace]: I don't believe you.

ART [as Addax]: I'm Peace.

ALI [as Jace]: You're gonna...[snorts] you're gonna study it. I--I've learned about the Diaspora from this. You're going to give it to Grace, or you're going to give it to Ibex and it's just--more people are going to get hurt.

ART [as Addax]: I'm not going to give it to Ibex.

ALI [as Jace]: I don't believe you.

ART [as Addax]: That's ridiculous, I hate that guy. I'm the guy who hates that guy!

ALI [as Jace]: I don't believe that you have the power to keep it from him. Or anyone! There's people worse than Ibex out there.

ART [as Addax]: None of them can stand against Peace.

ALI [as Jace]: I don't believe you!

AUSTIN: When you say "Peace", Art? Addax hears himself say "Peace"-- Aria, he said "Order".

[ALI giggles]

ALI: Wait, Jace is a [Newtype](#), does he hear Order?

AUSTIN: He probably hears, like, this weird blend--he's not a new type, he's this other thing that's totally not Newtype!

ALI: Ah, sorry, sorry, sorry!

AUSTIN: We can't get sued by the Gundam company! That's not--but no, probably this weird mix, right. There is something--like, we can probably do our Newtype moment though. It is definitely, like, Jace can hear -- I also said "Aria", I meant Jace -- uh--[crosstalk] Aria as Jace, right?

ALI [crosstalk]: But Aria heard it through Jace--eugh!

AUSTIN: So, this fight is happening all around you in the way only fights in anime happen where they're totally letting you have this conversation as Colossi--as the Apostolosian ship under Sokrates's command destroys a Colossi, so that it doesn't kill you? You know, all that shit is happening all around you. Um, yeah, I think Jace hears both at once. But there is this moment of just like...

### **[MUSIC STARTS 2:43:55]**

AUSTIN: (cont'd) vision? Maybe Jace sees that future? Like Jace sees all of the destruction that Peace/Order will cause? And then...sees...sees a future where Addax is still with the orb, and no one has it. And it's just lost. It's just gone, it's taken from history. And like, what we get there is literally just...a quick, like a super rapid cut montage of things blowing up, Peace becoming Order, the, like--a huge trail of explosions through the fleet. Like, through all of the fleets. The orb in the middle, and hovering between the two, between the rigger and the Divine: a flash of light. The sea being ripped up from the seabed. Then just a shot of a dirty ground. Um, and just dust, and, it's just...dirty, and the shot pulls up and then we, the audience, sees Weight in the sky. And then it cuts back to Jace.

ALI: Jace is seeing this vision and, like, is obviously focusing on the worst parts of it? Um, which is like, that destruction hasn't -- happens and then Addax still has this thing. Um--

AUSTIN: But it's, but it's not--the emphasis of this, the *camera's* emphasis ends with this beautiful world. In the sky.



ALI: Yeah.

AUSTIN: In a destroyed place. It's like, Seabed City. The audience is like, "Oh, this is Addax in the future with this thing in Seabed City". Somehow, Addax gets the thing. We don't know yet how Addax gets it.

[ALI giggles]

AUSTIN: I guess really the question here is, like, um...does Jace give it to Addax? Or does Addax take it? What does their *final* interaction look like?

ALI: I do not think that Jace is giving it to Addax. So.

AUSTIN: Okay. Addax, how do you take it?

ART: I mean, I'm a Divine.

AUSTIN: Yeah. You sure are.

ART: I--I neutralize--

AUSTIN: Awh, it's just, it's brutal, right?

ART: Right, but it's not, like, vicious. [crosstalk] I'm not, I'm not hurting anyone.

AUSTIN [crosstalk]: It's, like, clinical?

ART: But I'm not...

AUSTIN: Is it clinical in a way that, um, that *Cassandra's surgery* is clinical? Like, little snips. Off comes one of the wings of Panther. And then the jetpack falls out. And then one of the legs, like what happened to the Regent's Brilliance.

ART: And then, instead of, like, destroying it, or, you know, throwing it away, he just drops it.

