

PALISADE 14: Upon Our Grace Pt. 1

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Opening Narration

Austin: PALISADE is a show about empire, revolution, settler colonialism, politics, religion, war, and the many consequences thereof. For a full list of content warnings, please check the episode description.

[Music Intro - "[Nothing is Stationary](#)" by Jack de Quidt begins]

Austin (as **Narrator**): Connadine. Beyond my regular assessment, I have enclosed a relevant excerpt from the remaining verses of the Glass Archive. I know you do not grant these passages great consequence, so instead I will ask you to honor the process by which they are received. They are given Convex scrutiny, and Concave perspective. Reject the ritual, doubt the augurous capacity of the text if you must, but recognize in our exegesis a familiar mode of discerning truth and apprehending the world.

They arrive with baskets laden and full
Of mealworms and oranges and bread-colored wool.

Guests knocking at the wrong door without invitations,
Celebrations underway, puppeteered prostrations.

Their hands are not hands, their eyes lips and tongues,
And their hair isn't hair, and it's not air in their lungs.
Their guns, fuses lit, aimed at veiled targets.
A bargain-priced massacre, broken bottles in the garden.

A list of casualties. The alphabet. Disease.
Used seed, a patron, a bird without wings.
Fourteen initiates, fifteen priests,
Two dozen unfilled pies, the name of the beast.

Then indiscernible scratches marked out in brackets.
In the margins there's illumination: a smiling yellow jacket,
A little flower with a face, and a shield and a mace,
Like a cavalry unit charging, like a knife clad in lace—

Like a messenger whose message is carried on their
"Face the wall." The words continue, "face the wall and wait."
Then fire drawn in ribbons and floods atop the cliff.
The quaking is in the flesh, but the blood is in the grip.

The pane is shattered, but the words continue, falling off the glass and into my
hand. The blood is in the grip. The blood is in the grip. The words continue. The
blood is in the grip.

Introduction

[2:54]

Austin: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I am

your host, Austin Walker, and joining me today—[chuckles] every time I look at it and it says “da Figure over here,” I laugh. Andrew Lee Swan.

[Keith chuckles]

Dre: [chuckles] That means it’s working.

Austin: That means it’s working.

Dre: Hey, you can find me on Twitter at [@swandre3000](https://twitter.com/swandre3000).

Austin: Janine Hawkins.

Janine: Hi, you can find me on Twitter at [@bleatingheart](https://twitter.com/bleatingheart).

Austin: Alicia Acampora.

Ali: Hi, you can find any of the music featured on the show at notquitereal.bandcamp.com.

Austin: Keith Carberry.

Keith: Hi, my name is Keith J. Carberry. You can find me on Twitter at [@KeithJCarberry](https://twitter.com/KeithJCarberry), and you can find the Let’s Plays that I do at youtube.com/RunButton.

Austin: And Sylvi Bullet.

Sylvi: Hi, I’m Sylvia. You can find me everywhere at [@sylvibullet](https://twitter.com/sylvibullet). And you can listen—you can check out the show’s TikTok at [@friends_table](https://tiktok.com/@friends_table).

Austin: You can follow the show on Twitter at [@friends_table](https://twitter.com/friends_table), on Cohost at [@friends-table](https://cohost.com/friends-table). You can follow us on Twitch at [FriendsAtTheTable](https://twitch.tv/FriendsAtTheTable) and also on YouTube at [FriendsattheTable](https://youtube.com/FriendsattheTable). Lots of stuff going on over there these days. There’s—I guess, have we said on an actual podcast that Bluff Zoo 2 recording one happened? Have we said that?

Keith: No.

Ali: Perhaps we haven't.

Austin: Well—

Keith: I don't think we have.

Austin: There was a return to the Bluff City Zoo.

[**Ali** chuckles]

Austin: And there will—

Keith: Oh, it was so good, too. Oh my god.

Austin: —be another one soon is my understanding, I hope, [**Ali:** Mhm.] so.

Janine: Mhm.

Austin: So look forward to that. So yeah, that's the shoutout. Also, Bluff City season two finale began last month, and will continue this month, and for the next couple.

Ali: Mhm.

Austin: [chuckles] So.

Ali: Second to last Sunday of the month, I think.

Austin: I have no idea—you know what? I have no idea when this actually is coming out, Ali. So I don't know why I'm talking about things as if they're—

[**Ali** chuckles]

Austin: I have no idea. Who could say?

Ali: Hello to everybody in—

Austin: It's June for sure.

Ali: —approximately June of 2023.

Austin: Right.

Ali: Dream Askew should be releasing on the 18th.

Austin: There you go. And in fact, does that mean that there was already a second episode of Dream Askew? Was there already a May episode of Dream Askew that went up?

Ali: Yeah.

Austin: So you're on episode three now.

Ali: Yeah.

Austin: Incredible. Or it's coming out.

Ali: How's the future going?

Keith: Maybe that means that there's even more Bluff Zoo, then.

Austin: Right.

Ali: There should be.

Austin: I hope so. That'd be great.

Keith: Yeah.

Austin: Bluff—wow. What a good finale to that one, y'all. Y'all nailed it.

Keith: Thank you.

[Ali chuckles]

Keith: I knew we would.

Austin: Me too. I had a feeling.

Keith: Hey, that old Bluff Zoo, that's good too. You haven't listen to that? That's from a few years ago. Listen to that.

Austin: You should go—yeah.

Dre: Oh, yeah.

Ali: Oh my god, please listen to that.

Sylvi: Yeah, one of the best.

Austin: Um, okay. Today we are continuing our game of Armour Astir by Briar Sovereign. Our objectives, as always, are to... find where I've written that down.

[**Sylvi** chuckles]

Austin: I seem to have written down your objectives. Oh, there they are. Our goals—I was looking for the word “objectives”, that was my problem. Our goals today are “to portray a world entrenched in conflict,” “to let the players make a difference,” “to connect the magic and the mundane,” and “to play to find out what happens.”

Hooks and Clocks

[6:48]

Austin: Alright. So the decision was made, you're going to investigate Violet Cove with the hopes of getting to—with the player hopes of potentially getting them out from under the Authority's grip, with the character goals of figuring out what the bad vibes are around the Cult of Devotion, the Devotees, and also helping to find Figure in Bismuth—Janine, do you remember what the exact phrasing was on the project clock? It is, I think I got it here, which is “find an alternate source of sustenance for the Figure in Bismuth”.

Janine: [cross] Oh, yeah.

Austin: You know, it's interesting how it's like, yeah, that might take you three downtimes to get, but if it's a thing you're doing today, it's a thing you're doing today, and that can be a clock we—that and “what's up with the Devotees” become clocks you can pursue today, which I think is fun. [chuckles] So what's this look like? Do you call in to Gucci and say, “hey, we're not doing the thing you told me to do”?

[Ali inhales and exhales deeply] [Dre chuckles]

Austin: Actually, you know what, really quick, can we get a rundown of everybody's Hooks and clocks just so that we're—this feels like one where those could all come up, so.

Dre: Sure.

Austin: Figure, let's start with you. Let's go in the order the character sheets are.

Dre: Yeah. My Gravity Clocks are—I have my first one with Partial Palisade, “Palisade and I were both resurrected against our will by people who won't fix their own problems.” I have a Gravity Clock with Cori, “Cori moves like she is also just a weapon.” Then I have one with Phrygian, “I admire Phrygian's ability to freely question authority.” Um... my—

Austin: And you have one with—you have one more clock—

Dre: Oh, yeah. I have my Rival Clock with the Witch in Glass, yeah. Yep.

Austin: Mhm. Which is—which is—what's it say? What's the—

Dre: Oh, right. “I have to return to the Witch to sustain my life force.”

Austin: Ah, I see. Yes. The thing we're trying to get you out from under. Got it.

Dre: Mhm. Yeah. Uh, my Hooks—I'm going to save the newest one for last, even though it's technically first. “I've lived two lies, I would happily die for the truth.” “If Phrygian were to truly test my loyalties, I'm not sure which way I'd go.” And “the only way to escape the Witch is to endanger others, but they seem eager to accept the risk.”

Austin: Mm. Love it. Great. Alright, Cori.

Sylvi: Okay. So my Gravity Clocks are—with Kriminel Kollage, “Kriminel seems receptive to my words; I should see what Devotion means to her.” With Captain Brnine, “the Captain makes everybody in the crew feel so welcome.” And then my other one is Mr. Figure in Bismuth: “A gloom hangs over Figure; I bet I could help.”

[**Austin** hums in endearment]

Sylvi: And then my Tenets, instead of Hooks, are: “You are a shield: leave none undefended while you still stand.” “You are a sword: strike down our adversaries with impunity.” “You are a beacon: your first priority is to spread the reach of Devotion, no matter the cost.”

Austin: And it’s that last one that you’re currently, it feels like, about to ignore. You in fact—

Sylvi: Unless I build a church where—I guess we’re going to Violet Cove.

Austin: [cross] That was about building a church in—yeah. That was about building a church in Baseline.

[**Ali** gasps]

Austin: It was about building a church in Baseline.

Sylvi: Oh, this is—we’re—okay.

[**Ali** laughs]

Sylvi: We’re in it today.

Austin: We’re in it. This is why I was like, we have to read these. As a reminder, the thing that happened was you—you took a day for yourself, effectively. You did not—you did not spend your downtime, your bonus downtime move, proselytizing for Devotion.

Sylvi: Yeah...

Austin: And so Devotion said to you, “alright, that’s fine. But, uh, guess what? Next time you go out there, you have to do this thing for me. And if you don’t do it, then I’m going to lower your Channel score by one permanently.” [chuckles] Which, you know, that’s—

Sylvi: Oops. It’s fine. It’s not like that’s like, the skill I’ve built myself around or anything.

Austin: Mm. Mhm, mhm.

Sylvi: It’s fine.

Austin: Uh, Brnine, what are your clocks and Hooks, Gravity Clocks and Hooks?

Ali: Yeah, so my Hooks are: “The crew put their faith in me, so I must prioritize their safety,” “I will prove that Millennium Break can change lives,” and [smiling] “verify the integrity of anyone you let on your ship.”

Austin: Mm. Where’s that one from again? What’s, uh, that’s—

Ali: Um, that’s—there’s—there’s, uh—this says “Asepsis” right at the top here, [Austin: Ahh.] because that came from the Divine Asepsis that I [Austin: Gotcha.] have formed a relationship with, [Austin chuckles] and ha—it enhances my ship. You know.

Austin: Normal stuff.

Ali: Uh-huh. My Gravity Clocks are: “Thisbe doesn’t think I’m significant,” “I should support Cori while she settles in,” and “I want to understand Lattice.”

[Austin hums]

Ali: And that one is with Lattice, the character, the person, the minion, question mark, [Austin: Mhm.] and Refrain the, um, monster that Lattice is inside of.

Austin: The—yeah, the, uh—

Ali: The Affliction.

Austin: The Affliction, yes.

Ali: Which I guess, um, spoiler alert for [chuckling] the last episode of Palisade.

Austin: Oh, yeah. Uh-huh.

Ali: We learned from Partial Palisade, the character, [**Austin:** Yes.] that those were initially five Divines that came to Palisade.

Austin: Yeah.

Ali: The planet.

Austin: The planet. With—well, with the Divine Palisade, who became Palisade, the planet, yeah.

Ali: Oh.

Austin: Uh-huh. Did you miss that bit from way earlier? Did we—

Ali: I get—I get—okay. So this is—okay.

Austin: Let's get on the same page.

Ali: Land structure.

Austin: Mhm.

Ali: Pre-Divine or post-Divine?

Austin: There was—this was empty space.

Keith: The whole planet? Is Palisade.

Austin: [cross] The whole planet was Palisade. Yeah.

Keith: Yeah.

Ali: Oh, so, they—

Austin: Palisade made himself the planet.

Ali: From the core out.

Austin: From the core out.

Ali: Okay. Okay, okay.

Austin: Big Divine, in the same way that Empyrean made the Twi—all of the Twilight Mirage, Palisade made a planet instead. There are two different strategies for how to deal with the Divine Fleet being picked off by the New Earth Hegemony and other threats.

Ali: And this isn't, like, spoilers for the end of Lunar, when like, it's a moon, and then this sort of magic thing happens, and like, earth and plants grow on the surface. There was no surface. He's the surface.

Austin: He's the surface. Correct.

Ali: He's the surface and then there's the...

Keith: He is the surface.

Austin: [cross] Yeah, this is not the miracle of the Mirage—

Ali: And the lava and the—okay.

Austin: This is not—this is not—it's another one of those, right? The wheel turns, as Perennial has convinced Clem. And so one of the recurring things we get is these kind of like, big geological, astro-geological miracles in the Divine Cycle, right? We have Quire itself becoming a living planet via the Gnosis Virus at the beginning of Twilight Mirage. We have—or at the like, pre-Twilight Mirage. We have Quire, the miracle of the Mirage, where Quire does the wild shit in the middle of that season. We get the second miracle in that season with Skein and the Qui Err people. We have Weight in COUNTER/Weight, you know, the stuff that happens during the kingdom game of COUNTER/Weight. We have the Prophet Logos Kantel on Partizan. You know, every few hundred or thousand years, somewhere in space, some wild shit like this seems to

happen. And Palisade becoming a planet is similar in scale, I would say. But seemed to be alive, you know, wasn't not a—not aware, but currently seems to have a fairly limited memory of particular events of that time, as if they were stripped from him in some way. At least partly—

Janine: It's like a Cybertron Primus situation?

Austin: Sure. Sure. Yeah. I don't know my Transformers, I'll be honest. You would think I'm a mech guy, I'd be a Transformers guy.

[Sylvi laughs]

Janine: Eh, Transformers doesn't count.

Austin: They're different. It's different.

Janine: Casual mech.

Sylvi: They're not piloted, it's very different.

Austin: That's exactly it. That's exactly it.

Janine: Yeah, they're—yeah.

Austin: They're people.

Janine: It's trucks.

Keith: They're people.

Austin: Yeah, it's trucks. It's—wait, no.

Janine: It's truck heroes.

Austin: [chuckles] But trucks aren't people.

Janine: Now they are.

Sylvi: Well, let's hold on.

Austin: [chuckles] Okay, great. So yes, the thing that you—one of the things that you learned here is that Lattice, or Refrain specifically, was the Divine Antiquity, was the name that you got from Partial Palisade, Brnine. So that's lore. Okay. Any other lore questions before we move on to Thisbe and Phrygian? [pause] Alright, Thisbe. Clocks and Hooks.

Janine: Yeah. Yeah. So my clocks, I have two clocks: "Brnine is like everyone else; they are not a uniquely privileged operant." And "I will tend to the Twill. They need to be shown care, and I am capable."

[**Austin** hums]

Janine: And my Hooks are: "My presence is a liability to my operants," "I must strive at all times to demonstrate my utility," and "fighting is not my purpose, but there is nowhere else for me until the fighting is over."

Austin: [hums] Uh, and Phrygian.

Keith: Alright, just one Hook right now with Figure. "Figure's acts of contrition will control them until the Witch is gone."

[**Austin** hums]

Keith: And my Hooks, "Figure is precarious. However they steady themselves, it must be on the side of Millennium Break." "Success for Millennium Break means a reprieve for my home." And "I am a scientist who is meant to be researching a god, but instead I am fighting a war, which is worse."

Austin: Damn. Uh—

Keith: Oh, sorry, "which is a worse job."

[**Ali** chuckles]

Austin: Oh, it is a worse job. Yeah. Which is worse, fighting a war or researching a god, folks?

Keith: [laughs] Right. It is not a question.

Sylvi: Do you want me to put that poll on the show account, or?

Austin: Yeah, yeah, yeah. [chuckles] Put that up and see—be careful, though. People put wild shit in responses to polls I've seen.

[**Ali** and **Sylvi** laugh]

Austin: Clapcast, friendsatthetable.cash.

[**Ali** chuckles]

Violet Cove - Preparations

[17:35]

Austin: Um, so, let's rewind. My question was, what's this look like? Do you call Gucci up and say "I'm not doing that"? Or do you just not do it and go do your own stuff? Do you send a text?

Ali: [strained sigh] Well, okay, so I'm of two minds here.

