

## The Road to PALISADE 07: Wagon Wheel Pt. 3

transcriber: Anachilles#0191 (Live at the Table version); thedreadbiter (recap and edits)

Austin: The Road to PALISADE is a show about war, politics, religion, revolutionary violence, and the many consequences thereof. For a full list of content warnings, please check the episode description.

Janine (as Caeso): You've got a lot of repairs to do around here, I'm sure they'll find a way to keep themselves busy.

[["Permanent Peace"](#) by Jack de Quidt starts playing]

Janine (as Caeso): One thing's fixed.

Austin (as Tivanon): Uh, the, there's an order that — we put in a request and they're prioritizing the orders. And if we skip ahead, it... it could be trouble. Are you — I don't?

Janine (as Caeso): If we skip ahead, they'll just — there's other stuff they can fix here. I'm just, I'm just going to fix this one thing, so this wall doesn't come down on your head.

Austin (as Tivanon): Sir, sir, sir, sir — there's other things they could break here.

Janine (as Caeso): Mm-hm? ...So you put in a request for the thing to be fixed, and they're going to show up, and if it's fixed, they're going to break something?

Austin (as Tivanon): You act as if you don't know how they work.

[cut]

Austin (as Wine): Uh, we're headed north, deeper into the Shale, the Shale Belt. We heard that there was some fighting, and some people maybe needed help.

Art (as Tzion): I'm not, I'm not for that — these aren't, these aren't fighting muscles, these are repairing muscles.

[cut]

Austin (as Wine): Should we tell Tzion who you're with?

Art (as Tzion): I know you're Millennium Break! I'm not, I wasn't born yesterday, I live out in the middle of nowhere, I read the newspaper.

Austin: [cackles]

Ali (as Ce): Sorry, buddy.

Austin (as Wine): Wait, they're writing about us in the newspaper?

Art (as Tzion): Yeah. Millennium Break. You know... they say that you're poisoning the hospitals and playing the worst damn basketball anyone's ever seen.

Austin (as Wine): Well, that's at least half lies.

[cut]

Art (as Ol'D'Cassino): You come to this peaceful community of industrious people, and you... you break our things.

Janine (as Caeso): It was already broken.

Art (as Ol'D'Cassino): You take something that's struggling, and you make it worse. What a metaphor we are seeing today, ladies and gentlemen.

["Permanent Peace" concludes]

Austin: Welcome to Live at the Table, an actual play livestream focused on critical world-building, smart characterization, and fun interaction between good friends. I am your host, Austin Walker. Joining me today, Janine Hawkins.

Janine: Hi. I'm Janine Hawkins, you can find me at [@bleatingheart](#) on Twitter.

Austin: Ali Acampora.

Ali: Hi. You can find me over at [@ali\\_west](#) on Twitter, and you can find the show over at... wait... [laughs] [@friends\\_table](#).

Austin: There you go.

Art: There it is.

Austin: And Art Martinez-Tebbel.

Art: Hey, you can find me on Twitter at [@atebbel](#), if you're still doing that.

Austin: Twitter? Doing Twitter stuff?

Art: Twitter, yeah.

Austin: Yeah, fair. Uh, today, we are continuing our game of Wagon Wheel, by WL Marigold Crow-Humphreys, a hack of Stewpot by Takuma Okada, which, by the way, I recently got, this week, actually, I got my copy of Alone on a Journey, a kind of solo journaling game and zine by Takuma, and it's super good. People should go check that out. That's noroadhome.itch.io, shoutout that — we've done one journaling game on the show. We did Thousand Year Old Vampire with Janine and Ali. But, you know, it's hard to sneak in journaling games on a big, collaborative actual play podcast, partially because of the fact that it's like, they're built for solo players, but also just because of the time thing, you know. You've got to write, and think. And that's a different vibe, so. Just wanted to shout out —

Art: Well, I uh, I pitched us a journaling game for something once, and it didn't... it doesn't seem like it's going to work out. But it's not impossible.

Austin: I think — if it's the thing you're thinking of, it's still a thing I want to do.

Art: Oh, well then —

Austin: But I don't know if that's journaling. I wouldn't describe the thing I'm thinking of that you pitched as journaling. I'd be thinking — maybe you were thinking of a different idea.

Art: I've... I'm as filled with ideas as I am bereft of memory, so...

Austin: I'm thinking of your confessional idea.

Art: Oh, no.

Austin: Different idea now, I don't know the one you're talking about then.

Art: Yeah, all right, yeah, that's fine.

Austin: Uh... where were we? Okay. We're going to continue our game, that's where we were. We were in the middle of our leaving the second town here on Palisade, as we continue this game. Uh, I will say, just for the record, this is recording 2 of 3 for, for some of us this week. Ali, Art, and I somehow booked ourselves into just a marathon week. So on top of normal stuff that you have to get done during the day or during the week, we're doing... we finished a Bluff arc, we're doing a big Sangfielle episode this weekend, and we're doing this tonight. So if we sound a little low-energy —

Ali: [laughs]

Austin: It is what it is.

Art: Or if, in three weeks or whatever, like, “they're not really on it for this Sangfielle.”

Austin: Uh-huh. That's how it goes, sometimes. In any case, we were leaving Braunton, a town, casino town in the Slate Belt, a place where folks, long now descended from the folks in Concretetown on Twilight Mirage now live. We had a run-in with the, uh, the shitty mayor, the shitty corrupt mayor who was working with the occupying Curtain. But before, before he could fully kick us out, before he actually came to tell us to get the fuck out, we did manage to connect with some people over a dinner and kind of clean out an old mine to use as a kind of secret base for any sort of — anybody who wants to do any sort of resistance stuff against the Curtain, and also just a place to put people where they can be safe, in case more fighting comes to town, a place just outside of town that has a great deal of, kind of basic protection because of how it's underground. You know? Love to help people set up a bunker. Uh, today we are starting by finishing our mini-game of Move On, I believe. I think, where did we leave? We did add a new character to the crew.

Art: Mm-hm.

Austin: Ali, that was your decision, right?

Ali: Mm-hm.

Austin: You wanted to recruit a local, who I recall as someone who had a real Born to Run vibe, a real, get out of this small town, situation.

Ali: Yeah. I've had it with these casinos.

Austin: Yeah, exactly. I also, during that, during down time, almost immediately after we finished, I cracked what I think the kind of version of the NEH name today is, the New Earth Hegemony name is. As a reminder, those names used to be things like Kentucky's Corona. They were, they were, uh, possessive, there was like Morning's Observation. And, where I kind of like fell was, I ended up reading a poem immediately after that, where did I put this? Is that in the Palisade chat? Where would I have put those notes? Yes. Uh, uh, I was reading the poem, uh, We Real Cool, by Gwendolyn Brooks. And, it's a... it's a short poem that has, like, just a bunch of little lines in it, that all sound like great names, because that's how my brain works. The poem goes... [reading] We real cool. The pool players, seven at the Golden Shovel. We real cool. We left school. We lurk late. We strike straight. We sing sin. We thin gin. We jazz June. We die soon. — and I was like, Strike Straight, Sing Sin, Thin Gin, Jazz June, Die Soon, these are all great names. And also, I mean, this is a really great little portrait of like, basically kids cutting school because their institutions have failed them, and hanging out at a pool hall in the midcentury. Classic shit you write poems about.

And I was like, oh, is the way that you blend the NEH naming convention of, I want to belong to a thing, and the Divine Principality's Excerpt, you take an excerpt from a religious text, is that the descendants of the New Earth Hegemony on Palisade, find their quote, find their names from a quote in the world, right? And so, I pitched you names for this character... from Born to Run, the Bruce Springsteen song, Highway Nine, Everlasting Kiss, or Lonely Rider. But it does not have to be that, and in fact, we can invent anything we want, because we can just say a song exists, and we have a cool phrase, and pretend that that's a real song, because it could be a real song in that world. Did either of those three —

Art: Yeah, take that, Jack.

Ali: [laughs]

Austin: That's not — no, not *those* songs — I mean, thing fictional world of Palisade and the Principality. Jack's songs are very real.

Ali: I like Highway Nine.

Austin: I love Highway Nine, that's why I wrote it first. So, yeah, so I'm going to say Highway Nine joins us. Is Highway Nine joining us as a crew member, or just as another person riding along? I guess we'd have to buy up more crew.

Art: You have to buy a crew member, yeah.

Ali: What's the — oh, it's trust is the resource that we use for that, right?

Art: Community, yeah.

Ali: We're not doing...Well...

Art: We have, we have 6, I think that's enough. I'm writing young rebel, from Braunton, is what I'm writing. Boom. There we go. Yeah, let's see what the cost is on these. Because the next question we do have to ask is, does anyone join our wagon? Sorry, it's, what needs to be repaired, who does what? And then, if you have enough community points to upgrade the wagon, do so now. Let's see, what's that cost? We could... we have one in everything right now. It costs 4 to move a 1 to a 2. So we could move one thing up from a 1 to a 2. Level 2 accommodations would be, [reading] you have a room on the wagon with squeaky bunk beds or hanging cots that everyone sleeps in. What does the room look like? Where is it on your wagon? 2 on crew is, hire two more people. You can see where this is going. And then, utility is you get a second utility. Our first utility is the communications stuff that we've been helping to set up wherever we go. But, we could get, you know, a chicken coop, a gym, a library, a crane, a fish hatchery. You know, normal, normal utility stuff.

Ali: Mm-hm.

Art: Yeah, I've been on a wagon before.

Ali: [laughing] I feel like I'm leaning utility, but... unless we wanted to hire a second...

Art: Utility like, offers more stuff, right?

Austin: Mm-hm. And we can make stuff up. I said, I said a handful of those. There's more listed here. This is all on page 12. And we can also just make a thing up, you know. I do want to note that the fact we have, like, that we've been basically sleeping in tents should mean that our backs are starting to ache a little bit, we don't really probably have the sense of having a private space for this trip, so far. Not that, having, uh, cots hanging in a big room necessarily means that we would. But, you know, we don't get our own rooms until level 3, you know, and a nice bed. But it does mean that there's no like, "oh, I'm going to go hang out in the bunk for an hour,

and read.” You know, just hasn’t... we have to only ever do that in the wild or in public places, or sitting on our slower, you know.

Art: Yeah, it’s tricky, because, the bump from 1 to 2 in accommodations doesn’t feel like a lot, and therefore... it like, but like the bump from 2 to 3 does, and we have to go through 2, you know?

Austin: Yeah. I think it’s different in the sense that like, if we made it a 2 we would want to make it clear that there’s a good reason, that there’s something useful about, about, in this next town, about not being outside, right? About like, being able to lock the door behind us and being able to say, this is our space, in a way that like... and we had that whole big confrontation at the end of the last session, between — who was doing the repair there, was that Caeso?

Ali: Mm-hm.

Austin: That was Caeso and, uh, the mayor?

Janine: Yeah.