AUSTIN: Yeah. It's *placed*. That's where we get the shot of the Orb in the air, falling upwards out of the falling cockpit, Jace jumping for it, and it, like, moving towards the hand of Addax. At which point, like, the overwhelming power of whatever the weird thing that Jace is, and Addax, and the Divine's power activates this thing--and the thing is not yet really even a superweapon, and that's like, the trick, right? Half of it was the superweapon, that, you know, ah...it's this super

technology thing. But you needed the other half to actually weaponize it in the way that people think about it being a weapon. Um, it's a, as we've seen, it's a thing that brings great life, and also transfers life from one place to another. And then the half that you would've gotten if you had gone right instead of left at the first turn is the thing that like, inverts that life creation. It's the thing that would've brought the entropy of space to--to a living zone, and translated the thing that is alive into something dead. Instead, you get this Orb. Which, which... in a flash, erases the seas from under you, and scars the skies, and takes the nutrients from the soil of Counterweight, and leaves behind a husk, and takes what it's ripped from Counterweight, to put it new in the sky. A new potential, to be ruined, or exploited, or to be enjoyed. And I think we just get montage at that point of Peace becoming Order, and Addax might not even be aware of it? Like, it seems almost mechanical, like..."Oh, these fleets aren't here anymore. Like... I'm a Divine. And I'm the only one here."

I should note that the Divine of Counterweight--I don't know if it says it on this map, it doesn't--the Divine of Counterweight is, sadly, is the thing that all good democracies have -- because you need this sometimes, to sit back and be really critical about something -- is Disinterest. [winces from everyone] And that's floating in the orbit above. Watching all of this happen. Jerboa -- the candidate of Disinterest -- watching with a sort of clinical distance. Kind of a critical remove, and thinking what this might mean for the Golden Branch star sector.

Ibex and Righteousness have fled back to the southern end of the Golden Branch, and begin slowly building a network. The thing he learned was that he moved too fast last time. He needs to let Grace hold what she thinks is hers, and slowly build an infrastructure underneath it. So when she thinks she's walking on her floor, in her home, she's really walking on his. Do you think Sokrates gets away, Keith?

KEITH: Um...

AUSTIN: And then you can go.

KEITH: Yeah, I think Sokrates gets away.

AUSTIN: That's good news for Cassander, I think. Or bad news. We'll see, in the future. We see Tea--

KEITH: (yawning) I don't see why Cassander wouldn't be happy to see me!

[soft laughter]

AUSTIN: Yeah, I don't know. Ah, we see--we probably see Tea in the Weightless after the war. Like, Tea and Orth, maybe? Going separate ways?

SYLVIA: I think, like--

AUSTIN: Is Tea thankful or upset that Orth kept her from fleeing?

SYLVIA: It's like a mix, right? [AUSTIN: Yeah.] She's thankful that she kept, she stayed and kept with the people she cares about in the end, but she's also, like--

AUSTIN: She's not a war hero. Like, she didn't get--

SYLVIA: She has to see the end like that.

AUSTIN: Yeah.

SYLVIA: And I think that her last--because Jace is in, like, a hospital room, isn't he?

AUSTIN: Yeah, sure.

SYLVIA: That was the last time they saw each other. Then the last time that they spoke to each other was in that room. With, like, a couple of soldiers there.

AUSTIN: Awesome. Like, like, Jace and--Jace and Orth, with Jace head on Orth's hand like it is in the future right now, same thing, of just like...eugh. (chuckling) We know what happened to Addax.

ART: Yeah, yeah...

AUSTIN: Natalya's gone. I think that's it.

ALI: Woof.

[a beat]

AUSTIN: You wake up slowly, and back in the future. Aria is, like, I don't even know. [ALI laughs] I don't know what to talk about with Aria, or Cass, or anybody. Everyone has seen bad things.

Mako has seen someone with, like, the best of intentions, be completely fucked over. I guess there is, like, a couple other things, and then we'll wrap. Back down in the, uh, in the, lower in the Golden Branch star sector, Ibex continues to approach, his fleet growing. Off on the planet Ionias, Natalya Grieves hurriedly prepares a report for the Rapid Evening about how a threat much greater than Righteousness, or Grace, or any Divine...is, is growing in strength and power. And is coming.

Where do you think Sokrates ends up, Keith? Like a decade later. A traitor to Apostolos, and also...redeemed himself<sup>6</sup> in the eyes of people near him, but not necessarily...the great unity did not happen.

KEITH: No. Um...

AUSTIN: Sylvia says, in chat, "Margaritaville". That's totally viable!

[laughing]

KEITH: Well! He, he, the only Margaritaville that I can see on this space map is Weight.

AUSTIN: Could be on, could be on...I'll move us back to the future map here. [KEITH: Yeah.] Could be on Joypark [laughter from everyone]. Servin' drinks.

KEITH: Cursed to live in forever Disney.

ALI: Aria is, like, "wait, I know that guy!"

[laughter]

ALI: "He sold falafel??"

AUSTIN: "He was my manager!" God, that's worse.

KEITH: Um. Um, I don't know. I bet that I went to...like, one of the Apostolosian worlds that just isn't an Apostolosian world anymore? Like he's familiar with, but isn't--isn't in control of anyone who would know who he is.