Austin: Oh, that's the sound of "I don't want to have to do this phone call." [chuckles]

[**Ali** laughs]

Austin: I know that sound so well.

Ali: Which is that, I don't want to leave these people hanging, right?

Austin: The people in Baseline.

Ali: Right, yeah. And if I could make Gucci aware of the fact that we're not going there, the chessboard can get shuffled, right? And you know, no harm, no foul. [laughs]

Austin: [chuckles] I mean, what that would let me do is shuffle—you're right. So Gucci could then be like, "oh, okay, I—" [scoffs] That's not how—Gucci won't be like, [chipper] "oh, okay!" That is not how Gucci will respond. But—

[Ali laughs]

Keith: "Fair's fair."

Austin: "Fair's fair. You know what? Fair enough."

[Keith laughs]

Ali: But, yeah. [chuckles] No harm, no foul, you know?

Austin: But yes, what that would do is it would mean that maybe someone else gets sent to Baseline.

Ali: Right.

Austin: Now, where they get sent from? Good question.

Ali: Great question.

Austin: Mhm.

Ali: Would love to find out—play to find out what happens.

Austin: Yeah, yeah, yeah.

Ali: But the second thing is that if we we don't tell her... that's fine. And then—[laughs]

[Austin laughs]

Ali: Also—

Keith: I mean, talk about phone calls you're not gonna want to have.

Austin: Yeah!

Ali: [laughs] I feel like part of Brnine's willingness to do this is because there's—Asepsis has been reacting sort of weirdly, as the Blue Channel has been moving around. And you know what, why not keep the channels clear just in case?

[Austin scoffs]

Ali: You know? [chuckles]

Austin: So you—yeah, uh-huh. So you've used your evil Divine to be a justification for why you're gonna be bad at communication. I gotcha.

Ali: [laughs] I'm just—you know, I'm trying to keep Gucci safe. I'm trying to keep the people of Baseline safe.

Austin: Mhm.

Ali: And I'm sure she'll come to understand that in time.

Austin: Okay, so then—

Keith: No pushback on evil Divine this time.

[Ali laughs]

Janine: Do I—

Austin: Ali knows the score.

Janine: Do I need to make a version of the Cori emoji, but it's Brnine?

[group laughter]

Janine: Swap the wings out with little fin ears or something? That's probably—would work out okay.

Austin: Yeah. Mhm. So again, I'm just—just to be super clear, not calling it in. Just showing up at the Isle of the Broken Key at Violet Cove HQ unannounced. No

messages. No, “hey, we’re not—” okay. I’m good with it. I just want to make sure that I understand.

Ali: Well—

Dre: Just vibes.

Ali: Should we tell Violet Cove? How’s the group feel about that?

Dre: Sure.

Ali: Because these are two separate calls.

Dre: Yeah. They can put a little pizza in the oven for us.

Keith: What are we gonna say to them?

Ali: “Hey, we were just there last week.” [chuckles]

Sylvi: [chuckles] “I left my phone there, um...”

Keith: [cross] I’m—so this is—okay, so—

Austin: “Hey, do you want to hang out again? You know?”

Dre: “Hey, I really had fun with you last time. Would you, uh—” [chuckles]

Austin: [laughing] Uh-huh. Yeah.

Ali: “I think I dropped my wallet. Can I check for it? In that castle?”

Austin: Is it really—are you really coming up with an *excuse* to come back?

Ali: [laughs] No, but that’s really funny.

Austin: It is.

Ali: I mean, if I have to, that’s—in my back pocket, that’s there.

Austin: Mhm.

Ali: But, you know, group talk here. I'm open to opinions. I think this should be—everybody should weigh in.

Keith: I would like to—because, you know, we've had some discussion about Baseline or Violet Cove for what we're gonna do. But I have sort of like, forgotten what the in-character reasons for hurrying back to Violet Cove are?

Austin: Two things.

Keith: Because we've had a lot of out-of-character discussion about why we wanted to do what.

Austin: Yes. One was Brnine. You saw something while you were there, right?

Keith: Right.

Ali: Mhm.

Austin: Do you want to expound on what that—what the vibes were?

Ali: Um, I had a weird vision where I walked into a monster that was actually a theater. And I met someone who kind of reminded me of a dead friend of mine, so I'm sort of spiraling. But I don't know that that's why I'm going back to Violet Cove.

Austin: Oh, that wasn't even what I was talking about.

Ali: Oh. [laughs]

Dre: Wow.

Austin: I was talking about seeing—I mean, that stuff too.

Ali: [laughing] Well, then, what I saw—then I think what you're referring to is the fact that I overheard Cori's dad and somebody talking about the fact that they were

intentionally going to recruit more people so the, quote unquote, “effect” would be spread.

Austin: Right.

Keith: I do remember that now.

Austin: Which you now know what that effect was, because you’ve seen it happen and you’ve read the reports.

Ali: Right, which is—yeah, Cori’s blood loss from the last mission, I think, [**Austin:** Yes.] is the two and two I put together.

Sylvi: Uh-huh.

Austin: Which, to be clear, the blood loss that Cori hit the button to activate. [chuckles]

[**Ali** laughs]

Austin: Not the regular blood loss from being in a fight, the blood loss that being—

Sylvi: No, I hit the slurp button.

Keith: Oh.

Austin: You hit the slurp button.

Keith: You know, ’cause in my head, the effect was from the Orbital game where we learned that Devotion is just like, siphoning off life force from everyone that’s in Devotion.

Austin: It is.

Sylvi: It is, yeah.

Keith: Okay.

Sylvi: This is just a direct form of it.

Keith: That was the effect—the specific effect of like, “the more people there are, the less I’m going to die because of this.”

Sylvi: Mhm.

Austin: Right, well, the choice that—the thing is that if you’re a pilot, you obviously understand that like, when you’re pulling on that power, [**Keith:** Yeah.] it has a cost. Right? Or the mechs are built that way per Sortie.

Keith: So this is the same effect. We’re just seeing two different levels of it?

Austin: Right, there is a sort of passive version of it that we saw in the Orbital game, and there is the much more active version that comes with being one of the sort of—you know, Cori is not—

Janine: It’s a sip versus a slurp.

[**Dre** hums]

Austin: It’s a—exactly. Or it’s like—it’s—I almost put it another way. It’s like, it’s a sip or a slurp versus the aroma in the air. The—what we saw in the Orbital game was just, “oh, it smells kind of like my blood is being sucked.”

[**Sylvi** and **Dre** chuckle]

Austin: Because it’s happening passively, or kind of in the atmosphere. Whereas when you’re in the cockpit, you’re like, [chuckling] “alright. Let me reach into that, my cup holder, and take a big drink of my own blood being sucked by a Divine.” It’s bad.

Keith: [hums] Yeah.

Austin: The—Devotion seems bad to me.

Keith: Yeah.

Austin: So, yes.

Sylvi: Whatever. It's fine.

Austin: It's fine.

Dre: It's chill, it's chill.

Austin: So yeah, so that is, I think, part of the in-character reason. The other one is the—Violet Cove has information on a bunch of weird magic shit. And so if your goal is to find an alternate source of sustenance for the Figure in Bismuth, they're a pretty good source for that, right? They are, as a reminder, their Cause type is Strange, which means that their outcome is "something unexpected and strange happens." They have a bunch of—they do a bunch of prophecies. They have records that nobody else has, even though those records are kind of like, shattered and foggy in weird ways. There might be—if you're looking for—we were joking and talking about it in this term. If you were looking for a new witch for the Figure in Bismuth, which I don't think we literally mean "find Figure in Bismuth a new witch—" though maybe, I don't know, we'll see how it goes. But that's—this is a place to look. You know? The—Violet Cove—

Keith: I think Phrygian meant it literally.

Austin: Right, sure. But I don't think—

Keith: Because we had the conversation of thinking there are more witches than there are, because of how often Phrygian met witches, yeah.

Ali: Mhm.

Austin: [cross] Keeps—right, right. But my understanding was, Janine, Thisbe started this, and you did not write down "find an alternate witch for the Figure in Bismuth", right?

Janine: Yeah, and in fact, I think that steps that involve like, courting a new witch to sustain Figure would not support that clock.

Austin: Right, right, right.

Janine: Like in my head, that's—unless there's a chance of convincing that witch to like, bottle some witch juice and put it in a little necklace for him, or something, but.

Ali: Mhm.

Austin: Mhm. They do it on Etsy now, you can get witch juice on Etsy.

Janine: Yeah. Yeah, yeah, yeah, yeah. Yeah.

Ali: Yeah. I think part of the—

Keith: You used to be able to get witch juice from your neighbor.

[Ali laughs]

Austin: Yeah, I know. Yeah.

Dre: Yeah.

Ali: When it was Brnine and Hunting in that conversation initially, I think the like, “new witch” solution, question mark?

Austin: Mhm.

[Dre laughs]

Ali: Came into question because Brnine is a person who's just like, “oh, if you need stuff, you just take it.”

Keith: The solution is what's in the vial, right?

[Ali laughs]

Austin: Yes, new witch solution.

Dre: Yeah, yeah, yeah.

[Keith laughs]

Austin: NWS. Sounds about right.

Ali: And then for Hunting, also has like, a disability that he relies on like, specific medical care for.

Austin: Mhm.

Ali: And why I think that like, those two characters made that bridge to something more simple than probably what is needed. Whereas like, you know, Figure doesn't have the like, medical field of development that the Concretists have—

Austin: Right, yeah.

Ali: —in terms of like, having that sort of, um... of systems.

Austin: Right, at this point, the Concretists have lived in this place for thousands of years. And sometimes a piece of technology breaks and they're like, "oh, I just gotta get a new piece of technology. It's a pain in my ass. It's gonna be a rough week. You know, my breathing might be a little harder this week because my shit's in the shop." But it's not the same—they have explicitly built up a culture of care around this [**Ali:** Mhm.] in such a way that it is a little more "just go get a new witch," you know?

[**Ali** laughs]

Austin: Unfortunately, the Figure is not in that position. So. Witches in general, who knows, you know? So yeah, those are—Keith, I hope—does that answer that question a little bit, [**Keith:** Yeah.] as to why Violet Cove kind of shook out as the big one?

Keith: Right.

Austin: You know, if you told me, "no, we actually wanna crash the Temple of the Threshold and steal some Divine juice" or something—

Keith: Yeah.

Dre: Okay.

Austin: I guess I'd have you come back in 20 minutes with another adventure.

Keith: [cross] I just want to make sure that all of our personal reasons—

Austin: Yes.

Keith: I just want to make sure that all of our personal reasons for wanting to go, like, make sense why we would all decide to go there.

Austin: Right. Well, also—

Keith: And also like, kind of snub our boss, quote unquote.

Austin: Right. Also, Phrygian, you had a weird fucking experience there with someone that I think that, based on the way you were playing, you might not be satisfied with the idea that it all worked out in the end, right? The idea that, “oh, we looked into it and that turned out to just be a weird person, don't worry about it so much.”

Keith: They did say that.

Austin: They did. Mhm. Yeah.

Keith: They didn't do a good job with that.

Austin: Well, yeah.

Keith: [chuckling] I knew they were a spy immediately.

Austin: Correct, you did. You sure did.

Dre: Mhm.

Keith: But I listened to the episode from before.

Austin: You did do that, yeah.

Ali: Mhm.

Austin: Which Phrygian didn't do.

[**Sylvi** chuckles]

Austin: But the point being—the point being, you also have your reasons, you know? So what's this look like? Do you call Violet Cove ahead of time to be like, "I'm coming through"?

Ali: What was the—what was our downtime experience at Violet Cove? 'Cause I know we went there. Didn't Cori go there to like, do something?

Sylvi: Um—

Keith: No, Cori was fighting.

Austin: No, during downtime, during downtime.

Keith: Oh, during—sorry, during downtime. Right.

Austin: Like, how did you fix their—I think you went there and moved boxes and stuff, right?

Sylvi: [cross] I feel like I went to help with like—yeah, I did like, manual labor there with my mech.

[**Ali** hums]

Austin: Mhm.

Ali: 'Cause we've s—

Sylvi: And I didn't—my dad did not have time to see me. He sent me a text.

Ali: That's right! Oh, god.

Austin: Mhm.

Sylvi: Yeah.

[Dre laughs]

Ali: Okay, well, so we've sort of—we've sort of fictionally set up this idea of like, a Millennium Break message board where different parts of the Cause will be like, "I need extra tomatoes," and then you go send them five tomatoes or whatever.

Austin: Mhm.

Sylvi: Mhm.

Ali: It's not that, but you know what I'm talking about.

Austin: Yeah.

Ali: So like, could—

Sylvi: The sidequest board, yeah.

Ali: Yeah, so could we—could we... just be like, "oh—" [chuckles] Could they have a need that we could fulfill, and we can sort of like, socially lubricate...

Janine: "Urgent message from Violet Cove, we need five tomatoes. Repeat, five tomatoes." [laughs]

Ali: [cross] Yeah. [laughs]

[Keith laughs]

Austin: Ali? Yeah, yeah, yeah, yeah, yeah. There is an urgent need. They actually need—it is—it is—

Keith: I got an urgent need for BLTs.

[Ali chuckles]

Austin: It is tomatoes. It's a couple of crates of something like a tomato. I don't know what the Palisade tomato variant is.

Keith: It's tomato [pronounced toe-mah-toe].

Austin: It's tomato [toe-mah-toe], it's five Palisade tomatoes, or five crates of Palisade tomatoes.

Dre: [chuckling] Jesus.

[**Ali**, **Keith**, and **Sylvi** laughing]

Dre: This fucking guy.

Austin: What are you gonna do? That's Keith Carberry right there, folks. There's only one.

Keith: Come on, that can't be—you can't throw in a little—

Sylvi: [cross] When you said that, I was expecting like, a jazz sting.

Austin: Uh-huh. Uh-huh.

Sylvi: Like, Keith—or Jack, bust out the saxophone for Keith's little intro there.

Dre: Yeah.

[**Ali** continues laughing]

Keith: Can't something a little better than that be Keith Carberry? [chuckles]

Austin: Nope, that's—

Sylvi: That's Keith Carberry, folks. [imitates saxophone playing jazz melody]

Austin: Stick around, we'll be right back.

[**Ali** and **Sylvi** laugh]

Austin: Anyway. Yeah, it's five, like, big crates of tomatoes, because they need—they're spoiled. They lost some, some fell off a cliff by mistake, I don't know. They don't have

enough. Oh, I actually know exactly what it is. They don't have enough. It's—it is a festival week on the Isle of the Broken Key. In fact, much of the Cause is celebrating this week. It is the Tide of Embarkation. It is a week-long celebration of the Principality leaving Palisade 5,000 years ago. None of you are from here. Hunting, I think, is the one—I don't know why we keep going to Hunting when you have—I guess the other two people are also not from here, right? Hunting is the only person on board who's from Palisade at this point.

So Hunting fills you in on this, which is—never in his life was this a thing you celebrated. If you were from, like, [chuckles] one of the very many oppressed peoples of this planet living under the Fabreal Duchy, like, even in the years before the Bilateral Intercession came here, you didn't celebrate this because what it—it's a celebration in the sense that it's like, a week-long festival about the founding of the Fabreal Duchy, and the Principality being born, and leaving the planet to go conquer the stars. [chuckles] And so why the fuck would you celebrate that? But in the last six months or so, there'd been a lot of chatter—maybe even less than that. The last couple of months, I'd say. There'd been a lot of chatter of like, “well, we could do our version of it, where it's about like, hey, the Principality left here once and we could make them leave here again.”

And so they're—it's kind of like they're going through the rituals and trying to find their own spins on them. And—so it's a week-long festival. The Isle of the Broken Key did receive some Twill from the group that y'all rescued. And that's like, that whole culture spread across all of the different places that are like, safe for people. And the Isle of the Broken Key and New Oath are kind of the biggest places for that, that are Cause-related and not Witch in Glass-related. And so there's enough people there that maybe they needed an extra crate of tomatoes [toe-may-toes] for, you know, to make sure there's enough—what's the food they're making? Sorry, tomatoes [toe-mah-toes], apologies. [Dre hums] There's enough Palisade tomatoes.

Keith: Hey, tomato [toe-mah-toe], tomato [toe-may-toe].