Austin: Uh, ol, Ol’D’Cassino. uh... that, to me, is a place where it’s like, it’s interesting to me that that — you didn’t have like an inside to go to, to close the door, you know what I mean? Like, you couldn’t like, hide out from that... not that you needed to. But the fact that that whole scene happened outside, on what was effectively the mayor’s ground, is, is interesting, you know? That said, I do lean utility, because utility is fun, because it feels like it gives us a verb, you know? Or, here’s another way to think about it: could, could they have given us a gift? Maybe to represent the fact that we got a lot of community there, but also this suspicion from the mayor, could we have, do you think maybe they gave us something cool?

Ali: Oh, as part of the like, why’d I want to say forge? The —

Austin: Yeah, yeah, yeah, the mine.

Ali: [laughing]

Austin: Like, Wine did that stuff with the plants and the garden. Could they have given us a little like, starter garden? Or could they have, you know, found something in the mine? Some sort of like, hey, we ended up with an extra medical station, here’s an infirmary? Or here’s a bunch of books for, about where you’re going. Or... I mean, workshop is probably the one that makes the

most literal sense from, we've cleared out this big industrial facility. But I don't know that any of us are going to use that stuff.

Ali: Yeah, but like, narratively, the point of the wagon is like, a community effort or whatever, right?

Austin: Yeah, yeah.

Ali: So like, the idea is, we would go with a cool workstation, and then go to the next town and be like... do y'all need a workstation or whatever?

Austin: Right, right.

Ali: That's why utility is appealing to me. But if it becomes just a narrative thing...

Austin: Yeah. No, I think that, I lean utility, and then of those, I would put my tokens on workshop — [reading] tools, benches, ladders, maybe even a small forge. Crane, to help you lift very heavy things.

Ali: Oh...

Austin: Or a garden. So I think those are the three that I feel like have a connection to the stuff that we did here. Also garden's fun, because like, we did so much food stuff with them, you know?

Ali: Oh, right, yeah, yeah.

Austin: Or what if it's like, or, fish hatchery, and it's a shrimp starter kit?

Ali: [laughing] yeah...

Art: Yeah, that's a good one.

Austin: Anything, anything jumping out to folks?

Ali: I was leaning workshop, but now I'm pro-shrimp.

Austin: Are we voting shrimp?

Janine: Yeah, sure.



Art: Yeah, I'm happy to do the shrimp caravan now.

Austin: The BigStar shrimp caravan. Yeah.

Janine: I would love to know what a shrimp starter kit entails.

Austin: I'm sure you can Google it, you know?

Ali: Some tanks, some eggs...

Austin: Yeah. You got it.

Janine: Shrimp starter kit...

Ali: Filter system, some nets, I bet.

Austin: Yeah.

Janine: Oh, this is not what I expected, actually.

Austin: Shrimp farm kit. Boom.

Janine: Uh, this one comes with some dead leaves —

Austin: Uh-huh. They gotta eat.

Janine: And some sprinkles, like cupcake sprinkles but they're all like earth tones.

Austin: Mmm... [chuckles]

Janine: And then some tiny pinecones, and then some like, gross little bits of wood that I don't like looking at. Because like, I don't have that whole, that whole phobia, but it's close enough to, it looks yucky, it looks like things are in there.

Austin: Yeah, sure.

Janine: And then I think those are some eggs, but they kind of just look like little mothballs.

Austin: Huh. Oh, I see. Freshwater shrimp starter kits. Yeah, you're totally right. Weird.

Ali: Where is this?

Janine:I would have never guessed pinecones.

Austin: I'll link you, Ali.

Ali: Thank you.

Austin: Is that — or maybe this is a different one, because I don't see the pinecones here. Oh, yes I do.

Ali: And those little sticks.

Austin: Yeah. Alder cones.

Janine:Apparently, this will discolor water, but it is beneficial for it to do that, so don't worry.

Austin: Yeah, sure. All right. Well, we got one of those. That's nice.

Ali: [chuckles]

Janine:[fake enthusiasm] Yay...

Austin: Bubbling as we continue down the road. All right. Next step here, on Move On. Uh...

Ali: Oh, there's pictures in the reviews of guys hanging out in here.

Austin: Ooh.

Ali: [laughs]

Austin: How long on the road before we get to the next town?

Janine:Six days.

Austin: Six days. All right.

Art: All right.

Austin: We have some shrimp popping, finally.

Janine:It's bad if they start popping.

Austin: Oh, you don't want them to pop, there's bad — you don't want shrimp poppers, that's not what we want?

Janine: Isn't that what happens when you cook them? So you don't want them like that when they're alive.

Austin: I guess so, yeah, you probably don't want them in there, that makes sense.

Art: Well, they don't actually pop, the popcorn shrimp doesn't actually refer to the...

Janine: No, I wasn't — [laughs] I meant like the shell, I always thought the shell split or something? No, does it not?

Art: I don't know, you're further along than I am.

Austin: [laughs]

Ali: [laughs]

Austin: On the shrimp knowledge track?

Janine: I like that you thought I thought popcorn shrimp was like, shrimp that you put in a microwave and then it popcorned.

Art: [laughs]

Austin: Uh...

Art: Yeah, it's just, it's about the size, they're small.

Austin: Uh-huh. All right. Six days we're on the road. As you arrive to a new town, discuss the following questions together. Here again is, I'm going to give you my high level of what this place is, and I don't have a lot of, I don't have a town name. I have some names I can pitch you, and I can tell you what the vibe is. But I don't have... I don't, I have some options, or I have some ideas about what this could be, but I don't know the particulars. This is somewhere in a place called the Fabreal Duchy, F-A-B-R-E-A-L, and then Duchy like D-U-C-H-Y, which is a long now descendant of a group from the Twilight Mirage called the Crown of Glass. The first arc of Twilight Mirage, or ground arc of Twilight Mirage, dealt a lot with the Crown of Glass. They... the people here, the Fabreal Duchy and its leaders, stayed behind when the Principality formed,

and left. They chose to say as sorts of like, royal custodians of the planet. A feudal society developed. Uh, they are led by a person named Perpetual Lustre, the Duke of Glass. Uh, or at least this is what was true before the Curtain arrived. I don't have, I have some ideas about what might have happened, but I like to talk through them a little bit. Uh, theoretically, Perpetual Lustre, his will and presumably the previous Dukes of Glass, were executed by a noble class, a sort of, you know, an aristocracy. That aristocracy, I, I think part of what we might end up with here is the classic situation of like, a little bit of instability has turned the aristocrats to turn on the king, or vice versa, right? And I haven't decided which yet, and I'd like to talk through that a little bit and see what we think is more fun, and where we've turned up. Uh, the second big thing here is that, a thing I know about this society is that they have classic, you know, they have classic, your knights and guards and stuff. They have Saints, which are people who, who pilot small but very powerful and distinct and distinguished mechs. Uh, we've met saints long ago. And then they have this group of... they have a group of slaves, called delegates. They are robot slaves, they are enslaved, uh... you know, synthetic people, who... and I don't know how we learn this. I'd love to maybe, I'm going to add a question to this arrival thing. I guess Wine probably knows this, but doesn't understand that you don't. Delegates are slivers of Divines. They're carved away. I think I have an idea of how that happened, but I don't know that anyone in the world today knows how that happened or when that happened or why that happened. An example of this might be that you might meet someone, a synthetic person named Bright Mercy, or... you know, Limited Dissent, or Gentle Influence. And they are, have been carved away from Mercy, Emphasis, or Influence. Sorry, Dissent, the second one I said was Limited Dissent, right? Dissent, or Influence.

So they're like, robot servants. They're like, a little bit like Star Wars droids, but they all are like, an aspect of the original Divine in some way, and each is leashed by who, whoever their commander or their, their literal owner is. The, the Duke of Glass and all of the Duke of Glass's aristocrats have a bunch of these Delegates. They run the cities, they run the, the, you know, the... anything that, all the infrastructure, anything that anyone living needs, they are the lowest of the low on the social hierarchy. There's also probably a low-established peasant class besides that. Or, not a peasant class, a servant class, because it's like, you know... it's kind of, it's kind of like a big deal to have, for instance, a human chef, right? Who like, "oh yeah, well they, they put the human touch on it." All of that shit is happening here.

What I don't know about the place we're headed into is, and what I don't know about the situation with the Fabreal Duchy is, when the Curtain came back, when the Principality came

back, did we get a situation where the Duke bowed his head to them and was like, “yeah, welcome back, I'm happy to be your viceroy here,” or whatever... or, did the Duke get ousted, and all of the kind of higher lords sided with the Principality, and the Duke tried to like say, “no, this is mine.” Because, whichever one of those reprehensible groups, either — or reprehensible people, either aristocrats who are mad that they're not in control anymore, or a Duke who's mad that he isn't in control anymore, is who is here and running this place. The worst sort of potential ally that we could run into, the like, deeply, you know... almost, near tyrannical leader of a place, who doesn't like our enemy, but is not sort of person we would like to necessarily work with. So my question is like, is it more interesting for this to be the Duke, or for this to be a scheming lord under the Duke? Uh, if it's... whichever one it is, we have a lot of leeway in terms of, you know, maybe changing what they might personally feel about what the Fabreal Duchy is like, but, but, that's what the Duchy is and has been, you know, and that is like they are powerful inside of that place. So, thoughts? I know I just dumped a lot of lore.

Ali: [chuckling]

Austin: TLDR is like, what's more interesting for us? Is it the story of the, coming into a town where there is a high-ranking lord who is secretly scheming against the monarch, and is potentially trying to make a play and would welcome some support there, but also is kind of a piece of shit? Or is it the dethroned Duke, who refused to turn over the kingdom to the Principality and now lives in exile, but also was the Duke of a really terrible place. Even if he wasn't super bad himself in comparison to past Dukes, he was still part of that, that structure. Which of those jumps as like, the more fascinating... people, person to interact with, for us?

Ali: Uh... is the question like, hm. I feel like the single Duke, the leader of this place, is filled with faults but had his own motivation and part of... figuring out what this town is about is figuring out what that was about, is interesting. But like, do either of these options like, affect like, the overall town involvement with the Principality?

Austin: Yeah, no, I think we're in a place that is anti-Principality, but might not be... so the thing that I was like, I wanted to float these three town ideas, three location ideas I had was like, a place that like, is 100 percent with us on this, a place that maybe has some like, has gotten caught up in it and isn't necessarily on one side or the other, has spent some time fighting against it... and then a place that's like, they don't like it, but, they themselves are kind of reprehensible. Or the leadership there is kind of reprehensible. I don't know what this place is

going to look like by the time we're done with it, you know what I mean? Maybe whoever we're talking about now won't make it out of these scenes. We'll have to see, right? But, but, yeah. So I think it's not necessarily changing — we could roll into town and the town be, “rah, rah, Principality.” But I feel like we would be smarter than doing that, you know what I mean?

Ali: Mm-hm. Yeah.