AUSTIN: Yeah, so we've talked about Torru on the metagame, which is kind of this abandoned planet that has some Rapid Evening stuff on it that Apostolos is trying to get into. Maybe

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<sup>6</sup> Sokrates uses they/them pronouns.

he's--maybe he's just there, and he's been there for a while, literally living a pastoral renegade life, of just, like--I just farm, and I'm living...this is the only peace I could find. Was this.

KEITH: Mhm.

AUSTIN: And then we get one more, we get another shot of Jillian Red -- who you, again, remember AuDy threw out the back of the Kingdom Come, um -- and like, um, Sylvia, I've told you before about how the Yersinia has these, like, weird things that, uh, Fairchild Research and Development built into it, that, like, it unfolds chambers and abilities for it all the time? She emerges from some weird room you've never seen before. Like, in the flesh. And in fact, her flesh is warm and new. And she can't remember...she can't...she's very much like, "what the fuck happened this time?" It's been, and she's like, "it's been four years since my last, since I was transmitted into my last body. I've lost a lot."

Ah, and we just get the Chime in this room. I think Orth is really, like, in this weird mood, like--I think we see Orth doing an Orth thing, like doing an old Orth thing, which we never see normally. Which is like, he's very detail oriented, and like...making sure everyone's coming up alright, and just checking all the paperwork, and it's, like, that version of Orth that we see with this age for the first time in a while. And he sees you waking up.

KEITH: Real quick, how long were we out for, and how long did it feel like we were out for?

AUSTIN: It felt like months.

KEITH: It felt like the entire--

AUSTIN: Yeah.

KEITH: --time. It felt real time?

AUSTIN: Yeah. You're *exhausted*. And outside, you hear the bells ringing. Ten years ago today was the truce. Orth smiles and says:

AUSTIN [as Orth]: You're just in time for the celebration.

[end theme music]

AUSTIN: I'm Austin Walker, you can find me @austin\_walker, giantbomb.com. Jack, where can

people find you?

JACK: I'm @notquitereal on Twitter, play my game, um, it's on Steam. It's called *Dr. Langeskov, The Tiger and The Terribly Cursed Emerald*, and then there's add on, then it's *A Whirlwind Heist*.

AUSTIN: Ah, Ali?

ALI: Ah, I am Alicia Acampora--oo, that's not my name--and you can find me at @ali\_west on Twitter and...maybe by the time this is out, I have another podcast? So just look at my Twitter, it'll be there.

AUSTIN: Oh, geez! Fancy!

KEITH: What's the other podcast?

ALI: It's a...we'll talk about it later!

AUSTIN: Oh, boy!

DRE: Okay!

KEITH: Okay.

AUSTIN: Keith? How about you? Do you have another podcast?

KEITH: I have--listen, I always have another podcast.

AUSTIN: *How Are You Today?* When is that back?

[laughter]

KEITH: (laughing) It's a really, each--I did the math, and the first two episodes took me, like, twenty hours each to make.

AUSTIN: Yeah, that sounds right.

KEITH: So I've been trying to figure out how to do more of that without having to spend a part time job doing it for free. So, anyway...

AUSTIN: Right, uh-huh!

KEITH: You can find me @keithjcarberry on Twitter, and you can also go to contentburger.biz and find me, also youtube.com/runbutton.

AUSTIN: Uh...Sylvia.

SYLVIA: Um, you can find me on twitter @captaintrash, and I might also have another podcast out?

JACK: Oh my god!

SYLVIA: I don't know, I think that fell through a while back.

AUSTIN: Okay.

SYLVIA: I mentioned it before and it didn't happen, but we're hoping to have it underway. I don't know.

AUSTIN: Dre?

DRE: Hey, you can find me on twitter @swandre300, or you can--I've been streaming again, at twitch.com/streamfriends.

AUSTIN: Nice! And Art.

ART: Hey, you can find me on twitter @atebbel, you can read the stuff I write at comicbooks.com, and I have an honest, true intention to stream something on Stream Friends soon--

[soft laughter]

AUSTIN: One day!

ART: One day, it happens.

AUSTIN: Ah, I think that's it. Is that everybody? Did I miss someone? It's a big podcast today.

SYLVIA: You got everybody.

ALI: That's all, that's the whole--

AUSTIN: Goodbye everyone, I hope you enjoyed this--

KEITH: We'll be back.

AUSTIN: We'll be back and we'll be happy again.

SYLVIA: Happy holidays.

JACK: Happy holidays!

[ALI sighing]

AUSTIN: (singsong voice) Happy Holidays...

[soft laughter]

ALI: (singsong voice, more mumbled) Happy Holidays...

AUSTIN: I don't know anymore lyrics. Bye!