Austin: To make this sort of—hm.

[Sylvi sighs]

Austin: To make this sort of like, I don't know, it's like a flatbread? Some sort of tomato flatbread, a delicious festival flatbread.

Dre: Okay.

Keith: Tomato flatbread [toe-mah-toe flaht-bread].

Austin: Tomato flatbread [toe-mah-toe flaht-bread], yeah, thank you. It's really hard to say flatbread [flaht-bread].

Janine: And they call it flatbread [flaht-bread] because it's like a—it's like a float, it's like a raft. So it's, you know, it's like got a storied history about like, raft bread.

Austin: [cross] It's like a raft.

Ali: [cross] Oh, it's a communal bread.

Austin: Right, yeah, uh-huh. It's a communal—

Dre: That you float on?

Ali: Yeah.

Dre: Okay.

Austin: Yeah. Uh-huh.

Janine: That's better than the church spaghetti dinner vibes that I was getting.

[Keith laughs]

Austin: Yeah, yeah, yeah. This is better. I mean it is—we've had that on—we did that in Wagon Wheel, so I feel like it's, you know?

Janine: That's true, we did.

Austin: But yes, so that is the vibe, that is what they need, that is your in, is you're gonna go deliver the tomatoes [toe-may-toes], the tomatoes [toe-mah-toes] [chuckles] as your way of landing there.

Ali: And you know, we'll—we're just gonna bring these tomatoes, and then we're gonna hit up Baseline. And you know, we're, [stammers] you know, maybe we run late, maybe we get entangled.

Austin: Ah, I see.

Ali: You know?

Austin: You're like, "oh, before we go to Baseline, [Ali: Yeah.] we just gotta drop these off really quick."

Ali: Yeah.

Austin: And then, [mock surprise] "oh nooo, something happened."

Ali: "We're entangled." [chuckles]

Sylvi: "Oh, gosh."

Dre: Aw, I hate when I get entangled. Aw.

Austin: Incredible.

Ali: You know?

Sylvi: This is gonna be great for Cori. She's gonna be so normal about this.

Austin: Uh-huh.

Ali: We're an adventuring party, you know?

Dre: Sure.

Austin: Incredible. Incredible. Incredible.

[Ali chuckles]

Violet Cove - The Map

[34:45]

Austin: Alright, so you fly in and you land your ship. I don't really have a place on this map where you land, but like, you know, you land—you're going to like, the center, the hub of this group, which is not the place you went before, right? The little castle you went to before was a sort of place out in the kind of the western shores or something, the northern shores, I forget what I said.

Keith: It was their party mansion.

Austin: It was their party mansion, exactly. Whereas this is the actual, like, hub of activity. Please excuse my bad drawing here. Is this black and white for you? I can't remember if I have the colors on or not.

Dre: Ooh.

Ali: Oh, this is nice.

Dre: It's got color.

Sylvi: There's a little bit of pink. This is great.

Keith: There's a pop of color.

Austin: It does have color.

Ali: Yeah.

Austin: Oh, here, wait, there's more color. One second.

Ali: Okay.

Austin: I have to move a thing. And I don't—I don't know if the color is gonna be better or worse, so give me a second.

Dre: What's up with that eyeball?

Ali: Yeah, this is lovely.

Janine: Also, this is cute. You got perspect—you got two point perspective going on here. It's good.

Austin: [muttering] Oh, that's wrong.

Ali: Yeah.

Austin: Yeah, there's a—but there's some stuff that doesn't—that's not—oh, wait, one second. It disappeared.

Sylvi: It disappeared.

Ali: Aww. [chuckles]

Austin: Except for the—don't worry, don't worry, don't worry. One second, let me...

Ali: [chuckling] Roll20.

Austin: No, no, this is intentional, because now I'm switching it with the color.

Ali: Oh, okay.

Dre: Oh!

[resounding "ooh"]

Austin: Okay, okay. So that works, that works?

Ali: Yeah.

Austin: Okay, cool. So—

Ali: Love the palette here.

Austin: Thank you. So, let me give you the rundown of what this is. This is like—it's goofy in some ways. You have to understand that the perspective is fake in some ways. There's a road leading up to the main hall, which is not to scale, right? That's—main hall is probably bigger than this, but it's just a building, right?

Ali: And that's—

Austin: That main hall—that's that, you pinged it, exactly. Main hall. That is where most of the people in the Dim Liturgy at this kind of facility live, right? That's like the dining hall. That's like, you know, maybe there's an underground facility.

Keith: Right. Named after Thomas Main, funded in—

Austin: [chuckles] Right. Thomas Main's—the main Violet Cove facility. That's where they eat and drink, that's where they, you know, do their—the basic job of being alive happens all in there.

[Dre chuckles]

Austin: Then there are three wings to this Dim Liturgy base. They are the Planar Wing, which is this northern kind of church looking thing, which is also often called the Glass Itself, or the Glass Archive, or the Thing Itself. Sorry, that's what I call it. Then there is a Convex and a—what's the other ones? Convex and Concave—

Keith: [cross] Concave.

Sylvi: [cross] Concave.

Austin: —Wings, right. And those are to the left and the right. The Concave Wing is the one on the—trying to remember how concave and convex work here. Convex goes out.

Keith: [cross] Convex goes out, concave goes in.

Austin: Correct. Right?

Janine: Think of a spoon, think of a spoon. Spoon is concave.

Austin: And you—yeah, okay. So the left one is Concave. This is going down underground, right? Do you see this kind of dip here?

Ali: Mhm.

Keith: Yeah. Yeah, yeah.

Austin: This is an underground facility. And the one on the right is the Convex and that's a dome, right? It's a big dome, big glass dome.

Keith: So theoretically you'd take the Convex one, flip it upside down, and put it one for one in the hole?

Austin: And it would put—exactly, something like that.

Keith: Got it.

Austin: And in fact, the thing that's understand—the thing to understand about the Concave is that top bit that's blue is glass. It's like you can walk on top of the glass and look down into the archive below, right?

Ali: Ohh.

Keith: Got it.

Austin: So it is—that is the top of this area. Like, it is almost like a glass walking park or something. Do you know what I mean?

Keith: What's the eye?

Austin: We'll get there.

Keith: Okay.

Austin: That's new. That's new. You probably can guess. The way that these three things break down—and maybe this is something you picked up during this—the party the other day, a couple weeks ago or whatever. You like, asked what the situation was at some point. Like, “oh, where do you guys live?” Like, “what's it like?” The inside of this big building, the northern building, the Thing Itself, the Glass Archive, is all of the records of the Divine Past, which I guess they don't know that it's the Divine Past, but what they know as Crystal Palace. And those are impossible to understand. And so they have kind of digital—or they're probably not digital. They're like, different copies of those things get brought into the Convex and the Concave Wings. And the Convex Wing is all about seeing the sort of big picture, right? The same way that a convex mirror would let you kind of—convex is only like, it lets you see more, right? Like a security mirror is convex, is that correct? [pause]

Keith: [cross] Uh—yes, yeah, yeah, yeah. Yeah.

Austin: [cross] It bends outward to give you a kind of distorted view, but a bigger picture view, is that correct?

Keith: Right. Mhm.

Austin: So it's that, right? The Convex Wing is like, it's the vibe shift wing.

[Sylvi chuckles]

Austin: I'm not gonna be able to tell you what day the Duchess is going, perpetual—or whatever—what was her name? What was the Duchess's name?

Keith: White?

Austin: Malady, Constantina Malady. Gem was the code name.

Keith: Oh. Who am I thinking of?

Austin: I don't know, but she did arrive on a horse with white fetlocks, so.

Keith: Oh, maybe that's it.

Austin: But if the Duchess was going to arrive, you couldn't get that from the Convex, right? But you could get, "oh my god, something big is coming," right? The invasion was known by the Dim Liturgy. The arrival of the Principality was known by them very early because they had this Convex, the monks of the Convex Wing were able to anticipate invasion. They didn't know, maybe, who specifically was invading. They didn't know why. But they could tell invasion was, you know, on the horizon. And then the Concave Wing lets you zero in on particular details. It lets you kind of get at very specific images. You know, when Em was telling you, Phrygian, like, "oh, it's just as it says in the archive," and then something very specific and silly. That is one of these particular images, but they're completely removed from context in such a way that like, you don't know what it means necessarily, you know?

Keith: Right.

Austin: So. So that is the sort of—that is the—Concave gives you a really clear image, but you don't know where it is. And Convex gives you the big picture, but you don't necessarily—you can't necessarily act on it because you don't have all the details.

Keith: Right.

Austin: And the monks of this place, or the attendance of this facility, of this monastery, are spread between these three things. You can be assigned to one of these three wings. And the people who work on the Thing Itself, on the Glass Archive, are kind of trying to find excerpts that they can then bring to one of these other two places to get studied, basically. Right?

The other things on this map, in the top right is a makeshift Twill location, which I just added to this map seconds ago, after you mentioned—after we figured out tomatoes. [Keith chuckles] And so there's also like a Twill encampment here. They haven't been fully integrated into the main monastery yet. People are talking about, "do we want to do a new wing up there for guests, da-da-da-da-da." And they're already over budget in terms of—or, you know, they're already low on beds because there are also Devotees

here. And they are living—the Devotees are living in the main building in the middle. And also this is their weird park in the top left. There is—

Keith: Great place to bring refugees, by the way. The weird cult and its adjoining weird cult.

Austin: [chuckles] And its second weird cult, yeah. Also there's Twilight Mirage people here now, too, right? So—and I bet some of them are also living up with the Twill in the northeast of this kind of map cliff thing. This park is—you know, I realized in Orbital, it seemed—a thing that we haven't brought it back from the Devotees from Orbital is they like doing like, outdoor events. [chuckles] **Sylvi** laughs] They like having, you know—

Keith: [cross] They like mixers.

Austin: —three-legged races, they like—what'd you say, Keith?

Keith: They like mixers.

Austin: They like mixers, they like barbecues, they like cookouts.

Sylvi: Yeah.

Austin: They're really organized around that style of like, social...

Keith: Is it—is it because they like things that people like and want to go to?

Austin: I mean, I think that's part of it. I think it also takes some of the edge off, right? In the same way that like, if you—

Keith: Right. Having your blood sucked out through a straw is kind of a buzzkiller to having a good time.

Austin: Right, like if you just heard a Christian rock song, like a really like, you know, anodyne, no edge to it, Christian rock song, **[Keith: Sure.]** you know, like Jars of Clay, right? Like, I don't mean even Christian rock. I mean like Christian alt rock, the style of

like, “oh, this is just kind of nice alt rock, and it has kind of a good message.” It would be hard to draw a direct line between that and the Crusades, you know? Without—

Keith: Creed? You talking about like, Creed?

Austin: No. Way softer than Creed.

Dre: Switchfoot.

Austin: I don’t know Switchfoot.

Keith: I don’t know what Switchfoot or Jars of Clay—I get the vibe of Jars of Clay, that it’s very gentle, though.

Austin: Yeah, there’s a—what’s the big Jars of Clay song?

Sylvi: Switchfoot sounds right to me.

Austin: I’d have to listen.

Keith: I know that this is insane, but I can’t—I don’t know the difference between Switchfoot and Killswitch.

[**Austin** and **Keith** laugh]

Dre: Oh, that’s very—that’s different. Big difference.

Sylvi: That’s a very big difference.

Austin: Yeah, you know what? They’re very different. They’re very different. But, yes.

Sylvi: I loved both when I was 13.

Keith: I know that they’re different, but I don’t know—I never know which one is which.

Austin: Mhm.

Dre: Sure.

Keith: And I've never heard either of them.

Sylvi: Killswitch Engage is alright.

Austin: I haven't—I don't—I can't pull them to mind. Anyway, my point being, I think that there's part of that, right? The Devotees also pursue a certain—a certain, you know, um—they want to look normal next to the Dim Liturgy. [chuckles] You know what I mean?

Keith: Right, right. Despite being actively worse.

Austin: [cross] They want to be like, “oh yeah, we're gonna have a mixer, we have punch—” right. Exactly, yes. As far as we've seen, at least, right?

Keith: Sure.

Austin: So yeah, I think that that is—I think that's part of it. And also, I do think that it is like, yeah, people do like those things. There is—that is kind of the aesthetic direction that we went to. I think a lot of this comes back to—who was your face cast again for C.T.H. Pasodoble? Sylvi, do you remember?

Sylvi: Oh, um... Fuck, what's his name? He was very recently in that—played the priest in that Netflix series.

Ali: [cross] He was the priest in the—yeah.

Austin: Oh.

Keith: I don't even know what Netflix series you're talking about.

Sylvi: Fuck, I'm completely blanking on, like—

Austin: That's fine.

Sylvi: I saw him in a season of Fargo, and that's where it came to mind.

Austin: Was it—

Sylvi: Hold on. I'm googling "Netflix priest vampire".

Austin: Was it—

Sylvi: Midnight Mass.

Austin: Was it Hamish Linklater?

Sylvi: And it was—yes, Hamish Linklater.

Austin: Okay, yeah. Me seeing that facecast gave me a lot of like, "oh, I get what their vibe is now."

Sylvi: Mhm.

Austin: So that was a big important part of that. So yeah, that I think is part of it. The green is, you know, grass and maybe some trees and bushes. The gray is like a, you know, concrete, you know, like a nice fountain area. And then the middle is a fountain.

Keith: This is the eye?

Austin: Yeah, the eye.

Keith: Yeah.

Austin: The very middle of the eye is like a—you know, it's like a nice pink... maybe it's like a punch fountain. [chuckles] It's definitely not blood. Don't worry about it.

Dre: Sure.

Austin: It's definitely not a blood fountain, whatever it is. It's too pink to be blood, first of all.

Keith: Watered down blood?

Austin: Yeah, it's fine. Don't worry about it.

Keith: You said yeah, it's—yes, it's watered down blood?

Austin: I said don't worry about it. Don't worry about what else I said.

Dre: Yeah. Don't worry about it.

Austin: [chuckling] Don't worry about what's in my cup. It's my cup.

Sylvi: Blood doesn't get that pink when you water it down.

Keith: Okay, so it's a blood fountain.

Austin: [chuckling] I feel like I'm intruding upon Janine's counts from—

Dre: Yeah. [laughs]

Austin: —King of the Castle right now. Anyway, so yes, that is the vibe. You're able to set your ship down somewhere...

Keith: "You guys want to play pickleball over by the blood fountain?"

Austin: [laughs] I mean, that's—there's definitely a pickleball court among that area, for sure. Again, none of this is to scale, but you know, these things get smaller or bigger as we need them to, you know? It's not—certainly, these are not one-person sized doors, you know, [**Keith:** Right.] on the fronts of these buildings. These are big things, as we'll come to see, so.

Violet Cove - Delivery

[47:07]

Austin: So yeah, I don't know. The ship docks somewhere. You bring out the tomatoes. They're putting up banners and stuff to celebrate the... I think maybe it's in the middle of this week-long festival, because that's more fun than "it's at the very beginning". You know? I think today, let's say it's... hm. Hm. Pick a day between one and four.

Keith: Three.

Sylvi: Two.

Austin: Any other votes here? We got a two and a three.

Keith: I'm sticking to my guns. It's three or nothin'.

[**Ali** chuckles]

Dre: Sure, yeah.

[**Sylvi** laughs]

Austin: Damn, okay. Then today...

Keith: Sorry, I just—you know, pick your battles. I had to put my foot down on the day.

Austin: It's fine. It's fine.

Sylvi: No, no, I respect it, I respect it.

Austin: There is a sort of, um—there is a sort of... We're getting real Catholic here for a second. [**Sylvi** laughs] Either like a Lent calendar—not a Lent calendar, sorry, an Advent calendar—or a Stations of the Cross style, like, linear, “first you do this, then you do this, then you do this.” You know, it's sort of like, you're stepping through the steps of this that are murals, and most of them are still covered, but the first few then are uncovered. The first one is an image of the second moon, the one that we know as Chimera's Lantern, the one that looks sort of like a wasp's nest, lighting up. And this is like, you're moving these tomato crates past these big ad hoc murals that have been placed. I think these are maybe placed, you know, in the kind of—along one of these walkways, you know? Maybe you've parked your ship down, you know, the kind of cliff walk up, there's a dock down here somewhere, and so you're walking up. So the first one is the second moon, now known as Chimera's Lantern, lights for the first time.