Austin: I think it's more, and maybe part of this is thinking long-term into the season, which is, is it more interesting to have this puppet state be ruled in continuity with what it was already? Like, it was already sort of a... it wasn't a puppet city, because it wasn't in conservation with the Principality, but it was the sort of, you know, they traced themselves back to the Principality and said that that's where their authority came from. And is it more interesting to have the current leader of that be on the side of the Principality, or to be a potential terrible ally against the Principality? Which is like a big future thing, but like, what type of asshole do you want to be mad at because you're in a scene 7 months from now? You know? It's like, you know, when the... I'm trying to think of a good analogy here that isn't the worst, but it's hard, it's hard to do that. Uh... the... the things that come to mind for me is like, when you look at any sort of revolution, one of the big questions ends up being like, what happens inside of that, uh, that upper class that isn't the executive, right? That isn't the king or the president, or isn't the de facto leader, but has benefited by being in the leadership class? And that can be literal lords and other aristocrats, but it can also be the church, it can also be a very powerful merchant class, et cetera, right? And so like, I wanted to see what happens when Millennium Break people have to like, rub shoulders with that part of society? Is it possible to even, for us to build a coalition here? Or, is there some other thing that we can do in this deeply, you know, iniquitous place? But first, we have to decide what it is, and is this a Duke in exile, or is this a backstabbing minor lord?

Ali: I prefer Duke — oh, no, go ahead.

Art: Oh, yeah, you're voting for Duke?

Ali: Please, I — have been the only person making decisions, so please, go ahead.

Art: No, I think Duke is a great — I'm not, I'm, I come to praise Duke, not to bury him.

Austin: [laughs]

Art: It's been a Crusader Kings day for me today, and so —

Austin: In your rotation.

Art: Yeah. So that feels... I mean, it's been Counts for me, but it's, it's all the same, right?

Austin: Well no, this is the thing. Are we talking about a Duke, or the sort of Count who would backstab your Duke?

Art: I'm the king, Austin, and — I'm the King of Leon.

Ali: [laughing]

Austin: Here we go. Here we go. Okay, well I can talk to you in Crusader terms. Also, wait, you're the King of Leon?

Art: Yeah.

Austin: How's the tour going?

Art: Uh... pretty good. Yeah. There's some problems with our southern dates, because there's a lot of Moors down there still.

Austin: [laughing] Ah, I see. They seem fine, IMO.

Art: Well... [laughs] I wish that I could lose somebody down there.

Austin: Let's say, Art —

Ali: [cackles]

Austin: Wait... nice, good. Doing Kings of Leon bits here in 2022.

Art: Hey, I think I deserve points for not saying Sex on Fire. I think —

Austin: Yeah, yeah.

Art: Yeah.

Austin: All right. So let's say your King of Leone goes on crusade, and leaves the kingdom behind in the hand of a duke, let's say. Let's say there's one duke, basically super powerful.

You've gone away on this crusade. I don't know what happened. That crusade lasted 5,000 years. I know Crusader Kings doesn't last that long.

Art: Yeah, but I get it. Sometimes it feels like —

Austin: It sure does. It sure does.

Art: A crusade lasts 5,000 years.

Austin: And boy, you're out there, and the kingdom is just out there, effectively. The kingdom is just out there.

Art: The kingdom is just out there, is right.

Austin: It's just out there. And then one day, the kingdom comes home. The descendants of that King, the King of Leone who went out there, come back and find, either... an unctuous and, you know, duke, ready to serve the returning lord, right? This is like our Sheriff of Nottingham, you know what I mean?

Art: Mm-hm. Yeah.

Austin: That's not actually true, because Richard Lionheart coming home at the end of Robin Hood is like order being brought, right? Richard Lionheart is supposed to be the... who's the other asshole in Robin Hood?

Art: The Sheriff of Nottingham.

Austin: Who's the other one?

Art: Prince John.

Austin: Prince John, yes. Prince John.

Art: I'm going to be honest with you, I don't remember which of these people we believe are real, anymore, I don't remember which of these people are supposed to have lived.

Austin: The king comes home —

Janine: They were all, all those ones were real.



Austin: They're real, Richard... Richard Lionheart's real.

Janine: Robin Hood is the one who's questionable.

Austin: And not secretly the son or whatever, or nephew of, of... Richard The Lionhearted, like in the movie, that one's not real?

Janine: Uh...

Austin: Okay.

Janine: Wasn't a fox, either.

Austin: Fuck.

Art: No, I think, I think they are sure about that.

Austin: Oh... okay.

Art: They're like —

Janine: He was a fox.

Art: We don't know if Robin Hood was real.

Janine: If he was real, he was a fox.

Art: But all the people in Nottingham were foxes at that time, and it was great.

Janine: That's not how it works, either.

Austin: No, there's like, they're different animals, they're all different animals.

Janine: There's like a goose...

Art: Yeah.

Austin: But, Lady Marian was also a fox.

Janine: Baloo was there for some reason.

Austin: Baloo is there. He's the monk, right?

Janine: Baloo's just everywhere.

Austin: He's Father whatever?

Art: Friar Tuck.

Janine: No, he's...

Austin: Is he not Friar Tuck?

Art: No...

Janine: Isn't he Little John? He's Little John.

Austin: Oh, he's Little John, Little John's the big one. Right right right.

Janine: I think. I might be wrong, I don't know.

Art: Look, they made a bear, and they were going to use that bear as many times as they could.

Austin: Did you [unintelligible] pilot's license, Janine?

Art: [laughing]

Janine: I do, that's what I'm saying, is he's like, there's — someone has written a, "Baloo is Doctor Who" theory, out there.

Art: Doctor Baloo.

Janine: And I applaud them, but I never want to see it, don't link me to it, don't even acknowledge that this happened, but...

Austin: So you don't want to see the many lives of Doctor Baloo? Okay. I'll close this, then. You get what I'm saying, though, Art. You've come home from the Crusades, and either — Duke with a shit-eating grin happy to serve you, and, and, counts ready to stab you, because you coming back means that they lose their power. Or, you kick the Duke out on his ass, and are happy to bring up his counts, so that you can have a bunch of loyal yes-men, you know?

Art: Yeah, I think it's the first one.

Austin: You think it's the first one, okay.

Art: And just like, what... from all the Disney appearances of the Baloo model, who do you think are the companions that Doctor Baloo takes with... with him on his time traveling journey?

Austin: Kit, the bear, the little bear, from... that's one.

Art: Mmm.

Janine: Do they have to be Disney characters, or can they just be animated characters?

Art: I mean, I think we can really explore the space here, if we're committed.

Janine: The little girl from All Dogs Go to Heaven.

Art: Oh, that's, that's a good one.

Austin: I don't even remember the dogs in that one.

Janine: Well that's 90 percent of the cast, so you're fine.

Austin: Okay, okay. Uh... that big eagle from Rescuers Down Under.

Janine: I hate that guy.

Austin: You hate the big...? It's a bird, it's not an eagle, is it? It's some other sort of bird, isn't it?

Janine: Is that the evil one?

Austin: No, I thought the bird was good?

Janine: Doesn't that guy have — or am I thinking of the lizard, I might be thinking of the lizard, is the lizard evil? The lizard...

Austin: The lizard might be evil. All I know is, that was the first time I ever saw George C. Scott in anything. He was the poacher.

Janine: He was scary.

Austin: He's scary.

Janine: Oh, no, that bird is also fucking scary. That eagle is terrifying.

Austin: Is it?

Janine: Why does it look like this? Oh my god. Is this what it's supposed to look like? [laughs] I found this picture that's like... this can't... okay, this is what it looks like. It has like, it's like, thicc? Uh...

Austin: [laughing] Uh-huh.

Janine: It's like, weird? I don't... I'll put this in... I don't like it.

Austin: Think real hard about where you put this, yeah.

Janine: I really strongly don't like it.

Austin: Oh, that's a... that's a powerful bird.

Ali: That's a...

Janine: It's weird, it's like...

Art: Wow.

Janine: Why are its legs so big?

Ali: Yeah...

Austin: Because it's a big bird.

Art: Big bird. That bird could really mess you up, with its legs.

Austin: [reading] Marihoot is portrayed as a very kind and gentle giant lady eagle, though her massive girth can cause problems. [laughing]

Janine: [uncomfortable] Uh-huh...

Austin: But she's trying to be kind and gentle!

Ali: That's the bird that they serve at Medieval Times.

Austin: Uh-huh... [laughs]

Janine: Woah.

Art: Woah.

Ali: Where else do you get legs that big?

Austin: They're big legs, everybody.

Ali: [laughs] I guess actual turkey.

Janine: Disney. Disney is where you get them. Think about it. Secret... secret. They've got a... whole farm of these things.

Austin: Mm-hm.

Ali: True.

Art: I could do the... Disney is claiming they're serving eagle legs, part of the...

Austin: Can anyone guess the name of the big kangaroo friend that the little boy in that meets?

Ali: No.

Austin: It's Faloo. It's Baloo but with an F.

Art: Yeah.

Austin: Which stands for "female Baloo," I'm pretty sure. All right. Uh...

Art: If you're not careful, just the... the rough notes will end up in the movie.

Austin: Yeah, that's true. That, that does happen. What you put on the whiteboard just makes it in. All right, so. That means we are headed to the... the court of Perpetual Lustre, exiled Duke of Glass. Uh, uh, I know the name of the capital city, this is probably not the capital city. I've been going with Arthurian towns and British town names. So like, Carleon is the capital city. Tintagel is, is another place that's, that's, uh, I don't know what's there, but that's a name. But if there's

a... I bet you there's a Wikipedia page that is, "cities associated with Arthurian legends — locations associated with Arthurian legends." Any of these are the types of places that exist in the Fabreal Duchy. Sorry, I said Favrile, which is a type of Tiffany glass, which, that's not, that's not what we're going for.

Ali: Yeah.

Austin: Any of these?

Art: I like the association. Some of these are places, and some of these are just —

Austin: A chair.

Art: A chair, yeah.

Austin: Sorry, it's called Arthur's seat, but it's a mountain. It's a volcano? It's a volcano.

Art: Wow.

Austin: In Ed-... outside of Edinburgh.

Art: But like, the hall is...

Janine: Yeah, no, Etna's just on here.

Austin: You know.

Art: Yeah, these are all weird...

Austin: Mount Etna, where King Arthur went to.

Art: Except the Great Hall, that seems to be a building again.

Janine: Ooh. Val sans retour is amazing, because it's also called, also known as the... Val des faux amants, or the Val périlleux, like, which I think, so, I don't know what Val is, I don't know the direct translation of that —

Austin: Valley, or vale.

Janine: Vale — yeah, this doesn't look like a valley to me, this looks more like a vale. But... if there's even, I said that and I was like, is there a fucking difference?

Austin: Sure... Vale is a valley, yeah.

Janine: I was thinking — I mean, I'm looking at a picture of a river, is the thing, so it's fucking up my... anyway. Uh... translates to valley of no return, or, valley of false lovers, or perilous valley.

Austin: Perilous valley.

Janine: That's just like a good, I love that mix, that's a good...

Austin: That's a good mix.

Janine: Oh, it's in the, it's in the Paimpont Forest. That's also great.