The second one is images of the shores of Palisade flooding. And then the third one is a funeral. And the third day of this week-long, or six-day-long, celebration is “Death of the Father”. It is Aram Nideo's death and his final address, in which he extols the virtues of Asterism and tells people they must go once again out into the stars. Now obviously, the

way that maybe the Cause is spinning this is like, “we celebrate the day the father of Asterism died.” [chuckles] And just as he died, so too could the Principality. But, it’s—the days still map up to what the days... Meanwhile, again, meanwhile in, you know, the head of Kesh, the main Kesh city, Carhaix, Upon-Wisk, they’re like, playing the final message from Aram Nideo, founder, you know, effective founder of the Principality, over loudspeakers, and they’re doing a parade today, you know?

So yes, today is day three of six. It is the day that people celebrate the effective founding of the Principality and Aram Nideo’s final extolation that we must go back to the stars and spread our message and leave Palisade behind. And there are three more murals that are all like—they all have like, curtains over them or like a—what’s the word I’m looking for? Not a tarp, but like a...

Keith: Too expensive.

Austin: Too expensive. But you know, like a cloth. A cloth hanging thing that prevents you from seeing what like, the artwork is.

Keith: A cloche?

Austin: Isn’t a cloche for food?

Keith: I think it can be anything.

Austin: Is a cloche—can a cloche be not like one of those big—I guess... Anyway. Yeah, they’re all covered. And there’s—but there’s that energy of like, it’s a festival week, and people are like, running around to get things done, and not attending to their normal duties, or attending to their festival duties. I think there is a person waiting for you to take the tomatoes. It is a—I mean, I guess I don’t know how to read age on Delegates, but it is a Delegate, one of the sort of robotic people who are kind of descendants/kind of slivers of Divines. Her name is—she introduces herself, she says,

Austin (as **Delegate**): [relieved sigh] Oh, thank—this is—thank you so much, we’ve—you have no idea how much these tomatoes are appreciated.

Austin: Who all is here? Who all has left the ship to come deliver these tomato crates?

Keith: I've left the ship.

Austin: Yeah, has anyone—

Sylvi: I have definitely left the ship.

Janine: Thisbe definitely also would.

Ali: I'll be here.

Dre: Yeah.

Austin: Yeah. Okay. So—so then, yeah, everyone is here. And yeah, this person is—she has a very—like, they're kind of robotic in a way we—a little different than the Columnar. I imagine them having—I often compare them to the Exos from Destiny. They often have kind of very slim eye slits. They're often very modular in design or like, very—not modular like that you can replace them, but like, I talk about them a lot as having like, plates of metal instead of having like, smooth curves and stuff.

But she is an exception. She actually shines really brightly. She has like, kind of a mirrored surface, not like Apparatus Aperitif who has a bunch of little mirrors, more like she has these kind of like long silver, you know, it's almost like—like, you can imagine a, one of those kind of medical skeletons that has like the musculature. Do you know what I'm talking about? [**Dre:** Mhm.] But instead of being musculature, it's smooth, silvered—silver and mirrored. And she introduces herself. She says,

Austin (as **Delegate**): My name is Lucent Reflection. I'm so happy about these tomatoes. Will you be joining us for the festival?

Sylvi: I'm looking very expectantly at Brnine.

Ali (as **Brnine**): Oh, uh... yeah, maybe. Um... When's the—what's the—what's the, um, itinerary?

Austin (as **Lucent Reflection**): Well, can you walk with me? I can bring these to the kitchen, and I'll explain this as I go.

Ali (as **Brnine**): Oh, please, yeah. Yeah.

Austin: And you know, we get that shot of like, walking past a bunch of other people doing things, and people are still in their like, monk wear. [chuckles] But if you could—if you could be like, a little dressed down as a monk. I don't know what their vibe is necessarily, especially the Devotees, I think are probably more in like—I always picture them in business casual. Is that right? Cori?

Sylvi: [hesitant] Yeah.

Austin: If it's not, tell me what's right, you know?

Sylvi: No, that feels right for the, like... people who—

Austin: People who'd be in a place like this.

Sylvi: [cross] Yeah, yeah, no, that does feel right for people who are like, part of the like, quote, like, staff or clergy, or whatever. Yeah.

Austin: That's exactly—yeah, yeah, yeah. And then I think the Dim Liturgy is very much in much more traditional weird, like, long robes and like, an occasional single piece of armor that has like, a sort of mechanistic quality, like, maybe it has like, you know, someone has a single gauntlet, and on the gauntlet is like a piece of—like, a gear that turns almost like clockwork, and that can let you, you know, track the position of the sun or—you know, we're in like, weird dark fantasy bullshit with Dim Liturgy, and we should lean into that as much as possible.

And Luce is just kind of very matter of fact as she leads you towards the kitchen, and explains that like, you know, tomorrow is the big dinner, because tomorrow is the day of the week that is about the—basically the founder of the Fabreal Duchy killing a bunch of people. And so we celebrate it as a loss. We celebrate it as like a terrible, difficult thing. And so we gather together to commemorate those who have died to to the Fabreal

Duchy over the years, and commiserate through a group meal. And, you know, we all—it's one big flatbread, and we all just take pieces of it. It's not cut. We rip the bread from the sort of single big flatbread body and share it very directly. And so this has to get—we have to start cooking on that, you know, ASAP, we got to get—make sure the, you know, the—what am I looking for? The dough is good. And you know, that thing has to go in the big ovens tomorrow morning.

And so, you know, thank you for the tomatoes, et cetera. And leads you basically back to the kitchen area, which is fairly large for a facility this big. But I think she is also—she kind of puts herself out there and is like,

Austin (as **Lucent Reflection**): [sighs] I'm so glad you can stay. I'm not sure...
One, two, three, four, five, six, seven...

Austin: I'm guessing the crew stayed behind, Ali?

Ali: Um—

Austin: Or is something here? Is anybody else here?

Ali: Yeah, I think so. I'm wondering if I, like, just mechanically, if we should do the setup stuff, and then I go back to the ship.

Austin: Sure. Up to you.

Ali: But yeah, they're probably back on there.

Austin: Mhm. The—I think that she's like,

Austin (as **Lucent Reflection**): Will you be staying in your own ship? Or do you need facilities? Do you need board or room?

Ali (as **Brnine**): Oh, what a generous offer.

Austin (as **Lucent Reflection**): Well, um... I'm sorry, I—I wasn't offering, I was kind of gesturing at our lack right now. We don't have many free beds. You of

course, would be welcome to stay in the neophyte quarters, but that's kind of open air sleeping for dozens of our, you know, most novice members. [quietly] And so I imagine that might not—if you're used to sleeping in your own quarters aboard the ship, that might be preferable.

Ali (as **Brnine**): Yeah, we don't have to stay in your hair. But, um, you know, the bread pulling sounds very, uh, visceral, and, um, important.

[Keith, Sylvi, and Ali laugh]

Ali (as **Brnine**): And I'd love to be included.

Austin (as **Lucent Reflection**): I'll be honest, I haven't done the bread-pulling before and I don't partake. But I'm excited to pull the bread. If you—if I could share some of the pieces I pull with you, that would be fantastic.

Ali (as **Brnine**): Looking forward to it.

Austin (as **Lucent Reflection**): If you need anything else, please let me know. This is not—my primary duty isn't managing tomatoes. I mostly work within the Convex Wing. So if you have any questions, or if you'd like a bigger tour or anything else, I obviously am very thankful for the work you all do in general. I heard about some of the difficulty in the Bontive Valley and I'm glad no one was lost.

Ali (as **Brnine**): Right, yeah. I'm not a tomato deliverer—delivery man. But you know, we do what needs to be done, so. Those are kind words, thank you. Thank you.

Keith (as **Phrygian**): In a way, we are tomato [toe-may-toe] delivery people.

Ali (as **Brnine**): Well...

Keith (as **Phrygian**): Tomato [toe-mah-toe].

Ali (as **Brnine**): [chuckles] Sorry, Cori.

Austin (as **Lucent Reflection**): I don't—I'm not gonna hold it against either of you, it's fine.

Ali (as **Brnine**): We're from—I'm from—I'm—I'm new, so. But yeah, thank you, thank you. That's—yep. Team effort. Can I—I didn't catch your name?

Austin (as **Lucent Reflection**): Lucent. Lucent Reflection. You can call me Luce.

Ali (as **Brnine**): Luce, Luce. Beautiful. My name is Brnine, it's a pleasure.

Austin (as **Luce**): Brnine.

Austin: And then like, looks to the rest of you for introductions.

Keith (as **Phrygian**): Phrygian.

Austin (as **Luce**): Phrygian.

Sylvi (as **Cori**): I'm Cori Sunset, you might know my dad. Nice to meet you.

Austin (as **Luce**): Oh, yes, Sunset. Um... Griesel.

Sylvi (as **Cori**): That's him! He's cool, right?

[**Ali** snorts]

Austin (as **Luce**): Griesel and I don't have many opportunities to exchange words. But seems—

Sylvi (as **Cori**): Yeah, he's really busy. I mean like, I'm his daughter and he barely has time for me. So he must be like, doing a lot of stuff all the time, you know?

[**Janine** exhales] [**Ali** grimaces]

Austin (as **Luce**): Oh... I'm s—oh, um... He is... He's—

Keith (as **Phrygian**): Maybe he just doesn't like you.

Ali (as **Brnine**): Phryge!

Austin (as **Luce**): Your name?

Sylvi: [chuckles] She looks like she's about to cry.

[**Ali** and **Dre** chuckle]

Austin (as **Luce**): Phryge? Phryge was your name?

Keith (as **Phrygian**): Phrygian, yeah. Yes.

Austin (as **Luce**): Phrygian. Mhm. And the two of you?

Austin: Looking at the Figure in Bismuth and Thisbe.

Dre (as **Figure**): You can call me Figure.

Austin (as **Luce**): Figure.

Janine (as **Thisbe**): I am most commonly called Thisbe.

Austin (as **Luce**): Thisbe. It is quite a crew.

Keith: Is this just a—this is just a pleasantry? There's not—we're not being catalogued here?

Austin: You're being catalogued by someone who—you're talking to someone who is—who studies prophecies for—as a vocation.

Keith: Right. This is someone who's trying to make sense of whatever thing they read today.

Austin: Right, yes. Yes, exactly.

Keith: Okay.

Austin: But also, it is pleasantry.

Keith: They're the Concave?

Austin: They are the—no, they are the—yes, they are the Concave, which I'm going to get this wrong every time.

Keith: Does Concave mean the—

Austin: No, sorry. They are the Convex. They are the Cantor of the Convex.

Keith: Okay, so that's the big stuff.

Austin: So they are the big stuff, yeah. So they are not looking for a picture—they're not looking for like, "seven walk among us." Right?

Keith: Right.

Austin: They're, like—instead what they're looking for is like, "huh."

Keith: Or like, "danger lurks behind a wired face," or is that—

Austin: Right, they're not looking for that. But what they are looking for is like, "oh, it's gonna be an era where people from all over the place come together," right? This is the season where—you know, your crew, when she said something like, "it's quite a crew you have," what she's thinking about in her mind is like, "you know, I've seen some things about the sense that the boundaries between the peoples of the galaxy are going to shift in ways that bring unlikely groups together. You know? And what an unlikely group y'all are." You know?

So I think that there's a little bit of that here where it's like, you know, ten years ago here the only people—the only types of people who were on—who were at this monastery were humans, Delegates, and the occasional person who descend—like a Twill here or there, people who descended from the various cultures and species of, you know, the Twilight Mirage or whatever. But the—or, you know, and who visited there like, you know. Maybe the Advent Group, like a handful of people from there from 5,000 years ago, but like, super super rare that it was anything but humans and Delegates, and so

the idea that now we have another entirely different type of robot, a Branched, a sort of undead gem person, an Apostolosian, and then a person who looks for all intents and purposes like some sort of angel, from the Twilight Mirage, that is a hell of a mix of people, you know?

Keith: And a cart full of tomatoes.

Austin: And a cart full of tomatoes, yes. And so I think that is kind of her vibe. And in general, I—you know, I'm not gonna make you roll for this. I think you get better vibes from her than like, Em, who was the person you were talking to at the party, Phrygian.

Keith: Right. Well, who was immediately irritating.

Austin: Right, yes. So yeah, I think that that's the—that's the short version here. What do y'all do? She is gonna get back to doing whatever work she has to do, but is a resource for you, is someone—you know, maybe gives you—gives the group her Strand number, her screen name, so that if you need anything just holler, you know. "Send me a message. Send me a DM."

Sylvi: "Here's my IG."

Austin: [chuckles] Exactly.

Determining Goals

[1:03:35]

Keith: Um... You know, if the floor is open, then maybe I do just want to go straight for trying to figure out more about like, the Em stuff.

Austin: Mhm.

Sylvi: It's not open. It's just covered in glass.

Austin: It's covered...

[Keith laughs]

Sylvi: It looks like a pit when you look down, but it's—yeah. Anyway.

Austin: [chuckles] It's true. So, okay. So that sounds like Phrygian is going to start to kind of poke around, figure out, hey, is there some weird stuff going on with people here besides Em, or is that aloof?

Keith: Would I be allowed—would I be allowed in the Concave?

Austin: Let's get there when we decide—let's first just, I just want to figure out where people are going, and if there's like a—if the group is breaking up, et cetera.

Sylvi: Yeah.

Austin: So Phrygian, sounds like, wants to go investigate this stuff potentially in the Concave.

Sylvi: My thing is like, I'm wondering, like, what is Cori curious about here?

Austin: Same question.

Sylvi: Because she's part of Devotion, but she's not necessarily, like, been there for like, the formation of the like, Dim Liturgy and stuff.

Austin: Mhm.

Sylvi: So she might—

Austin: [cross] But yeah, the Dim Liturgy is ancient compared to the Cult of Devotion even, right?

Sylvi: Oh. Not the, um—

Austin: Or I guess—oh, you meant Violet Cove. Violet Cove.

Sylvi: [cross] What's the name of the—yeah, Violet Cove is the name of the...

Austin: [cross] Like the unified group. Yeah, yeah.

Sylvi: Yeah. So she's like, not—like, this like, prophecy stuff is new to her.

Austin: Right. Yes.

Sylvi: So that might be what she is trying to like, peek around at. Which I think would also lead me to the Cave. Which is what I'm calling it now.

Austin: You're calling the Concave the Cave. Yeah, I gotcha.

Ali: Ohh.

Sylvi: It's got a little apostrophe, you know?

Austin: Yeah, that's fine. Yeah.

Sylvi: It's what all the cool kids on the cult—the compound call it.

Keith: [cross] Yeah. My thinking on the Cave—my thinking on the Cave is like, that stuff that Em was saying, [**Austin:** Mhm.] that sounded like Cave stuff to me.

Austin: Right, the like, the particular—yep, mhm. I gotcha.

Keith: Like the—yeah.

Austin: Yeah. The “over the sunset, a single rider arrives,” like that style of...

Keith: Yeah, yeah.

Austin: We—during the first—[chuckles] the first faction game—

Keith: “The teatime crow has three feathers missing.”

Austin: [chuckles] Exactly, exactly. The like, Nostradamus style prophecies. Which remain very funny to look at, so. So, the two of you, then, it sounds like, Cori and Phrygian, going to the Cave. Rest of y'all? Brnine, Thisbe? And I know, Brnine, you're thinking about like, “I want to get back to the crew to do crew stuff,” potentially, but truly

play your character here. We're—this is a lot looser of a mission or a Sortie than what we've done before. Like, I do think we're gonna have to make important rolls here, and probably should do that before we split, but it is not as simple as—it is not as simple as “you're gonna go face down an enemy and fight them and then win or lose.” Do you know what I mean? So...

Ali: Right, yeah, this doesn't feel combat-y enough that it feels like I'm gonna be missing the opportunity to roll Crew, I'm just trying to do more—

Austin: Right, but you can roll Crew to do other stuff, too. Crew does—you know, yeah, so.

Ali: Right, yeah. So I think I probably—I feel like I'd be willing to do the Concave stuff, that sounds interesting. I think—also, personally, what I might want to be doing is having Asepsis run like, a location-based, like, virus scan? I don't know if that's like, the way to describe what I'm doing, but... Like, if—okay. [chuckles]

Austin: Uh-huh?

Ali: If your—[giggles] If your computer was like—and your computer you walked around with, and it was in a spaceship—

Austin: Uh-huh.

Ali: If your computer was like, “hey—”

Austin: And an evil Divine. Uh-huh.

Ali: Right. [chuckles] Well...

Austin: Mhm. Mhm.

Ali: And—

Austin: Uh, if it was a Divine devoted to purity, apologies. A little more specific.

Ali: Right, yeah, yeah, yeah, which is two different things. [**Austin** hums] And it was like, “hey, when you left the place you were at, your—you have a virus now.” And if you went back to that place, you know? If you were like—if you did the virus scan when you were in that place again, and it—not like you got like, an IP address, but if you got like—if you saw the same footprint, you know what I mean?

Austin: Uh-huh?

Ali: Am I, am I—

Janine: Contact tracing? Are you talking about contact tracing?

Ali: I perhaps am.

Austin: Sure. Sure, I think I get what you’re saying, yeah.

Ali: [chuckles] Yeah.

Austin: Do you—okay. What’s that actually—because I think what we’re maybe doing here is identifying kind of part of the core mission. Are you—do you—the thing that you’re asking to do is like, “hey, Asepsis, see if anything’s weird in the systems here,” right?

Ali: Mhm.

Austin: You’re gonna need to like, put Asepsis into the systems to do that.

Ali: [laughing] Ooh. Oh no.

Austin: Asepsis can’t just do it through the air.

Ali: That’s not just like a little wifi—is there somebody—

Austin: Well, that’s—no, no.

Ali: —on my network, sort of situation? [chuckles]

Austin: And the answer is no, there isn't. The answer to that, it's like, no, you're clear, but that wouldn't—no one would be foolish enough [**Ali:** Right.] to just put it in the air, in the airwaves like that, anyway.

Ali: Right, they're not connecting to the Asepsis signal to try to—yeah.

Austin: [cross] Right.

Janine: [cross] Everyone's using NordVPN to keep from man-in-the-middle attacks in this action world instead of how it works in real life.

Dre: Mhm.

Ali: Yeah.

Austin: Right, exactly. So you have to—you're gonna have to find a data uplink or whatever to put Asepsis directly into the system. Mhm.

Ali: Well, my little backpack of spiders that actually doesn't exist, but people keep—[laughs]

Austin: Do people draw you with a backpack of spiders, is this happening?

Ali: No, I had a conversation with Keith where he said that he kept thinking of me carrying around Asepsis all the time, even though that's sort of not true.

Keith: In a backpack, yeah.

Ali: Right. In a backpack.

Austin: That's just 'cause that's what Lyke did with the other spider god.

Ali: Right. [laughs]

Keith: [laughs] These are totally different.

Sylvi: Yeah?

Ali: [laughs] Yeah, that wasn't evil.

[**Austin** laughs]

Keith: Well, no, it's because—it's because of the image of Asepsis whispering things to Brnine that I—

Ali: Mhm.

[**Dre** hums]

Austin: Versus—right.

Keith: Right, that I—so I picture it—I can't get the image out of my head of Mario from Super Mario Sunshine with the FLUDD—

[**Austin** scoffs] [**Sylvi** laughs]

Keith: And it's like, got a little head that it's like, "hey, by the way, this person sucks."

[**Ali** and **Dre** laugh]

Austin: Is this your FLUDD voice? I don't think that's—

Sylvi: That's his Asepsis voice.

Keith: [cross] No, that was my Asepsis voice.

Austin: It's your Asepsis voice, okay.

Ali: Right. But maybe—

Keith: [cross] It like, cleans, it's like—

Janine: [cross] I didn't know Asepsis talked like one of the little coffee machine aliens from Men in Black.

[**Austin** laughs]

Keith: It—[laughs] It also, it like, it does—it does its like, purification thing, so it's cleaning, so I'm like, "yeah, it sprays water everywhere, Asepsis, that's how Asepsis..."

Austin: [cross] Right, yeah. I getcha. Mhm, mhm.

Ali: Right. friendsatthetable.cash, Gathering Information, by the way.

Austin: Mm. Mhm.

Keith: That was a great episode. I think that people should listen to that.

Austin: I need to listen to that still. I'm excited.

Ali: And, um—maybe Brnine has one of those like, across the shoulder fanny packs, you know?

Dre: Ooh.

Ali: And we'll get into what's inside of there later when—[laughs]

Austin: That's a much more stylish fanny pack.

Keith: Oh, yeah, yeah, yeah.

Ali: This is, you know...

Austin: Like a messenger fanny pack.

Keith: The sling bag?

Ali: Yeah, the sling bag.

Austin: The sling bag.

Keith: Yeah.

Janine: Crossbody?

Austin: The crossbody.

Ali: [simultaneous] The crossbody.

Keith: Yeah.

Austin: Sure, okay.

[Sylvi laughs]

Austin: So that's—so right now what it sounds like is...

Keith: That's my new Bluff City character, Slingbag Crossbody.

Ali: I'm just killing time, and if I come across computers, or if I feel like... [laughs]

Austin: [cross] We're gonna—okay, no, 'cause here's the thing. Here's where we are at. Where we are at is: "When you review orders for the next Sortie, go over scouting reports and maps, or otherwise attempt to prepare the crew for what comes next, you're trying to Plan and Prepare."

Ali: Yeah.

Austin: "Roll 2d6 plus any extra dice you earned during downtime," which, yeah, you have 3d6 to roll. As a reminder, you're gonna end up rolling again—this is the weird roll, where you're not looking for traditional PBTA successes, you're looking for a number above the strength of the division that your Sortie is targeting. So you're gonna roll—someone's gonna roll 3d6 and try to beat 5s, so you're looking for those 3 dice to come over a 5. The thing—before we do that, though, we need to actually make decisions about reviewing orders for the next Sortie. And what it now—what it sounds like is, some of you are going into the Cave. At least Cori and Phrygian are going into the Cave, which is the place that there is—again, the kind of—the specific prophecy zone, the Cave, the images on the walls of the Cave, you know? But taken out of context, again, it all lines up. Those are just shadows on the wall, right? And so that's at least—that's part of it.

What are the rest of—what's the rest of the crew doing per their orders for the Sortie? And the orders—I guess the orders could be just kind of vibe and hang out and see if there's an opportunity, but I feel like that's a very funny plan. [chuckles]

Janine: Yeah, I was going to say, like, what are our orders, really?

Austin: I don't know. I'm asking—they're yours.

Keith: Well, that's the—this was sort of the, my—our intro to the start here was like, trying to get a feel for what, like, the overarching thing was to—**[Austin:** Mhm.] because Baseline was like, such a specific mission **[Austin:** Yes.] and this really did kind of feel like “well, you've got like, 4 or 5 reasons to kind of come here and mill around and talk to people and figure things out.” So I kind of think that that is what we're doing.

Austin: Well, I think that, for me, the orders are about your goals, right? And your goals are to figure out what's up with the Devotees, 1 of 6, that's a clock. And find an alternate source of sustenance for the Figure in Bismuth, 1 of 6. And then I'll just add one here, right? Which is—Phrygian, you can rewrite this if you want, but I'm adding it to the Cause faction downtime page under Project Clocks, which is—figure out if Violet Cove is compromised. And that I'm also going to give 1 of 6, building off of your initial feelings around Em, right? So those are the 3 goals in a broad sense of what you're doing here, right? I'm also just gonna post those in the chat so we see them on the screen.

Janine: I guess my question is just like, what does Brnine specifically tell us? If anything. Because I know what I want Thisbe to do, but like, the framing for how she gets there is gonna depend a lot on like, what—if she believes there is like, a specific purpose, or...

[Austin hums]

Ali: Right, yeah. I guess if like—if the lie to Gucci is “Oh, we're just gonna go drop this off, we might be a little late, I'll see you.” The like, internal, like, sitting down in the headquarters thing in the Blue Channel is like, the vibes are off here. You know,

Phrygian had this weird experience, our ship might be being tracked after being there, so like, just—I feel like it is just sort of like, kill some time and investigate.

Austin: Can we say investigate because that's like, a little more specific?

Ali: Yeah.

Austin: “Kill some time” is fine, like as like a—let's talk about like, what the goal is, and then if the mode of achieving the goal is **[Ali: Right.]** “kill some time and find an opportunity,” that's fine, but the goal should be clear, so.

Ali: Yeah. Um... The goal is like, see what we can find out.

Austin: Love it.

Ali: Is that—you know?

Austin: Mhm. And some things could theoretically tick multiple clocks here, so. So there's a Violet Cove investigation clock, there's a Devotion weirdness clock, and there is a sustenance or Figure clock—I'm just now realizing, can you read the—can y'all see the tooltips on these?

Ali: We can only see the clocks.

Austin: You can't—there's no nameplate?

Dre: No.

Ali: No.

Austin: Truly annoying. How about... How about... Now, for one of them? For one of them, at least?

Keith: There you go. Yep.

Austin: Okay. How about... It's so silly that it's like, you have to actually make it controllable by everybody in order for them to see what it says. Roll20. Alright, there we

go. So I'll put them all up here so that you can read them a little more clearly. Alright.
Um...

Plan and Prepare / Lead a Sortie

[1:16:10]

Austin: Do we feel like we have enough to roll Plan and Prepare then? Which is like, do these investigations, but kill some time and vibe?

Ali: Mhm.

Keith: Yeah. Hey, did we get any extra dice from, uh—

Austin: That is the roll we're about to do, Keith.

[Dre hums]

Austin: We haven't done that roll yet.

Keith: No, no, but did we get any extra dice to add to it from downtime?

Austin: Yes, we got one.

Keith: We got one? Okay.

Austin: We got one because we did—we did one Command Deck or Briefing Room, yeah.

Keith: Got it. This is 3d6?

Austin: Also, I know I just came across as like, dismissive, but I'm—I was trying to emphasize that like, "oh my god, we're still in downtime," technically.

Keith: Yeah, yeah.

Dre: Oof. Yeah.

Austin: Uh-huh. So. Yeah, so 3d6 is what we're looking for—you are looking for 5s or 6s on 3d6, on each 6, or each d6 of the 3d6.

Keith: Who, uh—who's rolling? Okay.

Austin: Alright. [pause]

Austin: Hey! 2-6-6, that's two successes. To be clear, you were rolling against Stel Kesh, since it was that group that has been the one infiltrating Violet Cove, that makes the most sense to me, and they will be the group that you're kind of up against theoretically here, if things go kind of push to shove. That's a phrase, right? Alright, "for every result above the division's strength, choose one: one—during the Sortie you will have an opportunity to untap a faction of your choice." I believe all the factions are currently untapped, right? We got through them all?

Keith: We had a very successful downtime.

Austin: Yes, you did. "During the Sortie you will have a risky opportunity to fell a Pillar with zero Grip." There are no Pillars with zero Grip yet. "During the Sortie, you will have a risky opportunity to secure an outcome from a faction; the next Lead a Sortie roll—" which we're about to do— "is made with advantage, and all players Hold 1. You may spend your Hold during the next Sortie as if it were Hold gained through one of your basic or playbook moves," that kind of universal Hold that we did last time.

Um, outcomes from factions can be reviewed on the Cause sheet, but I'll go over them really quick—the Blue Channel, your own outcome is "a specific asset or actor is made vulnerable or exposed in some way," y'all do this all the time.

Keith: That's tempting.

Austin: Uh-huh.

Keith: Yeah.

Austin: Which, again, do you see that's why you—that was the mission last time? Was you were doing that, you were making the Bontive Valley vulnerable? That's kind of how that worked. Grey Pond can “replace a seized faction or untap any other two factions.” Jade Kill can “fell a Pillar with zero Grip or destroy a vulnerable division,” there are no vulnerable divisions yet, or Grip—Pillars with zero Grip yet. Carmine Bight can “deliver a cut of loot,” which happened last time. As a reminder, y'all have a bunch of—you have a bunch of loot on the [chuckles] ship right now. So—

Ali: Oh yeah, we got pirate...

Dre: Oh, yeah.

Austin: Yeah, you got pirate loot.

Ali: Yeah.

Austin: You got a bunch of like, spy technology. So, that's fun.

Dre: We love spy technology.

Austin: Mhm.

Ali: That's, you know, that's gotta come up today.

Austin: It—totally. Think about having that, sure.

[Ali chuckles]

Austin: Violet Cove's is “something unexpected and strange happens,” and Rose River's is “key intel gives the party advantage when they next lead a Sortie.” So if you—if you did pick the “you have a risky opportunity to secure an outcome from a faction,” you could end up choosing one of those. I don't know which one that would be, or what your ideas would be, but that would have to be a collaborative thing, 'cause I don't have like a—it's not as simple as last time when it was like, “oh, if you get these supplies, they can use the supplies to XYZ.”

Ali: Mhm.

Keith: There's some good—there's some good ones on here.

Austin: Yep, totally. But also, some of these other options are also good on the Plan and Prepare roll, so you tell me what you want.

Ali: And we get two of these?

Austin: You get two of these, yeah. And you can't pick the same one twice, so you have to mix them up, but.

Keith: So really, the question is, which one of these three things don't we want? Lead a Sortie with advantage next time, all players Hold 1, or have a risky opportunity to secure an outcome, because nothing else is relevant.

Austin: That is right, Keith. I believe that that's right.

Keith: Yeah. I would love to secure an outcome, because we haven't seen that on this side.

Austin: Mhm.

Keith: And I'm kind of agnostic on which of the other two I wouldn't want to see, [Austin: Mhm.] but that's—you know, that's just me. That's just who I am. [chuckles]

Ali: [chuckles] Alright. Um... Yeah, I feel like, of the options that are left, I think the Hold one is attractive, just because the...

Austin: It's nice to have that.

Ali: It's nice to have that, we could all use it however we want, and then the, like, "lead the next Sortie" roll is, you know. That's—that's away. We'll deal with that later.

Austin: No, no, that's the next thing you have to do.

Ali: Oh, okay. Well, then—

Austin: You're about to now make the Lead a Sortie roll, because what we were supposed to do was roll this at the end of downtime, and then roll to Lead a Sortie at the start of this one.

Keith: [cross] And then roll Lead a Sortie at the start.

Ali: [cross] Oh.

Austin: But we waited to make decisions, and so here we are.

Ali: Right. Right, right, right. Okay, yeah, yeah, yeah. Um, but still.

Austin: Mhm.

Ali: We'll just get a 6 on the next one.

Austin: Alright. Well then, let's do the Lead a Sortie.

[Ali laughs]

Austin: Wait, you mean a—not a 6, a 6 will be a failure if you get a 6.

Ali: Oh. Well then, you know, the thing that we want.

Austin: The thing that you want, 12, a 10. Alright. Brnine, when it's time for action and you Lead a Sortie—I mean, yeah, decide who planned the mission, which is you, and roll either plus Know, if you're leading with wits or following a clever plan—

Ali: Hm?

Austin: —plus Crew if it was someone else aboard who actually planned the mission, or plus Defy if you're heading into danger blind.

Ali: I'm—

Keith: Wow, which one of those is it?

Ali: I know, I'm a little torn between Know and Defy.

Austin: No, you're not.

Ali: I'm gonna be honest.

Austin: [chuckling] You don't have a clever plan.

[**Ali**, **Dre**, and **Sylvi** laugh]

Austin: The tomatoes bit was fun.

Sylvi: Yeah. Describe the plan.

Austin: But yeah, can you describe—

Ali: [cross] [laughing] Hang on! Just hang out—just hanging out—

Austin: What's the second step of the plan?

Sylvi: Vibe? Vibe is the plan?

Austin: Vibe is the plan.

Dre: [sighing] Oh, man.

Sylvi: Roll plus vibes.

Austin: The good news is you have a 1 in any of these.

Ali: You know what? I have an incredible—I have an incredible Defy.

Keith: Could you roll Crew on this?

Austin: I don't think the crew came up with this plan.

Ali: Yeah, I would love to say that that's true, but I don't think that it is.