Austin: The thing about choosing this name is, we're just going to say [Americanized] Val sans retour, [chuckles] and be embarrassed every time.

Janine: Joyous Gard. How about — wait, is Joyous Gard a place or a thing? It's a castle.

Austin: That doesn't, that can be whatever. Joyous Gard is great.

Janine: Yeah, that's fun.

Austin: Joyous Gard sounds so good. Yeah. It's Gard, [spells] G-A-R-D, but we could make it just regular guard if we wanted to. It's the same thing, right? It's just, it means — it just means joyous castle, is that what it means? What's it mean?

Janine: Uh...

Art: That's like — yeah.

Janine: Probably, it just says — right? Gard would be like a fort or something, right?

Art: Well, I mean, a castle and a fort are really cousins, right?

Janine: Yeah, yeah, yeah. But, you know.

Austin: Right.

Janine: It's, it's the home and formidable fortress of Lancelot —

Austin: Oh.

Art: Ooh.

Janine: After his conquest of it from the forces of evil.

Austin: That's fun. All right. Okay, well —

Janine: As told in the Vulgate cycle, which is — wow.

Austin: Okay. Here is the other, the other thing we could do is, it could be like, the town of, what is equivalent of a knight at the round table, right? A high-ranking knight who is not a lord, maybe, uh... or the sort of Lancelot figure of the like, romantic rival, but also best knight ever, you know, best lord ever, thing. We could do that. I still think I like duke more, but what we didn't float, sick knight person, you know? Apparently... Brandon says, "Arthur's Seal is a decent hike, if you're ever in Edinburgh."

Art: Uh...

Ali: Mmm.

Janine: One last tidbit about that, about that castle, it was originally called Dolorous Gard, which is also cool.

Austin: Interesting.

Art: How many of these... knights of the round table were... otherwise lords? Is it one of those things where like, no one knows, no one can know?

Austin: I don't know, yeah.

Janine: All of them?

Austin: They probably all had some territory.

Art: All of them? I mean, I like that, I like, I like that.

Janine: Wasn't that the original condition for being a knight? Was that you were a lord?



Art: A great question.

Austin: We're living in such a mythological point, right? Of like the post-Roman, or not post-Roman... mid-Roman? When's Arthur, is this like 600s? When is Arthur's like...

Art: No, it's before, right? King Arthur is...

Austin: Historical.

Janine: I believe it is after.

Art: Okay.

Austin: Anyway, my question is, what made them decide this was a joyous place and not a sad place? When did it become Joyous Gard instead of Dolorous Gard?

Janine: When the evil person was defeated. [chuckles]

Art: Maybe it was just a branding campaign.

Austin: That's true. No, that's literally what it says — Lancelot singlehandedly captured it against all odds, ending its evil enchantment during the task to prove his knighthood to King Arthur.

Art: Hey, shoutout to Lancelot.

Janine: [unintelligible] Arthur's illegitimate son, who I did not know about.

Austin: Uh-huh. King Arthur's out there, you know that.

Janine: Yeah, I figured that, but like... I don't know. Bullshit, frankly, making such a big deal about Lancelot and Guinevere looking at each other, and then he's out here with illegitimate sons.

Austin: [laughing]

Art: Late 5<sup>th</sup>, early 6<sup>th</sup> century, is the...

Austin: Okay, there we go. This is... King Arthur is like a Kennedy, you know what I mean? So...

Janine: Yeah, that's why they did that, I guess.

Austin: I mean, yeah, they did do that.

Art: Yeah, they did do that, exactly that.

Austin: They did exactly that. Anyway, welcome to Joyous Guard, everybody. What is the name of the town? It's Joyous Guard. How big is the town? How many residents are there?

Art: Uh... dozens?

Austin: Yeah, I think it's small. But dozens, and then also a ton of Delegates, right?

Art: And it's like, there's, there's — suburbs isn't the right word. But there's people who live close. You know?

Austin: Sure.

Art: People who like, if something went down, they could, they could fall back to Joyous Guard.

Austin: Right. But, but, inside of the castle's walls, so to speak. Is it a castle? It sounds like we're talking about a castle.

Art: Or a fort.

Austin: [laughs] they're kind of like cousins.

Art: Yeah. I just think of like, a castle, I feel like one person lives here, and a fort feels like, a few people? Like there's more like...

Austin: Yeah.

Art: Residences? It should be noted that I, uh, don't know anything about any of these things that I'm talking about right now.

Austin: Fair, fair.

Ali: I like fort vibes, because it gives like a, walled-off, monastery vibe.

Austin: Yeah. I love that, that's good. Uh.... What kind of area is it in? For example, it could be in a swamp, the mountains, a high desert, the ancient undead bone fields. What if it's the anc—

Art: I sort of like this picture we have here of Bamburgh Castle in the wiki for...

Austin: Where is that, let's see?

Art: It's on the Joyous Gard wiki page, it's the picture that isn't a drawing, you know.

Austin: [laughs] Oh yeah, that's really pretty. Pull that over for a second here.

Art: Uh...

Austin: Yeah, kind of up on a little hill, so to speak.

Art: Up a little hill, looking over a river. I assume that there's more land on the other side, but...

Austin: But who knows?

Art: But only because I'm pretty sure it's not an island.

Austin: Right, I mean, I haven't checked the Wikipedia page on this. I will say, a thing that should make us move a little bit away from just the picture of the fortress in that way... not all the way, I think that the location is right. But, the Fabreal Duchy is marked as a descendant of the Crown of Glass by being very — having lots of glass, and specifically, lots of colored glass and stained glass. It doesn't have that kind of crystalline vibe that the Crown of Glass did in Twilight Mirage. It has... I think it's, you know, maybe it is just a fortress like this, except the interior has a bunch of stained glass as if it were a fancy church from a much later period. Also, just as a... I mentioned Favrile glass as being a thing that exists, and that is a thing that Louis Comfort Tiffany designed in the late 1800s, produced it here in Queens, New York. And it's colorful glass that like, won Tiffany the grand prize at the 1900 Paris Exposition, which is wild to think about.

Art: Wow.

Austin: And the name of it is kind of just what it sounds like, which it just, it basically is a play on the word, "handmade," basically. Favrile comes from fabrile, which is an old English word which means "hand-wrought." So, the very obvious play on words here is "real" as in like a king, or a kingdom. Right? And so, that's, that's, there's my word play for the day. Fabreal. Anyway. Let's keep answering questions. What's the weather like?

Ali: How deserty have we been?

Austin: We haven't been very deserty yet. Because we've been... river, we've been down in the — or up on the mountaintop, or the kind of cliff, the plateau. Are we deserty? If we're glassy, we can be deserty, you know?

Ali: Yeah.

Art: Yeah, that, that little body of water could be glass.

Janine: I definitely have been picturing this as like, scrubby.

Art: As what?

Janine: Scrubby.

Austin: All right.

Ali: Scrubby?

Janine: So like, I had been picturing sand, but also like, a river with like scrub kind of vegetation around it.

Austin: Yeah.

Janine: Because I feel like we had used some desertish language, but again, being close to the water source, and... we'd sort of referred to like, canyons, like the Grand Canyon and stuff.

Austin: Yeah. I definitely had some like, some like arid steppe stuff, here and there.

Janine: Yeah, yeah, yeah.

Austin: But maybe here we're moving from arid steppe near the... near Braunton, towards arid desert here, you know? Maybe we're losing some of that scrub as we get closer to wherever we're at now.

Art: Yeah, and if any listeners are unclear, a scrub is a land that thinks it's dry, also known as a duster.

Ali: Oh my god. [laughs]

Austin: [laughing]

Ali: Sure, yeah.

Austin: Wow, two for two out here, musical jokes.

Ali: [cackling]

Austin: On fire. Uh... I also like this being a little deserty because the idea that the exiled Duke would have to flee to like, a kind of a place out far away from whatever the lush center of the duchy is, you know? Like, this is the thing that's kind of at the ass-end of the duchy's reach. And, that means that like, you know, there's just not a lot of stuff around. Maybe it's very defensible. You can really see what's coming on the horizon, you can really get a sense of... and it's probably near, still, a water source. But it's a water source in a desert, you know what I mean? Uh... I like that vibe quite a bit.

Uh... the chat is catching up to you, Art. And hearing what you said.

Art: I'm not accepting any notes, I just want that to be very...

Austin: [unintelligible] says, "wasn't there supposed to be fog, meaning humidity?" Well, we did that, right? We did that in our first place, and we've now, we decided what the words are, you know?

Art: We've traveled.

Austin: We've traveled. You run your table. Never let yourself be held back by a thing you said three weeks ago.

Ali: [laughing]

Austin: Tomorrow's always another day.

Art: Or last week.

Austin: Or last week. Exactly.

Ali: Yeah.

Art: Any of the weeks. All the weeks are punks.

Ali: Well, it's been like a month of travel for these people now, too, right?

Austin: Totally.

Ali: So like, imagining the different landscapes you'd see —

Austin: Maybe more, in terms of how long we've spent in those places. We spent weeks in that first place, at least, and probably in the second, too. So yeah, months is right. Uh... what kind of people live here? We now know a lot about the vibe of this Duke, Perpetual Lustre. Who I'll add to our notes. Uh... but, what were the people like here, before Lustre arrived? Was there a different... you know, member of the high court here? Was this, was this a fort that wasn't in use because it was so far away from everything, and like, life here was just different? Was... are these folks, you know, what's the vibe? And where do the Delegates fit into this? Because those, those are people as much as the Principality or the Duchy would prefer them not to be.

Ali: Ooh. Uh...

Austin: I feel like there's like, three different answers, right? Because it's like, the people of the court, and the Duke's, the Duke's court, there are the Delegates who presumably are mostly clustered in the Duke's court, and who live as a sort of robot we haven't seen in our settings since COUNTER/Weight, right? We haven't really seen this notion of like, the servant robot since then, right? Since like Jim, you know? And even Jim had a lot of personality. I don't know if Jim was hard programmed into service the way these Delegates are, but, but, you know. And then, and then the third is like the townspeople, the people who live out in the area, you said, not like the suburbs, but you know what I mean. The sort of, the sort of castle town, right? The sort of village nearby, or maybe it's not even as dense as that.

Art: Yeah, the ren fair.

Austin: Yeah, the ren fair, very accurate.

Ali: [laughing]

Art: I think that that is. That's...

Austin: Yeah, uh-huh. I get it.

Art: Yeah. They sell beer and turkey over there.

Austin: Yeah. Ali?

Ali: [laughing] I don't want to make any objections to beer and turkey. But I was thinking about the —

Art: You sure can.

Ali: [laughs] I always, I always go back to Downton Abbey, because I have no other frame of reference. But like, high houses that, you would have the house, and then there would be like, people who lived on the land. And like, paid to work for the castle. So is that our quote/unquote suburbs of being like...

Austin: Yeah, I imagine —

Ali: Yeah, well, I live in the view of the... the fort, the —

Janine: I mean, I wonder if like... so, the thing that happened before that, we're talking more Arthurian times, or maybe like, pre-Arthurian, almost? I'm a little bit hazy on the timeline. But the way that like, great houses started was that, like, everyone lived there. Like the farmers and everyone would live there, and then the landowner would like, maybe, they would have like a private room, or, you know, but there with would be like a great hall, where everyone would sleep and eat and stuff. And I think the landowner and his family would have, they like ate on a stage or something? That's where the... I want to say this is where the phrase about like, being above the salt... I think, is the phrase? Where it's like, the salt would be on the sort of head table, and that would be like on a platform. And if you were there, then you were like, a lord or whatever. And if you were below that, then you were like a serf, and you'd just sleep in this... they'd all, like, be in the big house, but there's also like, no privacy unless you were the, you know, the owner.

Austin: Right. I feel like we're probably past that point. I feel like these are names chosen because they evoke that, more than they're names chosen because they are that, you know what I mean? This is like —

Janine: Right.

Austin: It's like calling the Kennedys, Camelot, you know what I mean? It's like, evoking — which is like, hey, you know it's fucking messier than myth, but what is the thing you're trying to

achieve by using that language, by saying words that we know our ear associates with grace and dignity and power? But I still think that that basic, I think building off of that might make sense, then, that instead we think about... the interior maybe still has an echo of that. Like, maybe it is that there is an outside of the wall, and that is still where you have your people who are... I mean, but they're not farming the land here, from a desert, but maybe they are, maybe closer to the steppe lands, to the lowlands, running sheep or something. Uh, uh, or who live in these villages nearby. But then also, there is a class of person who lives inside of the walls, who are not quite... who are living in a different, I like, don't know what we would call that sort of class, necessarily, right? Where, it's like, I don't know that they have... you know, key roles inside of this place. They're not necessarily, like, maybe this is part of what the knight class is like, where they're just like, "yeah, we're expected to defend this place, but other than that, we don't have Duties," in that capital D way, you know? Just kind of like, part of what these folks are doing is living in luxury in a ruined world, right? In a world that like, has been abandoned, and doing it on the back of free labor, right? Free labor from mostly these Delegates, but presumably also from their, their, you know, from their human organic feudal tenants.

Janine: There's a term that I really love from like the 17- 1800s — and I say love, don't mean like, love —

Austin: Yeah, yeah, yeah.

Janine: I mean like, oh yeah, of course they said that. Where the middle class was originally referred to as the middling sort —

Austin: [laughing]

Janine: Because they were sort of in between aristocracy and like, having the wealth to do whatever they wanted...

Austin: Right.

Janine: And the understood working class. So you get this middling sort, where they're kind of living in a way where like, to the wealthy, it's like, well, you live kind of like us, but also you have, you work and stuff, and we don't fully understand that.

Austin: Right.



Janine: So it's like this idea of middling, of being neither, of like straddling the strata, and kind of being... there's like an implication that they're almost nothing. Like they don't have a place.

Austin: Right. And I can see that being a point of interesting tension with the Duke here, right? Because the Duke is coming from a place where like, he only ever deals with other aristocrats, effectively, and probably Delegates, right? It's probably all robot servants, a handful of like, uh, uh, kind of showpiece, you know, organic attendants, again, like a fancy human chef, or whatever. Uh, and then, and then, uh, uh, just other super-rich people. To more here, where it's like, "oh yeah, like, this town has a doctor, you know, and that doctor is living in a different class than the folks who are tending to the sheep," is probably a new thing for him to see. Uh... so then, yeah, I think that we have a kind of three divisions here. My suggestion on the non-royals, right, the non-aristocrats, the people outside the city, the fort walls, is that they're probably suspicious of us, because we're outsiders, and because we risk danger, uh... if they lived here before the Duke was forced here, they were probably living a totally peaceful life, far away from politics, capital P, global politics. Certainly far away from war. They could not deal with it.

And so, for the Duke to turn his back on the Principality, this thing that has a mythological air to it, and so then for us to show up, and maybe they don't know we're Millennium Break, but we are outsiders with a big slower, and that's, that's strange. They've never seen any of us before. We talk with weird accents, we are not from here, very clearly. I'm the closest thing to that, but, you know, that's, I'm still from far away for them. That, to me, feels like they might be suspicious of us. Uh... I'm curious what the Delegates might think of us, given our completely different relationship to divinity. Uh... and, the fact that they are, in 100 percent ways, the most, uh... downtrodden here, the mostly oppressed, to the degree that their humanity or their personhood is utterly discarded here. And then, and then the royals, and specifically the Duke, who I think... my, my suggestion on this is, what do they think of us is like, "how can we use you to get back in power?" You know?

Ali: Mmm.

Austin: What is our first impression of these people? I'm really curious, for the Millennium Break people, how do we first meet a Delegate, and what do you first think of recognizing, hearing a name like the ones I've said before, and realizing, "oh, that's a Divine name, what's happening here?" When we meet Bright Mercy, you know, who is some sort of... do we want to meet Bright

Mercy, or do we want to meet Gentle Influence? Who do we want to meet first? I don't have character sheets, I just have names.

Ali: Bright Mercy sounds fun.

Austin: Yeah. We meet Bright Mercy and realize, oh, you are you a type of being we've never met before, and also, that type of being is like someone has shaved a bit of the Divine Mercy away. What is our initial response to that? Is this who like comes and meets us at the fort door to lead us into our kind of temporary quarters? Sort of court attendant?

Art: That's a good job.

Austin: Yeah, it is when you get paid for it.

Ali: [laughing]

Janine: Is this a thing that Wine is just cool with?

Austin: No! No, I don't think so. I think Wine is, I'm asking y'all because I have been curious what you think for a long time, and because you're playing Millennium Break people who've never had to, who don't even know these exist until this moment. I think Wine has sat long and hard and been upset about this, but, what do you do? It's a duchy, and you're one person, and you don't even have a big robot, you know? I think Wine is notably... this is a, "I'm going to let other people talk, because if I talk, I am going to say something wrong that gets us in trouble. Or I'm going to say something right that gets us in trouble."

Ali: Yeah, I feel like after getting kicked out of the last place, there's like an impulse not to ruffle feathers, at least not like on Ce's behalf.

Janine: Also probably like a wariness, right? Considering the circumstances of, of how we left the last town?

Ali: Yeah.

Janine: There's probably a lot of, okay, this is another situation where... the biggest sort of cogs in town have a vested interest in jerking us around one way or another. And maybe like entering into it with a little more awareness of that aspect?

Art: Yeah, just a gentler... what if we, what if we just did everything a little slower?

Ali: Mm-hm.

Art: Instead of like, starting with our big, revolutionary breakfast.

Ali and Janine: [laughing]

Austin: Wine is wondering if we have any guns onboard. So, different energy. Barely restrained. Remembering, "I'm supposed to become a mystic, I'm supposed to become a mystic."

Janine: Also, you know we have guns onboard, because I have one strapped to my horse.

Austin: This is true, this is true. Uh, what do they think of us, as they meet us? Is the last Move On question. What's their first impression of us and our motley crew?

Ali: Probably bad, right? Like... [laughing]

Austin: Maybe like, uncultured and weird, is that the vibe?

Ali: Yeah. I feel like, because there's like, because we've, we've spoken so much about societal place, within the structure of this. And then also just like, thinking of it... as a place that is so remote in its own, on top of being like, we're the second people to show up after the Principality anyway.

Art: Mmm.

Ali: Any point of the spectrum, you're like, "well, fuck this guy." Because you're either like, well, I'm already in good with the Principality so don't talk to me, or you're just like, I'm suspicious of this.

Austin: Mm-hm. Uh... maybe that's another thing we have to decide on is, are the people here pro the Duke, who has now opposed the Principality, coming here and making this his home base? And what target that draws on their back.

Ali: Mm-hm.

Austin: Not just the Delegates, but like, the people who have already lived here. Are they like, "oh my god, I can't fucking believe this guy's going to drag his fucking war here?" You know?

Ali: [laughing]

Austin: Take the L, become a puppet duke. If I were the duke and the Principality came calling, I would simply sign whatever legislation they asked me to sign, is what these people are saying. That's not what I'm saying. That's not Austin Walker's position. All right. I think we're here, then. And it's time to pick mini-games.

Art: Does anyone remember whose turn it was?

Austin: Doesn't matter. New town, you know, we should all get a turn here, maybe. It's supposed to be three, but I feel like this might be our last town, so...

Art: Do we want to like, wait until we see how Sangfielle goes this weekend before we declare this the last town? Maybe we need to —

Austin: No, I think we should, we should —

Art: Stretch this out a little more?

Ali: No, we sure don't.

Austin: No, we sure don't, Art. We need the opposite thing to happen. We should have finished this a recording ago.

Ali: [laughing]

Art: I don't understand where our timeline is at all —

Austin: It's busted. By the way, this is the Live at the Table for January 2022, we made it to this year, but that means we only have 2 more before we're caught up. And we have more games on the road than 2, left.

Art: Well, we can get ahead.

Austin: I, I, we'll have to figure out if that's a thing we want to do, or how we want to frame that. We'll get there, Art. That's an off-mic strategy.

Ali: Yeah, this is an after-class conversation.

Art: Uh...

Ali: I've been kind of itching to do protect the town, but I don't want to start with it.

Austin: Yeah.

Art: Maybe a little Get Acquainted.

Austin: Classic Get Acquainted.

Ali: Yeah.

Art: A classic — we've got a lot of bubbling tension, what if we just sort of like... either let it bubble over right away, or try to turn that heat down a little? Maybe put a lid on.

Austin: I see. Get Acquainted is on page 21. Any number of players. You're going to play your character, Art, at least the first scene.

Art: Yeah.

Austin: Other players may play whoever they want from scene to scene. Uh... coin flips required. Connect with the town and its residents. Show two scenes of how you get acquainted to the town. Each scene should have at least one character and one resident. Remember to do a coin flip during at least one of the scenes. And then we have some character and resident questions. Who do you want the scene with, Art? Is this Broadleaf meeting the, the Duke?

Art: Sure. Why don't we just... if the Duke's going to meet Broadleaf —

Austin: Meet everyone. Yeah.

Art: Yeah.

Austin: Does anybody else want to be there with Broadleaf as their character?

Ali: Yeah, yeah, yeah.

Austin: So that's Broadleaf and Ce Gul. Caeso, are you going to meet the Duke, or are you doing something else?

Janine: I'm not sure. I'm like, torn between Caeso being there, just in case stuff goes bad, or Caeso being like, "fuck that guy, not into it."

Austin: Mm-hm. Uh... all right. Uh...

Janine: Maybe Caeso is like, close. Not like, in the room, but just like... I was going to say whittling in the hall... [laughing] but I don't think that's quite...

Art: Whittling in the hall, I gotcha.

Ali: Yeah, yeah, yeah.

Austin: Mmm, I don't mind it.

Janine: Just like, just, just, on hand in case things go bad.

Austin: I get it. Uh... character, where do you go? Each scene should take place in a different location. Where is this happening? Is this the Duke's throne room, is this a more private, low-key place? Is this out in the field somewhere? On the castle walls?