Austin: I guess actually, the way that it's written in the book is "if success hinges on someone else aboard." So if you came up with something where one of your four crew

members was actually super important to this plan, you could roll Crew. But I don't think that's the case.

Keith: Who—which one of them has a tomato garden?

[Ali chuckles]

Austin: Thisbe. But Thisbe's not—Thisbe has—

[Keith laughs]

Janine: Yeah, I'm here.

Austin: Yeah.

[pause]

Ali: You want to roll plus Defy on this one for us, Phryge?

Keith: I—

Austin: No, you're the one who—if you planned it, you have to roll it.

Dre: Yeah.

Ali: [laughing] Okay.

Dre: Cap'n.

Ali: Alright. So that's a—

Austin: 2d6+1.

Ali: 2d6+1. I have a plus, this is gonna go—it's gonna go great.

Austin: You want a 10+. Yeah. Mhm.

[Ali sighs]

Austin: Alright, that's a 9.

Keith: Okay.

Austin: On a 10+, you make it to the action unscathed. On a 7 to 9, the crew stumbles, misses something important, or is unprepared for what they meet.

[**Ali** laughs]

Keith: Could—now, before we go any further.

[**Sylvi** laughs] [**Ali** hums]

Austin: Yeah?

Keith: Could Ali just use her Hold here?

Austin: That's—no, that's not what Hold—Hold is not +1 forward. Hold is a resource that you spend for—in exchange for certain things. Right? For instance—

Janine: It's like an extra question you can ask.

Austin: Like an extra question you can ask.

Keith: Ohh. Okay.

Austin: Phrygian, you have the—you may spend a Hold for this move, one for one, to take a risk to Strike Decisively, et cetera. So.

Keith: Okay.

Austin: That's why that +1 Hold is super powerful, because it's like—

Keith: It is very powerful, yeah.

Austin: You can use it for a billion different moves, right?

Keith: Right. Yeah, yeah, yeah.

Austin: So yeah. So you stumble, hesitate, or flinch, or however they phrased it here.

Ali: This seems accurate.

Austin: I think so, yeah.

Ali: This seems like there was—[laughing] there was some considerations not taken when we did this, but.

Keith: Okay. Let's figure out where the stumble was. This seems like a stumble.

[Ali laughs]

Austin: I think this is a stumble. Well, I think that it's—I think that it's, um—I know what it is. You brought Asepsis with you to install, right? And I know Asepsis is still probably back on the ship too, but Asepsis's focus is forward. Asepsis is looking here for problems. And so, Asepsis doesn't see it when another carrier class vessel enters into the radar range and then cloaks the same way your ship does. So there's a blip on the radar for a split second, and then it's gone, and no one notices it.

[pause]

Sortie Begins

[1:24:38]

Austin: Alright, I think it is time now, then, to actually begin the Sortie.

Dre: Sure.

Austin: It sounds like—I know who's going to the Cave. I don't know who's going elsewhere. I know—I guess I know, Brnine, you're looking for a place to plug Asepsis in. I guess I still don't technically have info on Figure and Thisbe.

Janine: Mhm.

Dre: Hmm.

Janine: I know what Thisbe would be drawn to, but it's a matter of, like, I'm not sure how it would happen. I think she wants to, like—you know, I think the thing that Thisbe knows is that this is a place to learn about weird magic and stuff.

Austin: Mhm.

Janine: I think that's understood. But I don't know if there is immediately anything that she sees where she would be like, "this is a good place to investigate weird magic that could be, like, accessed." Like, how do I access weird magic?

Dre: Mhm.

Austin: Right.

Janine: Because that's what she's gonna be looking for.

Austin: [cross] That could be a thing you go talk to people about, that could be a thing you, you know. Just investigate, I guess.

Janine: Yeah. I actually wonder if she—if she wanders into Convex thinking it's an observatory or something. Or like a...

Austin: It does have that vibe, right? Yeah.

Janine: You know? Thinking it's like somewhere that's like, "oh, I need radar equipment. I'll go to that thing that looks like an observatory."

Austin: Uh-huh.

Dre: So it's Brnine and Phrygian are going to the Cave.

Ali: Yeah.

Sylvi: I'm going to the Cave, too.

Ali: Yeah.

Austin: Shoutouts to Kenny Bates.

Dre: And Cori. Okay.

Ali: Yeah, I kind of want to do that just 'cause it feels like a fun group split.

Austin: Mhm.

Dre: Mhm. Yeah, I—

Austin: And then no one's going to the Glass Archive. Yet.

Dre: I guess not yet.

Sylvi: I guess not yet.

Austin: Cool. That works.

Janine: Actually, wait, sorry. What would I—what do I know—what do we know about the Glass Archive explicitly?

Austin: That is the part—that is like, the archive—that is where the broken and, you know, foggy remains of the final messages of Crystal Palace are. And then like, they bring big panes of glass to these other places to study. But the actual archive, you know, the actual core thing is there, as far as you know—

Janine: Thisbe should go there, then.

Austin: Okay.

Keith: Oh, hm.

Janine: I think.

Austin: Okay.

Dre: Okay.

Janine: Because, yeah, I—

Dre: Figure is just following Thisbe.

Janine: I've been thinking—you shouldn't do that.

[**Keith** laughs]

Dre: Why?

Janine: Because you're—you're the mole, kind of—you're not a mole, but like, you're a liability. I don't think Thisbe—

Austin: Wow.

Dre: Wow.

Sylvi: You're the Alexa.

Janine: Given what you told Thisbe about like, “hey, you know, if I know stuff, then the Witch will know stuff.”

Dre: Sure. I mean, we can have this conversation in character.

Austin: We should have this conversation in character.

Janine: Yeah, yeah.

Dre: Because—well, I guess, here, let's go. You can start framing that conversation.

Janine: Is Figure just like, following Thisbe after she tells—she probably tells Brnine like,

Janine (as **Thisbe**): I'm going to go to the archives. I wish to do research.

Ali (as **Brnine**): Sounds good, Thisbe.

Janine: Yeah. Just—and then she leaves. Does Figure just like, follow her?

Dre: Yeah, I think—and probably calls after Thisbe.

Dre (as **Figure**): Can I accompany you?

Janine (as **Thisbe**): I do not think that would be wise.

Dre (as **Figure**): [sighs] Because of the uninvited third party?

Janine (as **Thisbe**): I would like whatever I find to remain advantageous.

Dre (as **Figure**): At this point, if we don't find something soon, I don't know how much advantageous anything can be. So if I can help, I would like to.

Janine: Thisbe doesn't go, "hm," but I think there is like a—[chuckles] whatever the Thisbe equivalent of like, when you hear an old computer making like, a little ticking sound as the hard drive whirs through something. [**Dre:** Mhm.] Sort of a pause. And then she says...

Janine (as **Thisbe**): I understand. Let's proceed.

Austin: Alright. I'm gonna add tokens to the map so that we know where—we can keep up with where people are. Because otherwise I'm gonna get confused.

Dre: [chuckling] Fair.

Austin: There's Thisbe. What the fuck was I using for Figure? Figure, boom. As a reminder, Figure, you're Scorched right now. Right?

Dre: Yeah. Uh-huh.

Austin: Uh-huh. Okay.

Dre: Tingly.

Austin: Uh-huh.

[**Sylvi** laughs]

Austin: Then we had Cori. Cori and—wait, do we get—Cori, are you going with Phryge?

Dre: [chuckles] Phryge.

Sylvi: Yeah. I'm going with Phryge.

Austin: Do I not have a Phrygian...?

Dre: Do you have a refrigerator?

Keith: I didn't have one because I wasn't in the combat last week.

Austin: You weren't in the combat. We didn't have—we didn't have—

Ali: Oh, yeah.

Keith: Or last—"last week."

Austin: [laughs] Yeah, last week is very funny.

Dre: Uh-huh.

Keith: Sorry, I wasn't in the combat a month and a half ago.

Austin: Yeah, uh-huh.

Janine: Surely there's just an icon of a fridge somewhere.

Austin: Yeah, I'm gonna get—yeah, there is, here it is, I got it, I got it, I got it.

Dre: Man, if we're going to start calling Phrygian "Phryge", I got to go by like, Fig.

Austin: Fig, yeah. You could be Fig.

Dre: Figgy.

Austin: Figgy.

Keith: I mean, that's not a bad fruit to be.

Janine: Yeah, where does fig rate on the prune-plum-apricot scale?

Keith: A fig is a delicacy.

Dre: Sure.

Austin: A fig is a delicacy?

Keith: A fig—figs are—

Dre: Have you not heard Keith talk about figs and/or Fig Newtons?

Austin: Oh—yeah, okay. Yeah, I have.

Keith: A Fig is one of the—

Austin: Fig—what color of the—what color of Fridge do you want?

Keith: Uh, is there like an old, like, so old white that it's yellow?

Austin: I'll see what I can do.

Keith: Or I could be a stainless steel fridge.

Austin: Sure. Gotcha.

Janine: You want to know what fig is in French?

[**Sylvi** laughs] [**Ali** hums]

Austin: I do.

Dre: Please.

Janine: Figue.

Ali: Oh.

Keith: Figue.

Austin: Figue.

Keith: Like the... Oh, fuck. Never mind.

Austin: Damn.

[**Sylvi** chuckles]

Austin: It's gonna be big for a second, probably. How's that?

Keith: Big fridge.

Austin: How's that?

Keith: Perfect.

Austin: Yeah. You see it's like—

Sylvi: Big-ian.

Keith: The fridge of my youth.

Austin: [chuckles] The fridge of your youth. Go back to the fridge of your youth. Alright. Then we need—I don't have a Brnine either, do I?

Ali: Yeah.

Austin: Brnine, what are—I have a Blue Channel.

Keith: Salt bath.

Ali: Woah.

Austin: I have a Blue Channel down here.

Ali: Oh, salt bath 'cause brine.

Austin: Salt bath 'cause brine.

[**Keith** chuckles]

Ali: I know in—

Austin: Let me find shrimp. [chuckling] That's kind of bad, though.

[**Keith** laughs]

Ali: Aww.

Sylvi: Damn.

Ali: Aww, I'm just a little guy. It's my birthday.

Keith: Owned by Roll20.

[**Austin** and **Sylvi** laugh]

Ali: [chuckles] I think in Partizan I was a fighting fish, but I don't think that's Brnine anymore.

Austin: That's not right, yeah.

Ali: Like, is there like a—

Austin: Is there an ancient—do I have a Broun in here from forever ago? I don't think so.

Ali: Is there a captain's hat? Is there a computer?

Austin: Oh, there's probably a captain's hat. Yeah, give me a—

Ali: Is there a cell phone?

Austin: Yeah, there is a captain's hat. There is a captain's hat. And it's just like—it's so funny. [**Ali** chuckles] What color? What color is—are we doing for Brnine?

Ali: Uh, let's go for a nice maroon.

Austin: A maroon. Okay.

Ali: The way that you might imagine Brnine's hair to look like.

[Dre hums]

Austin: Sure. Right. You have a hex code on that?

Ali: I don't. I'm gonna let you...

Austin: Okay. I'll see what I can do.

Dre: [chuckles] You just got a casual hex code off the rip, Ali? You got those lying around?

Ali: [chuckles] I should—I should as a character designer, but I don't, and I'm letting Austin show his...

Austin: [cross] This is—I don't love this maroon, but it's... Anyway.

Keith: By the way, Concave there, I just noticed, looks like, um... a whale, looks like a big whale from like, the front on, like with the big—

Austin: Oh, I see what you're saying. Like with the—yeah, mhm. Gotcha. Unfortunately, we already have a nickname for it, and it's the Cave. Alright, so. Figure, Thisbe, going to the Glass Archive. Cori, question mark?

Sylvi: I'm going to the Cave.

Austin: You're going to the Cave. You're going to the Cave. Brnine is the loose—is I don't know where Brnine is going.

Sylvi: Yeah, yeah, yeah.

Ali: No, it's Cori, Phryge, Brnine; Figure, Thisbe.

Sylvi: Yeah.

Austin: Yeah, okay. I missed that Brnine was going with Cor—yeah, I gotcha. I gotcha.

Ali: Yeah, yeah.

Austin: Okay. Well, there we go. Look, we've done it.

[**Ali** chuckles]

Austin: We've done it, the map is good.

Keith: And now, 2 hours and 20 minutes into the recording session...

[**Ali** chuckles]

Austin: We start the episode.

Keith: You may start the episode.

Austin: That is correct.

Keith: Is this the worst intro we've ever done? No, this is fine.

Ali: No.

Austin: This will get cut and changed, it'll be fine.

Ali: Yeah.

Austin: Did you see that really good tweet today from drewtoothpaste? I think it was from drewtoothpaste. Was it from drewtoothpaste?

Keith: No.

Austin: It wasn't from drewtoothpaste, sorry. Not from drewtoothpaste. Just from Drew on Twitter, who's like a—who used to do research and stuff for a bunch of different websites. Like, a data scientist person. "Never has a clip so quickly clarified whether

you'll love or hate a podcast," and it was the hour into the faction game, where we spend an hour—

Ali: Yeah, I think the 50 minutes of not doing turns in the latest faction game is an all-timer—

Austin: It's great.

Ali: 50 minutes not doing anything. [chuckles]

Austin: Yes. It's a banger. You either love or hate the podcast. Alright.

Keith: And you should love it.

Ali: Yeah.

Austin: I think you should love it.

The Concave

[1:34:30]

Austin: Where do we want to start? Let's start with the Cave.

Keith: What is the vibe of this place walking in?

Austin: Well, first of all—the Cave is closed.

Keith: Oh.

Dre: Aww.

Austin: There's a sign up, and it says "no entry until day 5". Of the festival.

Keith: Okay.

Austin: There is—

Keith: Then I'm going to the Glass Archive. [chuckles]

Austin: Well, wait, wait, wait. Wait, wait.

Keith: Okay. Okay, alright.

[**Dre** laughs]

Austin: It's closed. But it's just closed 'cause there's a sign up.

[**Ali** hums]

Keith: Okay.

Austin: It's not—there's no guards here, there's no, you know. Actually, it probably says something like “closed without attendant”. Unless, you know, unless attended, unless with—

Keith: Oh.

Dre: Oh, sure.

Keith: Well, we're attending, so.

Ali: Yeah.

Austin: [chuckles] Okay, well now we've jumped to—

Dre: Yeah. “Don't swim unless lifeguard is present.” Well, I can volunteer to be lifeguard.

Austin: Right, lifeguard is just a thing that you just decide to be. It's not—there's no requirements. So, yeah.

Keith: Lifeguard is a state of mind.

[**Austin** chuckles]

Keith: Is—no, I want to be real, and like, uh... I'm not looking to start shit right now. I have no evidence of anything, I have only a loose idea of what we're doing here, **[Austin:** Mhm] and—both in character and out of character. And, uh—

[Dre laughs]

Austin: Uh—you're approaching this place. We—I should paint the picture a little bit. You leave the main building, and you begin to approach the Cave. And by that, I mean you approach the glass top of the Cave that looks down into this vast archive below, right? That is the sort of inverse of the dome over in the Convex side. And the like—there's a sort of doorway like to a—there's like a ground doorway, like the glass opens. There's almost like a sliding glass door that opens to a stairwell, and that glass door is closed right now, and there's a sign that says "no entry without attendant", you know, attendant from this tier above, or whatever. Right? Like, someone from the, you know, initiate or above tier—probably not, probably higher than initiate, right?

But you can look down through the glass and see into this kind of long, or deep, you know, circular archive, this kind of library, and there's these little like—there's these little like, evidence desks, or like, forensic desks that have literal microscopes set up, but also ones that have, you know, crystal balls and various, you know, orreries and augur devices and decks of cards laid out. Huge tomes are on every little desk, some of them are clustered together where you can imagine there's groups of people working on one big pane of glass, and others you can see that like, oh, one person is poring over a single broken piece of glass that looks very sharp and dangerous and has a bunch of like, tiny, tiny little bits of writing on it, and they have like a huge, you know, set of magnifying glasses zeroing in on this one broken shard of glass as they're trying to figure out what one word might be.