Art: I feel like we shouldn't get right up on any thrones. I feel like that is —

Austin: Mmm, we know how that goes. [laughing]

Art: I don't want to put Chekhov's throne onscreen.

Ali: Mm-hm.

Austin: Fair enough.

Ali: Oh, we have a very specific rule about thrones, that's true.

Austin: We do, we do. Not fans.

Ali: Mm-hm.

Austin: So, where do you think it is, Art?

Art: Maybe like some sort of square, some sort of like...

Ali: Ooh.

Art: Center area. Like a courtyard, or a... I was going to say like a market, but I don't know if this place can get its own market together.

Austin: I bet this place has a market, but I bet the Duke isn't going there, you know?

Ali: The Duke might be going there to —

Art: Well, the Duke might put in an appearance, you know?

Ali: Yeah.

Austin: Sure.

Ali: To meet with guests not fit for the...

Austin: Right.

Art: You don't want to be too cloistered as a duke.

Austin: Sure. Duke of the people.

Art: Or, I don't know, maybe you do. I'm losing my sense of duke stuff.

Ali: [laughing]

Janine: Maybe goes there once a month, and like, people line up and he gives them each a coin, or some shit like that.

Art: I'm sure he gives out like, turkeys, in whatever Space Thanksgiving is like.

Janine: Space turkeys for Space Thanksgiving.

Ali: I think we saw one of those once, and it was the same as usual Thanksgiving. [laughing]  
uh... I love a square, though. I especially love a square, because now it gives Caeso the opportunity to be like, coolly leaning behind a column, 10 feet away or whatever.

Austin: Oh yeah.

Janine: Yeah. Uh-huh.

Ali: [laughing]

Austin: All right, now I have the most important question to ask everybody, because I truly, all I have in my notes for Perpetual Lustre, the Duke of Glass, and the nobles of the Fabreal Duchy is, “are made of glass, somehow.”

Art: Mmm.

Ali: Mmm.

Austin: And I don't know what that means. I kind of like the idea of like, and I don't know if there's glass incorporated into who they are. I really like weird glass sculptures that are like, uh, thicker? Do you know what I mean when I say that?

Janine:[laughing] Not like super detailed, but like, softer detail? Is that what you mean?

Austin: Softer, and, and — denser. They don't look like they break — I mean, they probably would break if they fell, do you know what I mean?

Janine:[undertone of violence] They definitely would.

Austin: But they don't feel — like you pick them up and you're like, “woah, that's heavier than I thought it would be. I thought this would feel like lifting up a glass of water, and it feels like picking up a rock,” you know?

Art: Picking up a glass of rocks.

Austin: Glass of rocks. But like, blown in strange shapes, you know what I mean?

Art: Mm-hm.

Janine:Like that's what they are, like their bodies?

Austin: I don't know. This is why I'm bringing it to the table. Put on that old Twilight Mirage hat of, people can be anything. Now, maybe there's some, some regular organic person in there too, but I kind of — another thought that I had was like, uh, uh —

Art: Wait, when you say in there, do you mean like, in there? Or do you mean like, in there?



Austin: That's what I'm saying, Art. I'm saying like, yeah, it could also be that. It could be, there's this image that I found of just a fully glass, like, person, including organs. Now, maybe that's not, it's too gross.

Art: Too far, too far.

Austin: But what if it was filled with really beautiful liquid?

Art: And the organs?!

Austin: Well, maybe not the organs, but maybe there are tubes, or there were... I don't know. Maybe it's just flowing, beautiful glass.

Art: I don't want to like, see someone breathing, you know, through their skin or whatever? I don't want to see too much blood stuff happening.

Ali: But what if it was like —

Austin: I don't want to, yeah, I'm avoiding, we're not in Sangfielle, the blood lands are behind us.

Ali: [laughing] but this would be like a specific aesthetic — prosthetic... prosthetics, right?

Austin: I don't know! I don't know how we get here. Uh... I don't think, I don't know if this is — here's a question. Has this person been Duke for 5,000 years? I don't know. Are... are the, is the noble class, like, have they reduced their selfhood to a liquid they can pass between glass bodies?

Ali: [laughing]

Janine: Oh, no...

Austin: Like, we could do anything.

Ali: [chuckling] I've been playing too much Elden Ring, obviously, so I have... [laughing]

Austin: Same.

Ali: I have the image in my head of like, your Duke with one of those capes, with the fur on it —

Austin: Yep.

Ali: But the like, shoulderpiece, like the person's shoulders has been replaced with glass, and it kind of like, comes up in like a crystal effect, but it's clearly like the glass that you've been sharing with us.

Austin: Yeah. Yeah, yeah, yeah.

Art: Yeah. I like that. And I don't mind them being like, translucent and humanoid. I guess I just want like, more abstract organs, you know?

Austin: Yeah. I, you know, a thing I like is, some of the first pieces I showed you were these very abstract, blown-glass pieces, right? Uh... sculptures.

Art: Yeah, who's to say what kind of organs a glass person even needs.

Austin: Exactly, exactly.

Ali: I don't, I don't want to take, I don't want to take royal liquid off of the table.

Austin: Well now you've called it the royal liquid, and that's... clearly the worst. But also great, and maybe speaks in that —

Art: Real Henry the VIII, there, though.

Austin: But the thing that I love about it is, it really speaks to the core nonsense of royalty, do you know what I mean? It speaks to like, the first lie, which is that the blood matters.

Janine: What happens — I have a question.

Austin: Yeah.

Janine: So... there's a glass Duke, and he's full of liquid [laughing]

Austin: Yeah.

Janine: Hypothetically.

Austin: Hypothetically.

Janine: And then the Glass Duke, like, has like a glass child that's also full of liquid.

Austin: ... I guess.

Art: Yeah.

Janine: When the Duke dies, and the child inherits —

Art: Drinks all the liquid.

Janine: The royal liquid, where does their existing liquid go?

Austin: It mixes.

Janine: But there's a finite volume in a glass container.

Austin: Why?

Janine: Or is that how they grow? Are they like small —

Austin: Maybe they grow — it turns into more —

Art: Yeah, they, they drink it slowly.

Austin: It becomes, yeah...

Janine: But then, where does their first dose of liquid come from?

Austin: It's a donation.

Art: God.

Austin: And that's why it's divine. Maybe they haven't — listen, maybe they have a Divine chained up somewhere.

Art: The Divine Juicy. [pause]

Austin: Uh... I missed that one.

Janine: [laughing] I mean... no.

Austin: This one. No.

Janine: No.

Austin: Boo.

Ali: [snorts laughing]

Janine: The idea of it being a donation reminded me of, you know those like, those like teen movies where they're like bonding and everyone like, spits in a cup or something?

Austin: I do know that, I do. I'm not a fan.

Janine: It just made me think of that, which is gross, sorry.

Ali: Hm...

Janine: Everyone spits in a jar, then it's a kid, and eventually —

Art: What movie is this?

Janine: [laughing]

Austin: You know, the jar, the jar spit.

Art: The spit jar movie?

Austin: It's called The Spit Jar. If you don't think The Spit Jar is a movie that would get Oscar buzz, you're wrong.

Janine: [laughing] ugh... anyway, that's... yeah.

Austin: You know?

Art: Janine just dropping Spit Jar and then backing off, that's where we...

Austin: Mm-hm.

Janine: I mean, listen, when Austin first pitched the idea of like, glass aristocrats, my first thought was like, what if a powdered wig was made of solid glass, and so everyone was just walking around shaved bald, wearing these glass lumps on their head? But we've gone in a direction —

Austin: We've gone much —

Janine: That I think encourages me to talk about spit jars. We could have played it safe, and we didn't. We're here how.

Austin: Uh, yeah, you're closer...

Art: It could be like a master vessel, that has like, a little bit of the liquid from all of the lineage.

Austin: Oh, this could be a Jango Juice situation. We'd be running out of the liquid we need. Don't worry about it. [laughing]

Janine: Is that that Taco Bell drink I don't know about?

Art: [laughing]

Austin: Yeah, Janine — [outburst of laughter]

Ali: No. It sure isn't. [cackles]

Austin: Oh, that's very funny, though.

Janine: I know it's not. I just said it because I thought it was —

Austin: It's a Star — yeah, it's funny. You're making a good joke.

Ali: [snorts]

Austin: Uh... I'm looking for a list of Divines that I thought I had, and I can't find it. Because I was thinking, I do kind of like the idea of there being a Divine chained up somewhere, who is... producing the royal liquid, the royal juice.

Janine: [grossed out noise]

Art: The Divine Humidity. The Divine... uh... Moisture. The Divine...

Janine: Bovine.

Austin: [astounded] Did you say Bovine?

Janine:[instant regret]... yeah.

Austin: Uh...

Art: Janine's thinking of milk. Cow milk.

Austin: Oh, milk...

Janine: We've already said, it's a living being that's chained up to donate juice. I had to do no work on that to make it milk, okay.

Austin: You're not wrong. Uh... what we're looking for here is like, ambrosia, right?

Janine: Nourishment.

Austin: Yeah, yeah, yeah.

Janine: Sustenance. Provision.

Austin: But not — but more liquidy. And also, we don't, we don't need to know the answer to this.

Janine: Unction.

Austin: The Divine Lineage, says Ellis G. You know, these are the —

Janine: Unction.

Austin: Did you say Unction?

Janine: Unction.

Austin: Unction.

Janine: When you said, when you were describing an unctuous noble earlier —

Austin: Yeah, uh-huh.

Janine: I have primarily encountered the word unctuous in terms of like, thick fat and stuff.

Austin: Oh, yeah.

Janine: Like, like fluid, like creamy, you know?

Austin: Yeah. I think of it as a like a [petulant noble voice] — yeah, yeah, I work for you and I say all the nice things —

Janine: Yeah, yeah, it means both, it means both. You're not wrong — neither one of us is wrong.

Austin: [continuing voice] oh, yes sir —

Ali: [snorts]

Austin: Yeah.

Janine: But it does come to mind again.

Austin: [laughing] uh... Unction is kind of great, because I — so I don't, unction is not a word I know. I've looked it up. [reading] the action of anointing someone with oil or ointment as a religious rite.

Janine: Yeah, yeah, yeah.

Austin: Or as a symbol of investiture.

Art: Sounds too much like Gumption...?

Austin: Art, let me tell you... it doesn't.

Ali: [laughing]

Austin: Because I know the history of things.

Ali: Uh-huh.

Janine: Okay.

Art: All right.