And among all of them, you see Em, the person who bothered you at the party, and who was clearly trying to get information from you. And the vibes are just off, right? All of the sort of like, scurrying around, is—Em is like, doing stuff in a way that it's as if there's no big party to attend today. You know? Everybody else—I mentioned the person who is looking at a shard of glass before, really I was just trying to describe the shard of glass.

There is no person looking at that shard of glass. There are no people working today in this place, I'm just describing what the workplace looks like, generally. Em is sneaking around down there. Em is, you know, looking over his shoulder to see if he's being followed. Instant, you know, that's a—someone skulking. Em is using the skulk skill currently for fucking sure, and has failed because you've noticed it. And is I think explicitly like, going through drawers. Looking, like, goes to one desk and starts opening drawers, and then closes it and shakes his head as if he didn't find what he was looking for. And then goes to another desk and starts opening drawers and looking for something, and then closes them. And so it's clear that he is already infiltrating this place. What do you do?

Keith: Well, it's very suspicious.

Sylvi: [cross] I don't recognize this person, so.

Keith: I mean, yeah, I'm curious enough about this. I would like to—I guess, I don't know. What is the—do we just... do we—now, do we want to sneak around with Em sneaking around? Or do we just want to go in and be like, "what's up? What's going on?" I don't know.

Austin: Cori? Brnine? Thoughts? Do you point out, Phrygian, that this is the person—

Sylvi: [cross] Have I been told that this is, like—

Austin: [cross] Yeah. This is my question.

Keith: Yeah, yeah, yeah.

Sylvi: [cross] Someone that you like—okay.

Keith: [cross] And Brnine would know.

Ali: Yeah. Brnine—yeah.

Keith: At least Brnine would know.

Austin: Are you like, “is that that guy again?”

Ali: Yeah, I was thinking of—

Keith: Yeah.

Ali (as **Brnine**): Yo, Phryge, is that—is that that spy?

Keith (as **Phrygian**): That’s that—yeah.

Keith: Well, do we—we don’t know that this is a spy.

Ali: Well, the last conversation we had was you—us dancing and you telling me that you thought he was a spy, so.

Austin: Mhm.

Sylvi (as **Cori**): You two danced?

Keith: [cross] Oh, okay. Well then,

Keith (as **Phrygian**): Yes, definitely, this is the annoying guy.

[**Ali** chuckles] [**Austin** laughs]

Keith: What? What?

[**Sylvi** chuckles]

Austin: Can you repeat that, Cori?

Sylvi (as **Cori**): You two *danced*?

Ali (as **Brnine**): Yeah, it was a party.

Keith (as **Phrygian**): Yeah, it was a party.

Sylvi (as **Cori**): Oh my gosh.

[**Austin** laughs]

Ali (as **Brnine**): Well, anyway, I think we should—

Sylvi (as **Cori**): Okay, cool. Yeah, totally, it was a party, I know what that's like.
Totally, yeah.

[**Keith** laughs] [**Austin** and **Dre** groan]

Ali: Brnine just made the face that I did, which was like, squinching my eyebrows together and my jaw dropping to be like, “aww.” [chuckles]

[**Austin** and **Sylvi** chuckle] [**Keith** laughs]

Janine: Cori's dad made her work for prom.

Austin: Uh-huh.

Dre: Aww.

Sylvi: You—listen, it's learn how to use your weapons system or go to prom. Weapons system takes priority.

Ali: Mhm.

Ali (as **Brnine**): Um, we gotta follow this guy, right?

Keith (as **Phrygian**): Yeah, we gotta follow the guy.

Ali (as **Brnine**): We gotta follow this guy. Cori, we're gonna follow this guy.

Sylvi (as **Cori**): Oh—okay, let's follow the guy!

Sylvi: Salute.

Austin: Alright, what do you do?

Keith: I make a—I make like a, “make sure to be quiet” motion.

Ali: Mhm.

Austin: [hums] Smart.

Sylvi (as **Cori**): [whispering] Okay, let's follow the guy!

Keith (as **Phrygian**): Better. That's good.

Austin: That sounds like you're making some sort of roll here. This feels like it's Weather the Storm. Though it's also a team group, this is a team move, right? It's a bunch of y'all doing it together.

Keith: Yeah, yeah.

Austin: Which, there's a special rule for that, which I obviously remember all the time.

[Sylvi laughs]

Dre: I remember we did it one time, and it went great for everybody involved.

Keith: I thought that it said everyone has to roll—

Austin: I believe that's right.

Keith: —and you succeed or fail independently even though it's—

Austin: “While performing a group move, the person participating with the lowest relevant trait makes the roll, but anybody participating counts as doing so. Thus, any bonuses like advantage or Hold can be spent to the group roll. A chain is only as strong as its weakest link, but good teamwork can sure up any weakness. Everyone in the participating group may advance Gravity Clocks with other participants if they have them.” Do we have any Gravity Clocks between the three of you? Do we not—do y'all not?

Sylvi: I have a Gravity Clock with Brnine.

Ali: Yeah.

Austin: There you go. So you can add one in that. What is the—I think this is just Defy, right? It could be Sense, I guess. But I think it's Defy.

Keith: Yeah, I was gonna say that it was Sense.

Austin: Well, we're taking the lowest, so.

Sylvi: I have a zero in Sense.

Keith: I don't know what everyone's thing is, so this is an unbiased Sense.

Austin: "Unbiased Sense" is a very funny phrase.

Sylvi: Getting a bit of an unbiased sense from this.

Ali: Are you sure we don't want this to be a Defy?

Austin: I suspect it's actually a Defy. I think Defy fits—you are, you are—where is that big write-up?

Keith: Okay, so it's a +1—oh, no, it's a +0, instead of a +0, I think?

Ali: No, it would be a +1 instead of a +0, yeah.

Sylvi: [cross] It's +1 instead of +0.

Austin: Yeah, I would say it could be either of them. So feel free to go with the one that you like more in the situation, both in terms of mechanics and in terms of fiction. I think Sense is probably more like "alright, shh, listen. Wait until—" whatever. You know what I mean? "Wait until he's quiet and then we go."

Keith: Okay, sure.

Austin: Or "wait 'til he's making noise." Whereas Defy is like, reading in—you know, making sure you check for for traps, or whatever. [chuckles] You know? Normal adventure shit.

[Ali chuckles]

Keith: Timing the over-the-shoulder looks.

Austin: Yeah, exactly. Exactly.

Keith: Okay, yeah.

Austin: So, you said Defy is +1?

Keith: Yeah.

Austin: So 2d6+1.

Ali: And then +2 because of the Gravity Clock, right?

Austin: No, no, no, that's just advance—you advance the Gravity Clock, because you're doing it together.

Ali: Oh, oh, oh.

Austin: Yeah, yeah, yeah, yeah, yeah. You each get to advance a Gravity Clock.

Ali: Oh. Oh.

Sylvi: Yeah.

Austin: So. So—if you have a person, right? So.

Keith: Although you could choose to roll with the clock?

Austin: You could. You could choose to roll the clock, instead.

Sylvi: I think it would be the same +1 regardless, yeah.

Keith: [cross] But it's the same thing.

Austin: [cross] I think it's still—'cause it's +1.

Keith: I actually don't know what makes it more or less Gravity.

Austin: What's that mean?

Keith: Well like, okay, so, you know, Figure has 1 with Partial Palisade—

Austin: Yes.

Keith: And Gravity +1, but has 3 with Cori, but Gravity +1.

Austin: No, no, they're both still +1. That's a clock, and when that clock fills up, that Gravity will go up to +2, Keith.

Keith: Got—yeah, okay. There we go.

Austin: It's a clock. That's the—yeah, yeah, yeah. Um, cool. So, 2d6+1. Whoever has that +1 in Defy. Is that Brnine? Is that Cori? Is that...

Sylvi: I think Brnine?

Ali: Yeah, it's me.

Sylvi: No, 'cause I have a +2.

Ali: Yeah.

Austin: Okay, then it's Brnine.

Ali: Oh, that is a—that is a—

Sylvi: Woah.

Ali: I'm rolling out of 26. [laughs]

Austin: You rolled a d26.

[**Keith** laughs]

Sylvi: Hey, good roll on the d26, though.

Austin: Yeah, it's—

Sylvi: Got a 23.

Austin: Yeah, a 23, that ain't bad on a 26. [pause] Hey, that's an 11. Alright. Yeah, so the first thing that you notice is the—there is, on an 11, you notice that there is an impromptu alarm set up on the front door, on the open glass, like, the door that you open up to go down the stairs, it is a—it is like a wire that's been pulled—you know how sometimes you see in like a movie, someone like, puts a wire across a door so that they know if it's broken, it will—they'll know that someone came in the room? Do you know what I mean? [Ali hums] They put like a string across the door, so that when someone opens it, it'll open the string, or open—it will move the string so they know someone broke into their place. In this case, it's like a—it's like an enchanted violin string that if it had gotten hit by the door, it would have made a loud noise that Em would have heard, and so you very carefully can move that to the side so that it doesn't make the noise, and step down the—begin going down the stairs. And then yeah, you're able to get as close as you want to this person with that roll. You can kind of position yourself wherever you want to in this place.

Let's say that it's like, you know, eight floors deep or something. We've kind of seen these types of libraries and archives on the show before. Imagine that it's like—actually, we can make it a little bit different here, where it's like, there is a central hole down the middle, but it's a fairly narrow hole. These are big—these are like, fairly sizable floors that you can kind of see, you know, you can get lost in the stacks, you know, so to speak here. But you know exactly where Em is, you did catch sight of him from the top floor, so you're able to head down there fairly quickly.

What is the—what's the game plan? What do you do when you get closer?

Keith: Um, can we tell what he's doing? Like, is it something specifically, is this Read the Room, maybe?

Austin: Um—I would just give—

Keith: Or are we good with just the Weather the Storm?

Austin: You—with the Weather the Storm, I'll let that stand. I feel like you're—it's just what you noticed before. I guess Read the Room would give you more information, which is it's clear he's looking for something, it's not clear what he's looking for. Also, I'm gonna retract the previous description of this place. I think it is glass floors all the way down. That's how you can see all the way through, every new floor is another glass floor. So like, you can look up from the fourth floor down, and see—

Keith: So eventually, something can get obscured by what's beneath you and above you, but—

Austin: And above you, but—

Keith: As long as there's nothing there, you can just see all the way through.

Austin: Yes. Exactly, yeah. I think that's more fun.

Keith: Okay.

Austin: So. So, yeah, he's going from like dresser to—not dresser. From, you know, cabinet to cabinet, desk drawer to desk drawer. That's about what you can get with where you're at.

Keith: It'd be so good to be able to take the thing that he's looking for without him even knowing that we were there, but we don't—we just—I don't think we know enough.

Austin: [hums] Mhm.

Keith: I don't know how to get us to that point, or if we want to have—get to a point where we're like, confronting him.

Austin: I do think Read the Room would potentially help here, you know? You'd get to answer those questions, right?

Keith: Yeah.

Austin: Dispel Uncertainties could also help. You could also do that. Read the Room is when you try to get insight on your situation, Dispel Uncertainties is you trying to clarify the unknown or answering a question.

Keith: Yeah, those both sound right. I think Read the Room is maybe a little better just 'cause we're like, literally watching what this guy's doing in a room.

Austin: You are literally doing that. Yeah, uh-huh. For sure.

Keith: I'll roll that. That's in Sense?

Austin: That is Sense, yes. What is your Sense?

Keith: Uh, 1 or 2.

Austin: Okay.

Keith: Let's see.

Austin: Yeah, it's 1.

Keith: 1, yeah. Okay. I have a Sense button.

Austin: +1.

[**Keith** grimaces]

Austin: Yikes. That is a 6. Does anybody want to attempt to help here and push Keith over the 6 onto a 7? Oh, actually, again, that's not how that works, it would be that you give Keith advantage. So the chance of fixing this—that's a pretty good chance, though.

Keith: So I would just roll another die?

Austin: You would get to roll one more die if someone helps.

Keith: Oh, that's a—it would be a—it would—oh, and it would take the highest.

Austin: It would take the highest, yeah.

Keith: So unless I rolled another 1.

Austin: Correct. So, does—

Keith: But I could roll a 6, and get—and it would all of a sudden be an 11.

Austin: You—yeah, you could totally—yeah, a hundred percent. As a reminder, the way this works is you roll $2d6+1$ if you've spent meaningful time together before this Sortie, so definitely both of you have done that. +1 if they've helped or hindered you previously this Sortie, so no. And then +1 if they're part of your Hooks. So, anybody who has Hooks with Figure, which I think—

Keith: Phrygian. Which is no one here.

Austin: No one here. No one else has a—no—oh, you're right. Yeah, I guess Brnine you don't actually have a—yeah, that is just Phrygian, huh?

Ali: [cross] It's Phrygian, yeah.

Austin: $2d6+1$ isn't bad though, right?

Keith: Yeah.

Ali: Yeah, I'm happy to assist here if, um...

Keith: Oh, Hooks, not clocks. But I still think it's true.

Austin: Sorry. Sorry, clocks is right. I think I read the wrong—I said the wrong thing. Clocks is right.

Keith: Oh, okay. Well, it's still true. It's just—yeah.

Austin: Yeah. Oh, it actually does say Hooks, huh? I think it's either. I'm gonna say it's—mm, it does say Hooks.

Keith: I think it's true either way. I don't think there's a Hook about me out there.

Austin: No, I don't think so either.

Keith: In this crew.

Austin: You can substitute Gravity Clocks. If someone does have a clock with you, then you could use the clock instead.

Ali: Figure has a Hook with you, but...

Keith: Right, but isn't here.

Austin: Yep.

Ali: [cross] Figure isn't here. And yeah, I'm happy to do the assist if Cori doesn't want to take it.

Sylvi: I'm also good to do it, so like, we can flip a coin, or if you're happy—

Austin: [cross] Cori, you should—you go ahead and do it.

Sylvi: You know what? Actually, he implied my dad doesn't like me. I don't want to help.

Ali: Wow, okay.

Austin: Fuckin' fair enough, fair enough.

Dre: Ooh.

Keith: That's fine.

Sylvi: That's fucked up. He texts me like, once a week.

Ali: Yeah, and it's a day of the week minion picture on—

[**Austin** laughs]

Sylvi: Occasionally—yeah, and occasionally there's an exclamation mark when he says "good job", but usually not.

Keith: That is so much more than I've ever heard from either of my parents, so Cori's doing well.

Ali: [laughs] But yeah, me and Phrygian have spent meaningful time together.

Austin: Oh, yeah. For sure.

Keith: Yeah.

Austin: $2d6+1$. Let's do it.

Keith: And Ali's rolling good today, so.

Austin: Don't say that.

Ali: I'm rolling $2d6+1$?

Austin: You are.

Ali: $2d6+1$...

Austin: Oh my god. Why did you say that, Keith?

[Keith laughs]

Sylvi: You jinxed it!

Dre: I knew as soon as you said it.

Keith: It's one worse.

Austin: $2+2+1$ is 5. This breaks bad. This breaks bad for both of you.

Keith: Em is, like, genuinely supernatural, I believe.

[Austin laughs]

Keith: I believe there's something in either our earth world, or in the show's world, that is saving Em.

Austin: Em. Actually, yeah.

Keith: And is like, Mr. Bean-ing his way [**Austin** laughs] through this spy shit, like, truly the man who knew too little, you know, like? [laughs]

Austin: [laughs] Yes. Cori, where are you that you don't get caught in this moment? Have you just wandered off somewhere?

Sylvi: Um...

Austin: Are you—what are you doing? Because I have a—I'll explain what's actually happening to Phrygian and Brnine.

Sylvi: I kind of like the idea of something having caught my eye and made me like, go down the stairs slower, so I'm like, still on the staircase or something.

Austin: Oh. Yeah, yeah, yeah. The thing that catches your eye is a piece of glass shaped like the eye of Devotion.

Sylvi: Oh.

Austin: But it's—it's clearly a piece of glass from their archives, but it has the exact proportions of the eye you know, and the eye that you've been seeing in your dreams. And you make eye contact with it. It feels like eye contact. And then if we're watching the movie of it, you know, we're watching the anime, it blinks.

Sylvi: Aah!

Austin: And that is happening while hands are placed on the shoulders of Captain Brnine and Phrygian, and first mate Phrygian.