Austin: I mean like, this isn't, this doesn't have to be a big drop, I can just say this thing, which is like, how do the Delegates get made? Well... a thing we know about the Principality and part of

the world of Partizan and now Palisade is that the Divine Principality can resurrect any dead Divine, because they... again, spoilers for Twilight Mirage, they took that part of Gumption, destroyed Gumption himself, and generalized that technology, putting parts of Gumption into every Divine, forcing them to live as eternal beings, retracting their ability to die, unless the Principality itself demands otherwise. And... I suspect, and again, I don't fucking... it's not history. But I suspect the... the delegates were a step in that direction. That when they were like, "how do we chop up a Divine and put it in every Divine?" A thing that they learned, or maybe parts of the Crown of Glass working with the Principality learned, was, "did you know you could take one Divine and make like a hundred little baby Divines out of them?" And they still have some of the power, but you can like, leash them better. Uh... maybe they have a little too much personality, but like, better have that than... or in some cases it's preferable to have that. So they could literally be connected to the Gumption stuff, in a way that I don't mind evoking, if this was the Divine Unction, again, chained somewhere underneath the Duke's, the Duke's castle out in Carleon — Carleon.

Art: I bet Fealty would be real pissed about this, if you're looking for a hook in that direction, if you're —

Austin: Oh... sure, yeah. Uh-huh.

Art: If we're looking for just a full-on like weird, feudal Divine thing to happen.

Austin: Welcome to fucking Palisade, baby. I'm watching Escaflowne, I'm playing Elden Ring.

Ali: [laughs]

Austin: These are the touchstones. I fully, fully want to lean into that stuff. That's why I'm like, this is a glass Duke, because we have to remember that that's part of what — the thing about this is, part of the joy of this season for me is we get to do some of the wilder shit from Twilight Mirage, but ground it in the muck of Partizan a little bit. So, so yeah, I like Unction, the Divine Unction. We don't know about this. That's not a thing I, you know, none of us know that this is happening. But the Divine Unction produces some amount of oil, colored, beautiful colored oil, that spreads through — and maybe like, over time, it isn't just running through the tubes and the abstract organs of the, the duchy's noble bodies, but also is like, staining their bodies over time, so you know you're talking to someone who's much older, because they, they take on the appearance of like... stained glass.



But stained glass where it's like, gradients of it. It's not like, here is one plate of red and here is one plate of green. It's like a rainbow, it's like prismatic, you know? Is prismatic the word I want? Chromatic? You know what I mean? The way oil takes on colors and it kind of like, is that prismatic? You know what I mean, though. Right?

Ali: Mm-hm.

Art: Yeah, I do.

Janine: Multi-chrome?

Austin: Multi-chrome, sure. Uh... all right. Well... I guess I'm playing this fucking Duke. Perpetual Lustre, the Duke of Glass, who is fairly stained at this point, both as being the leader of a terrible monarchy, and because he's getting up there in age. Iridescent also works, chat, yeah. Uh... do we have questions? Is that how this works, Art? [reading] together, set the scene, show where it's happening —

Art: Who can even remember?

Austin: Use as many senses as you can. So where did you suggest this was, again? Did we say —

Art: Some sort of like —

Ali: A square.

Art: Some sort of square, some sort of like, market.

Austin: Is this like a walk with me scene?

Art: Yeah, but I think it's like reasonably bustling. I think people come in from the outskirts to come to this, especially if the, if the Duke is going to be there.

Austin: Yeah.

Art: And I think it's like, it's very busy, it's very like... everyone has their stuff today, because if the Duke's being charitable, maybe he buys everyone an apple, so you've got to make sure your apples are there, you know?

Austin: Right, right.

Art: Maybe he really wants a new donkey. You've got to make sure your donkey is there. I don't, I — it doesn't have to be apples or donkeys, but, you know.

Ali: [laughing]

Austin: I get you. Uh... I'm imagining this Delegate, uh, uh, who we've already raised, Bright Mercy, who is attending to the Duke, is like the Duke's personal aide or whatever, is there with, there with him. In my mind, the Delegates look sort of like the robots from Binary Domain, the classic Sega shooter. [laughs] The third-person action shooter. Uh... let me send you an image of the French one. You know.

Art: No, I can't be seeing the right thing.

Austin: Yeah.

Art: When I Google search... nope. Nah, that's not what I got.

Ali: [laughing]

Austin: That's not what you came up with?

Art: Did they make a remake of this or something that's all just like, buff dudes?

Ali: [laughing]

Austin: I mean, no, those are the player characters.

Janine: No, it's also — yeah, there are also buff dudes in it.

Austin: You have to add the word robot after your search, Art.

Art: Okay.

Austin: Uh, this is the Yakuza team, made a third-person action game, uh, that's like, better than it has any right to be. It has, it has its issues, do not get me wrong. But I really like the —  
Janine?

Janine: It's, it is, it's, it's uh, it's — I recently watched Nextlander's playthrough of it. And, I think, if I had understood that was what that game was, I probably would have played it. But also, having watched it, I have no need to ever play it.

Austin: Yeah, it's just not...

Janine: It's that kind of game.

Austin: Yeah, totally.

Art: That first one you had onscreen — oh, sorry.

Janine: And also, I was going to say, the French robot talks like, if you were going to make a joke about how the French robot talks, it talks like that.

Austin: It does, you're not wrong.

Art: This first person you showed, that's Revolver Ocelot, though, right? That's —

Austin: Yeah, it's what if Revolver Ocelot was like a...

Art: Was a robot?

Austin: Yeah, was like a plastic robot. These robots have like a real... one, you can see joints, which is always sick. I'm a big fan of that in robot design. You can see like, the mechanisms. But they have like a hardened plastic, or like ceramic look, versus metal. Like there's metal in there, for sure, but they look and feel ceramic in a real way. And they have a sort of face that we don't — maybe it's like, this meets comic book classic Iron Man. I like the slits as mouth, you know what I mean? Versus... I guess that's, I guess Iron Man movies still kind of retain that. But you just don't see, it's not as obvious as what I'm talking about —

Art: Yeah, they took a lot of the humanity out of Iron Man, the, the robot, to focus on Robert Downey Junior, I feel like, in those movies.

Austin: Yes, yes.

Art: But like, Iron Man doesn't need to look like a person because they're always showing his face instead.

Austin: Yes, exactly. And I really liked the weird jawline and face, like, mouth shape. It's not a mouth, because it's not a mouth. It's a hatch on Iron Man's face. But I imagine that style of thing on these, on the Delegates, is, is common. Uh... so that's my, that's my character thing. What's up with this, what's up with the kind of marketplace, or — I almost said quad, it's not a quad. The square. Uh... smaller than a quad. A quad is like a big, grassy area. And I think this is much more of like a... like you said, a town square.

Janine: A lot of kids with bowl cuts playing hacky sack.

Austin: Yep. Uh-huh.

Art: Yeah, so... yeah.

Austin: A lot of weed smell in the air.

Janine: Yeah, mm-hm.

Austin: People out here smoking.

Ali: [laughing] This place seems cool.

Austin: Let's stay here!

Ali: [laughing]

Austin: Uh... let's — yeah.

Art: Let's stay at the weed kingdom.

Austin: Who else is there? If anyone can think of an answer to this.

Janine: There's going to be a revolution, and they're going to use the Duke as a bong.

Austin: Uh-huh. [laughing] oh, no.

Janine: It's what's going to happen.

Austin: Well, we'll see what we can get done. How do the characters and residents begin talking to one another? I think the Duke is interested to see you start the conversation. And so remains fairly quiet, as Bright Mercy, the, uh, the Delegate, is like, “and here are our apples.”

Art: Does anyone have any idea what the style is for a duke? What do you call — is it duke, your...

Austin: Not your majesty... probably.

Art: It's probably not your majesty, it's probably not your highness.

Janine: No. I want to say it's actually probably your highness? But I might be — duke is like pretty high up, right?

Austin: Duke is pretty high up, at least in the British thing. I think Duke is right under king, right? Is that right?

Ali: You wouldn't just call this person duke?

Art: No, I don't think you say, "hi, duke."

Ali: [laughing]

Janine: You can say, "your grace."

Austin: Mmm, your grace.

Art: They're a "your grace?" Holy shit.

Austin: Yeah, duke and duchess are "your grace," in the British —

Janine: It's bad. It's bad.

Art: I was, I was thinking it was going to be like a "my lord," but the fucking — "your grace!" Jesus Christ.

Austin: Oh, no. I think — a lord is lord. What's a baron? Is a baron even...

Art: I'm already mad about this...

Austin: [laughing] Oh...

Art: I hate this guy already and we haven't even started talking.

Austin: Mm-hm.

Janine:[laughing] Ah... this example is so specific, they shouldn't have done that. They just say, this just says, lord or lady. But the example they give on theenglishmanor.com is "Lord Bombast or Lady Bombast." Which is funny to me.

Austin: Uh-huh. Lord Bombast is one of Jar-Jar Binks's other names. They say Bombad a lot, or some reason? I don't know.

Art: Well, they say it because it's like, important to their culture, Austin.

Austin: If it was important to their culture, they wouldn't have put out super Star Wars Bombad racing.

Art: The Gungans didn't put out Super Bombad Star Wars racing! [laughing]

Ali: [laughing]

Austin: They may have, I don't know, I haven't checked the credits yet. I bet Jar-Jar is in there.

Art: I mean, I don't, I think that's my favorite, not yours.

Austin: Ha-ha.

Art: How many Gungans were involved in the development?

Austin: That's a great question. I'm always asking this, honestly. How do you begin this conversation? As, as Bright Mercy shows you around the square, and this Duke just kind of follows along with you, but says little?

Art: Uh, I think Broadleaf going back to their, you know, monastic origins, knows a little bit how to behave in these situations, such as not to immediately start some sort of — okay. You can't do Gungan impersonations in the chat.

Austin: No, you absolutely can't. I'm cutting that right now.

Art: [laughing]

Austin: [laughing] Full stop. Tell me more about monastic stuff.

Art: So I think it's just like... there's just a little more restraint than some people might have. I'm not naming any names. It's like —

Art (as Broadleaf): Ah, hello, your Grace. Thank you so much for the hospitality you've shown our caravan.

Art: Is caravan right, we said caravan?

Austin: We said caravan, I think we have a couple of — I guess maybe we're back down to just the BigStar at this point, because we dropped off all those supplies last time. So maybe it's just the one wagon. The one slower.

Austin (as the Duke): Of course. I'm... glad to know that I'm not the only one... here to oppose the viceroy, and the off-world influence of a decrepit Principality.

Art (as Broadleaf): Yes. We are... vehemently opposed to those things.

Art: Also you, but, you know, that's not part of this conversation.

Austin: What does a smile breaking out on the Duke of Glass's face look like? Is it like slower, because the glass kind of has to reform?

Janine: I have a grosser suggestion.

Austin: Janine?

Art: That's it. That's it.

Austin: Janine, yeah, what's up?

Janine: [laughing] so, you know when... you know, I have reference, this is old hat for me, when someone's glass-blowing, and they cut it, they let it sort of hang — they pull it, and then cut it? Yeah, I referenced this a lot with Es. But like, a thing they'll do if they're making like an ornament or something is, they'll pull it and then curl it in on itself, and then like, let it connect and sort of seal.

Austin: Mmm, mm-hm.

Janine: You know what I mean? Uh... I want, instead of just to be like normal — I want the smile to be like, like a whisker or something, that represents the gesture of the smile, that like curls back in and then re-melds into the, into the face. Thank you.