Keith: And I'm gonna move Spotlight ahead?

Austin: Good, yep.

Keith: And also—

Ali: Oh, I can do that.

Austin: You can both do that. You both failed rolls.

Keith: “Own self be clock”? I think?

Austin: [chuckles] I believe you can move forward “own self be clock”. This is a roll about yourself, sure, uh-huh. Um... great.

[**Sylvi** and **Dre** chuckle]

Austin: Unbelievable. There is a bearded monk from the Dim Liturgy placing his hands on your shoulders. He wears a symbol, he has—in fact, I think he carries around his neck on a, you know, on a chain, and then the sharp edges of the glass are like, have like, a piece of metal around them, it’s like—it’s almost like it’s a framed piece of glass, or it’s like, in a pendant, basically, or like an amulet, you know, holding a casing, but it’s a piece of glass from the archives. And that signals that he is of a pretty high tier. I mean, I don’t know that you know the ins and outs of this shit, but I know that he is the master of the Concave. This is Sea Crepuscule, S-E-A like the ocean, sea, and he says—

Keith: He likes to be awake in the morning and at night?

Austin: He—correct, yeah, uh-huh. He says,

Austin (as **Sea Crepuscule**): Guests. Did you not see the sign?

Ali (as **Brnine**): Oh...

Austin: And Em darts away. You’ve lost Em. Em has, you know—with the booming voice from this monk, Em has, you know, completely disappeared into the shadows of this archive. Not completely, right, but you’ve lost sight of him.

Ali (as **Brnine**): Aw, no, aw... There was a sign...?

Keith: [cross] I don't even know what to say. 'Cause I just want to be like, "but it was—it was him."

[Ali laughs]

Sylvi: "But it was that guy who works here."

Austin: Is that what you—do you try to make this case?

Keith: But look how furtive he was being! Yes.

Austin (as **Sea Crepuscule**): There was another person here?

Keith (as **Phrygian**): Yes.

Austin (as **Sea Crepuscule**): Who could it have been?

Keith (as **Phrygian**): It was a very strange man named Em.

Austin (as **Sea Crepuscule**): Oh! Em, ugh.

Austin: Sighing like a teacher or a coach, you know?

Austin (as **Sea Crepuscule**): Em has had a troubled couple of months. I think—do you know where you saw him? We should go find him. I think he's turning to his work here to help deal with some difficulties, throwing himself into the words of glass.

Keith (as **Phrygian**): What kind of difficulties?

Austin (as **Sea Crepuscule**): That's not for me to say, those are personal.

Austin: Let's—let's—

Austin (as **Sea Crepuscule**): Em!

Austin: Calls out.

Austin (as **Sea Crepuscule**): If you're there, it's alright. Come see us, please.

Austin: And there's no response, yet.

Ali (as **Brnine**): We'd love to see you, Em.

Austin: He kind of like tiptoes out from behind a thing—

Keith: Aw, it worked. [laughs]

[**Sylvi** laughs]

Austin: —and like, raises his hand a little bit.

Austin (as **Em**): [sheepish] Hi, everybody.

Ali (as **Brnine**): There's the party guy!

[**Sylvi** laughs]

Austin (as **Em**): I didn't think I'd see you two again so soon. Um, you're here for the festival, I guess.

Ali (as **Brnine**): Yeah, and we thought to ourselves, who better to spend it with—

Keith (as **Phrygian**): Let's find Em!

Ali (as **Brnine**): Yeah, what a delight.

[**Sylvi** laughs]

Austin: Sea gives a little, like, "come here" gesture, and Em—almost like, you know, a child about to be punished, you know?

Keith: Mhm.

Austin (as **Sea Crepuscule**): Em, what did I tell you about doing work on the festival days? You need to rest.

Austin: And Em is like,

Austin (as **Em**): I'm sorry, master. You're right.

Austin: He's the master of the Concave. That's like his role, that's... Let's hop over to the Glass Archive.

The Glass Archive

[1:57:30]

Austin: The Glass Archive is also effectively closed, except it's not closed in the same way, because the thing that it's—the thing that is closed is you're not allowed to remove anything for study. And that's like, how it works, but you can walk through. In fact, I think that there are others heading into the Glass Archive today to kind of bask in the holy text, so to speak. You know, there are big windows on the walls here that bring in some light, but they're not—it is not a big glass building, right? In fact, it's more like you've walked into a second building inside of the building that is a big glass building, right? The archive is big glass panes with tiny, teeny, tiny, you know, font size 4 writing, maybe even smaller, along the the various walls of the—it's almost like shelves, except the shelves are big, you know, glass walls that have writing directly on them that's really hard to read. And so like, generally, you bring these out and bring them to one of your workstations to do work.

It's hard for an average person to look at these and try to make sense of them. They are the prophecies of now an ancient oracle engine that saw a glimpse of the world from a different time and place, already impossible to make sense of it, and then also there's cracks running through them, bits of them are foggy, quite like you are, Figure, right now, from the being scorched. Like some of them are scorched in that way, where there's like, big bursts of black, you know, corrosion inside of them. Some of them have been sun-damaged, some of them have just faded over time, and, you know, there's a kind of natural flow of people walking to and from, and my guess is, Figure, you feel it

first. Though, Thisbe, I think you could also get there. I don't want to speak for whose sense memory triggers here first, because I don't know how robots think and feel.

But about, I don't know, a few minutes into walking through these hallways, you get the sense that you've been here before, and you have, because you're walking through a scale model replica of the Divine Past. It is a copy of the archive of the Divine Past aka Crystal Palace in that it is a tiny version of it, and what would have been huge avenues inside of the big city-sized Divine are here just hallways. And so Figure, you have the feeling of walking around—like, you know where Clem's office is in the building you're in, except it's not a building—it's not a city, it's a building. Right? It's that sense, like, imagine walking through a scale model of your hometown.

What are you two doing? How are you trying to find information in this place?

Janine: Is there like, a help desk, or a card catalog, or...

Austin: Um, there's probably—there's probably both. I think the help desk is probably unstaffed today.

Janine: Mm, right.

Austin: But there is a—what's a fun vers—I mean, there's a version of the card catalog that is just another one of these glass things, these kind of glass walls that have text on them that help direct you places. But there's probably also a physical, like, in front of that, there is a much more easy to read, you know, sort of breakdown of at least what the different divisions of the archive are. So yeah, you can—you can—you—to get like, the deeper stuff, you have to look directly at the glass, the kind of index, the glass index—

Janine: The microfiche.

Austin: Right, the microfiche, that have—but it has—it's a microfiche with still microfiche, like, text on it, you know? It's a huge, huge structure. It's taller—these things are taller than you by a lot, right? These are like, I imagine there are people who—there are probably, like, panels you can stand on that will lift you higher up to look at a

particular line, you know? Like, almost like if they built like a—what are the things that you do, like, wire work—like wire repair work, what are those called? The carts that lift people up, who have to like, repair cable wires and stuff? There's a name for that type of crane. I don't know what it's called. It's gonna kill me. It's fine. Like a—is it called a man lift? Is that what it's called? A boom lift?

Dre: A man lift? Huh.

[**Keith** chuckles]

Austin: A boom lift.

Dre: Oh, okay.

Austin: You know, you would recognize what I'm talking about, right?

Dre: Yeah, yeah, yeah, yeah, yeah.

Keith: Yeah, yeah, I've used these to paint a house before.

Austin: Oh, damn. So yeah, it's like an articulated platform that can lift up.

Keith: Oh, sorry, the crisscross ones that go straight up? Or the ones—

Austin: I was thinking of the other kind—I mean, it is the crisscross kind, it does go straight up. It is not a crane. You know, [**Keith:** Right.] it's like you're walking on the floor and any bit of the floor—the floor is broken into these panels that can lift up in front of these various glass panes, right?

Keith: Yeah.

Austin: So yeah, you're at the index. What are you looking for in the index? Or are you just looking at the more general like, you know, "science, the science wing is over here"?

Janine: Uh... That's a good question. I think the thing that Thisbe might have like, worked her way into thinking like, "this is where we should start" might be, you know,

you start with science. And then you go to like, biology, and then you go to like, non-biological interaction, energy interactions with biology, and like, you sort of work your way into like, just like “I want to learn about, you know, the—like, can you power a guy with electricity?” Like, that kind of shit.

Austin: Yeah, you’re trying to zero in on an answer.

Janine: Yeah, I want like, examples when someone alive has been powered by something that is not of them.

Austin: Interesting.

Keith: You find a very old book called Frankenstein. [laughs]

Austin: Yes.

Janine: [chuckles] Yeah.

Austin: Okay. Give me a...

Janine: Well, it’s an NEH thing. So it’s called Franken’s Stein.

Austin: Oh.

[**Keith** and **Sylvi** laugh]

Austin: [chuckling] Actually, Frankenstein’s Monster is a legitimate NEH name.

Janine: Yeah. No, it is, right? It is.

Austin: It already is. Yeah.

Keith: That’s really funny. [laughs]

Austin: Like, and that’s how it works, even. That is literally how they use those names. Extremely funny. Um, alright. Do you want to... is this a... I think this is probably the one that we just did again. Read the Room, right? It could be that, or it could be Dispel

Uncertainties, I think. Again, kind of different vibes, right? Because Read the Room does let you ask things like, “where can I find X?” You know?

Janine: Uh, let’s see.

Austin: But it’s a little more dynamic, often. It’s a little more like, “hey, what’s going on here?” Whereas Dispel Uncertainties is a little more like, “hey, what’s the deal with X?”

Janine: Yeah... Um... The problem with Read the Room is that like, most of the questions are not relevant, which tells me like, this is maybe not what we’re doing.

Austin: Maybe. The thing is, you could ask a bunch of these other things and get—still get good, interesting things from them.

Janine: Mhm.

Austin: It’s just, you know.

Janine: We are explicitly trying to clarify the unknown here, though.

Austin: You are. Yes. So I think Dispel Uncertainties does work here. I’m just giving you the option in terms of how you want to frame it.

Dre: Sure.

Janine: Yeah. I mean, Read the Room, I—that’s the thing is like, I have a Sense point and I do not have a Know point.

Austin: [cross] A Know.

Janine: Uh...

Austin: And I’m guessing you’re leading this, Figure. Oh, Figure’s even worse on Know, huh?

Dre: Mhm. Mhm.

Janine: We're not a Know-y group right now.

Keith: I hear, every time "no", like N-O.

Janine: I'm also bad at that. My Defy is in the toilet.

[**Sylvi** laughs]

Dre: Hey. [chuckles] God. Could I lead this with a Channel?

Austin: Yes, with the note that, again, da-da-da-da-da.

Dre: Yeah, yeah, yeah. Well, so like, yes, knowing that it could go really bad. The only reason I'm pitching that is because of like you said, this is like a—this is such a weird deja vu experience for Figure.

Austin: Sure. Yeah. Mhm. Also, yes, Janine, you need to make a decision about which modules you're bringing.

Janine: Yeah, I realized afterwards it was not the correct stuff.

Austin: No worries. Figure, what would that look like? Do you think this is almost like an automatic thing for you?

Dre: Yeah, and I mean, really, the thing that that made me think of that is that some of the questions in Read the Room are like, "where do my Hooks pull me here?"

Austin: Yeah. Yep.

Dre: "How does X really feel?"

Austin: Mhm.

Dre: And that to me is very much like a, like, sixth sense kind of thing.

Austin: Yeah. You know, I still think what you'd be doing is—is, you'd be rolling Weave Magic, which is "when you invoke magic to crumble a bridge attuned to mystical orbs at

the center of a galaxy, or otherwise something taxing with your power, you're attempting to Weave Magic; when you do, roll Channel." I will let you do that. Like, it's magic, right? Magic should break some rules. [Dre: Mhm.] Like, that's part of what we're exploring here with our goals that we state, right? [Dre: Yeah.] Is weave the magical and the mundane. So yeah, I'll let you do it. With the note that again, the key is you're not actually rolling that move, even though I'm gonna let you ask questions from it.

Dre: Sure, sure, sure.

Austin: Because on a 7 to 9, it's not that—on a 7 to 9 on Read the Room, it's "oh, you only get to ask one of these things." But on a 7 to 9 from Weave Magic, it's "you succeed, but your invocation is twisted in an unexpected and dangerous way." Right?

Dre: Yeah.

Austin: And failure is much worse, so. So yeah, give me—what's your Channel?

Dre: It's +2 right now because of my—

Austin: Because you're Scorched.

Dre: My hurt. Yep.

Austin: Yeah, uh-huh. You get more Channel when you're hurt. That's the thing that you do. Right?

Dre: Mhm. Yeah.

Austin: Great. So 2d6+2. Hey, that's a 9.

Dre: That's a 9.

Austin: That ain't bad. Oh, right. Sorry. "On a 7 to 9 you succeed, but your invocation is twisted in an unexpected or dangerous way."

Dre: [cross] Yeah, no, that's—that's not great.

Austin: You know where to get the answer. You know.

Dre: Hm.

Austin: There is a—this is important information. This is the sort of information that the Witch in Glass would keep locked up in what has now been converted into a sort of vault. You know where there's a section of the city, the Reflecting Pool, aka the Divine Past, aka Crystal Palace, that is like—the “special collection” is what it's called euphemistically, but it's effectively a prison for knowledge. And you know where that is. And you can feel it pulling you there. I've answered the question for you, but you can still—you know, that is my read on the 7 to 9 part.

Dre: Oh, yeah, for sure.

Austin: I think that that probably answers whatever your Read the Room question was, [Dre: Yes.] but if you had a different one, apologies.

Dre: Nope.

Austin: And also, you could still spend another Hold there if you wanted.

Dre: No, I think that is—that is perfect, and I think very much fits a [laughing] 7 to 9 on Weave Magic.

Austin: Okay. Yep.

Dre: Um... Boy. I'm deciding whether Figure says something to Thisbe. And you know what? I think... yes. I think the Figure who says, “hey, I want to come and help you, like, take an active part in my own liberation,” will also tell you that “I think I know where to go.”

Dre (as **Figure**): Thisbe, I have a hunch.

Janine (as **Thisbe**): Yes?

Dre (as **Figure**): I don't know how to quite explain it, but I feel like I know where we need to go.

Janine (as **Thisbe**): Then we should go there.

Janine: Thisbe's head's in full antenna. She's not gonna question hunches. That's just, you know.

[**Austin** and **Dre** chuckles]

Dre (as **Figure**): [exhales] Okay. If this is anything like the Divine Past, then we go... this way.

Austin: And it is. And you notice that you are—you get the sense that you're breaking off from people. I mentioned there are people here who are kind of basking in the text, right? They're spending the day part of this festival day just in the presence of the copy of their holy text itself. And you know, I just underscore it like, it's easy to talk about this as like, a cult, and to be like, dismissive. But if you are religious in any way, you often—many religions have the notion of there being something, somewhere, that has a real aura to it. And this is that for the people here, right? This place, they do the work in these other rooms, they stare at bits and pieces of it, they pore over copies, they look at photographs, they reference secondary sources. But the people who are in here that you're moving past are in a—you know, not a euphoria, but like, they're in a pleasing, a pleasant state, because they're with the thing that they believe in, in a real physical way.

And especially on a festival like this, a festival week like this, there are people here who are not here every day. There are people who are elsewhere on the Isle of the Broken Key, or who are elsewhere on Palisade, who've come back for this festival—as question marked as that festival is, the fact that they're doing it at all, weird. But at the same time, like, there is that sense, and you're leaving that feeling behind as you get deeper into this place. These people are at the big core panes of glass, right? They're at the ones that say the things that have already been figured out, you know, people are gathering around the panes of glass that predicted that—or, you know, retroactively, we've decided at least, we've interpreted, “oh, this is the prediction of the Principality leaving

Palisade to begin with 5,000 years ago.” They’re around the ones that they think potentially show a way forward, that show the Principality leaving again.

They are not in the depths, they are not near the secret knowledge, the things that are too scary to look at by the light of day. But you are. And there is a sense of something here that shouldn’t be. But there is also the real sense that this is exactly where the information you’re looking for might be.

[Music Outro - “[Nothing is Stationary](#)” by Jack de Quidt]