Austin: Ugh. All right. Well the whisker twirls for a moment, and then dips back into the glass face. Which is a really interesting thing, because it's like, there is a, that means that the rest of the face remains sort of stoic, right? It's just this one little —

Janine: Yeah, it's —

Austin: Communicative tendril.

Janine: I want it, in my, in my brain it's like, a very analog, weird, Venetian carnival version of like a pixellated mask in like a cyberpunk kind of, kind of setting, where someone's got like emoji masks and stuff going on.

Austin: Right, sure.

Janine: It's like the extremely analog version of that, where, like, it's a thing that is purely meant as an expression of like, this is what a smile looks like.

Austin: Mm-hm. Uh... I'm going to ask one of these questions, Art. I think that's, that's how this is supposed to go, right? We each get to ask two questions. I ask... hm.

Art: Don't do the one that we just did.

Austin: What one did we just do?

Art: Well — I ask what brings you to town, how do you respond? We sort of just did that.

Austin: We did sort of just do that, yes.

Art: But as just like, kicking the tires.

Austin: I'm not going to say that that, that that counts, though.

Art: No.



Austin: Uh... what do you, what do you have with you? Do you have anything... I want to do, I make a comment about something you carry with you. Does my comment offend you or make you smile? Who has cool stuff on them?

Art: Uh... I mean, Broadleaf has the portable spice rack, which we've said is sort of the size of a regular kitchen spice rack, just on a much bigger person.

Austin: Right.

Art: I still have the skill "instrument", so I haven't really figured out what Broadleaf's instrument is, but... I think —

Austin: I think we got... did we not get there on the instrument?

Art: I don't think we did.

Austin: Well, it's time to get there.

Art: But if we haven't, my idea for an instrument is some sort of bassoon, some sort of big elephant bassoon.

Austin: Uh, then yeah, I ask, I, I, I make a comment about something you carry with you. I say... I have to remind myself — okay, yeah, a bassoon is what I thought it was. I couldn't remember if a bassoon was... I couldn't remember if I was confusing bassoon and oboe, or if they were both long, tall, like things you hold that way.

Janine: They're both double-reeded.

Austin: Gotcha. Yeah.

Art: Yeah, they're both double-reed instruments.

Austin: Then I think that, that, Perpetual Lustre says —

Austin (as the Duke): It has been awhile since I've had someone play for court. We would be... we would, we would welcome your... the addition of... your music. Would you play for us tomorrow?

Art: This is tricky, because I want to say yes. It's a very fun thing to do is play your instrument. But there's a sort of like — are you asking me to be your weird elephant jester? Because I'm not doing that. That's... if a show up and there's like a jester outfit, then no. But anyway [laughing], I think what — Broadleaf pauses for a second and says —

Art (as Broadleaf): I would be delighted to play for the court.

Austin (as the Duke): It's been so long since we had someone besides the Delegates to play, you understand.

Art (as Broadleaf): Of course. And I probably know songs you've never heard.

Austin (as the Duke): I'm always happy to be edified, in matters cultural.

Austin: All right, y'all get a question.

Art: I choose to take that at face value.

Austin: [laughing] Any of you have questions? Or rather, you all get your first question back.

Ali: I have like an aside question.

Austin: Mm-hm?

Ali: Because I imagine, Art's description of Broadleaf being like, "I have experience in dealing with authority, so I'm going to take the lead here." I think that Ce would like, follow that lead, and let Broadleaf like, uh, you know, sort of... be the main person of that conversation, which he has, [laughing] but I think that like... the like, when you were asking before, how would we react to the Delegates, the like, the like quote/unquote tour that's happening, and then like, I keep thinking of people in the current Principality and current, uh, Partizanness of this setting, [laughs] like, have a relationship to divinity but such a distance from it that it's like, "I acknowledge what this person is, and I find that... sort of fascinating," and it's like meeting a new person, as opposed to being like, "I am vehemently opposed to this, because I'm a member of this church," or like, you know what I mean? So, I would like to ask the Delegate — I ask you for a restaurant recommendation. What is the name of a place you love? What do you think I should order? Both because I think Ce has been the person to like, engage with local people, with curiosity about the town, but also the joy of like, putting on an episode of Star Wars and

like, seeing someone just trying to chat it up with R2D2 or whatever and being like, “yeah, acknowledge R2D2!”

Austin: Bright says...

Austin (as Bright Mercy): Well, of course I don't eat. So you'll have to take my recommendation... secondhand. But the court Chef, August, makes a... a delicious soup. Spicy. Chickpea, peanuts, tomato. And some local spices. It will, it is said, add fire to the heart. I can arrange for a lunch or a dinner?

Ali (as Ce): That sounds amazing, yeah, thank you.

Austin: And you get, I would say you get a notification, but you don't. Y'all are not on any sort of — any sort of shit.

Ali: [snorts laughing]

Austin: Though, if I remember right, the Crown of Glass did have some wild internal virtual reality shit back in the day. I don't know that they have that here, because like, you're not in the Mirage anymore. You can't rely on the Mirage here, which I think speaks to some of the... the downgrade in their local technology, but also the weird overlap with the aesthetic, if that makes sense. So, yeah. So you don't get the notification. I think she instead says —

Austin (as Bright Mercy): All right. Tomorrow, 3 —

Austin: I'd probably just say lunch, right? Lunch, let's say —

Austin (as Bright Mercy): 1 PM, August Righteousness will be awaiting you.

Ali (as Ce): Great, wow, that was fast, thank you. Will you be there?

Austin: They must have some sort of — She says —

Austin (as Bright Mercy): Oh, no, uh... the Duke is very busy tomorrow.

Ali (as Ce): Oh. Yeah, no, I understand.

Austin: Uh... we get a question, my side. Let's see... this is Get Acquainted, right?

Ali: Mm-hm.

Art: Mm-hm.

Austin: Uh... I'm excited for a new face and go in for a hug. [laughing] No, that does, that does not happen.

Ali: Hell yeah.

Austin: Uh...

Ali: [laughing]

Art: I feel like they're bad huggers.

Austin: Uh... I don't know. Maybe they hug each other really well, you know?

Art: Sure.

Ali: You figure it out.

Austin: Uh-huh.

Art: I'm not interested.

Ali: Oh...

Austin: I tell a rambling story about how I came to be here that seems to have no end. Do you interrupt me, or do you wait for me to finish? And that story is a deeply self-serving story that is like — you know — I'll cut to the chase, I say, or —

Austin (as the Duke): Let's put aside all pretensions and speak to the matter at hand —

Austin: And then give you a 25-minute-long summary that really boils down to, The Curtain arrived, asked for their old throne back, I threw a temper tantrum, refused, got a bunch of people killed on both sides, and was pushed, you know, from town to town, further and further away, until finally they pushed me so far they stopped chasing me, at least so far, you know? And I'm just going on and on in excessive detail about knights of mine, the various Saints who

work for me, about the, the... in a very, like, “the Delegates I've lost,” but in the way that like, someone who has had their like, fancy car stolen, do you know what I mean?

Art: I mean, I'm not interrupting this story. It sounds like we're being given like an intelligence briefing, we're being like —

Ali: [giggling]

Art: It's like we're going to rob someone and they're giving us a speech on their security system, it's like, “and then this door isn't even wired.”

Austin: [laughing] The thing I just really want to sell is, just in every possible way, this is a Duke talking to you, who believes that he is the proper power on this planet, right? Like there's a retroactive history happening here, where you hear him refer to places you've been, like Branton and Eversin, as if those are his territory. And they're just not. But he treats them as if they're like, provinces in his broad control of the whole world. And it's just wrong. Like, he does, he does control, or he used to control very populous places, he used to control very powerful places, places that had a direct line to the old Principality's strongholds and a great deal of their old technology. But like, and especially if you're not from here, like, you know people who are literally in charge of planets — this ain't it. Or you've interacted with, and have heard them speak, and know that they have that power. And so this is just the most self-aggrandizing bullshit, and he will not shut up.

Yes, huge Godric energy, from Elden Ring.

Ali: [snorts]

Austin: Yes. So, yeah, no one interrupts?

Art: I'm not. I, I think we're being given an intelligence report, yeah.

Austin: Caeso and Ce?

Ali: Yeah, again, I'm, I'm, following the —

Austin: Yeah.

Ali: Situational lead, yeah.

Janine:Caeso having the benefit of distance, and like a... and like a, you know, some obstacles in his way, can afford to roll his eyes, but that's about it.

Art: Do they even know what eye-rolling means?

Austin: Great question, great question. All right. You have one more.

Art: Uh... [pause] I offer you a gift. What is it, and why does it strike you as odd?

Austin: Ooh. [pause] [sighs] What is it? That's a great question. What do, what do y'all have? Shrimp?

Art: Shrimp.

Austin: Communication stuff. Uh...

Art: Trinkets, probably. I mean —

Austin: Trinkets, yeah. Stuff from outside of... outside of Palisade.

Art: Yeah.

Austin: Uh... hm... I think some sort of cool trinket. Is there, is there like... would you — how canny is Broadleaf? Because like, I feel like you wouldn't give me something that is too... Millennium Breakish, because it would reveal that you're coming for me next.

Art: Yeah, I think that canny, at least.

Ali: [laughing]

Austin: Something to do with the... your order? Your order of monks.

Art: Sure. It's a... it's a pony keg.

Austin: Sure. Can they, can they drink? They must be able, they... maybe they only drink.

Art: They only drink. I don't know if they drink alcohol, what that would be like, but...

Austin: It could be interesting. I didn't —

Janine:I —

Austin: Yeah?

Janine: So I had a question, and then an immediate answer in my head, which is, if they drink, how do they separate it from the goop? And I think the answer to that is that it's like an oil and water thing, where it like floats around in there like a lava lamp, and then just, you can extract it, or whatever.

Austin: Uh-huh.

Janine: They're enjoying it while it, you know — they can like taste it.

Austin: It could, they could have the sort of glass bodies that like, self-repair or shed, you know what I mean? Like, it could get turned into new glass. Uh... in the, not more glass. But it could be like, we know now that the oil is what lets them grow, the, the... god, I didn't write the Divine name down. The Unction. I should do that. Uh... is the, like, key of life for them. But maybe, having, you know, a nice, a nice drink of orange juice or milk or soup does actually lead to, you know, good, clean, glass skin, you know? You get rid of the old marked-up glass, a new layer gets grown on top. Maybe it does get consumed in that way. There's, there's something fun about them needing to extract the gross eaten or drinnen... drinnen... drunken... liquid. But I also think there's something cool about, you put stuff in, and it turns into more glass, uh, skin. Also the idea of like —

Art: Like the opposite of, "in vino veritas," is the, the —

Austin: Right.

Art: Is the, the drink makes you prettier.

Austin: Right.

Janine: I am now picturing these people as being glass people full of like, that Orbitz soda...

Austin: [laughing] I think it gets hidden in the mix of the liquid.

Janine: Sure, yeah.

Austin: Uh... at least, maybe. I don't know. I imagine the liquid is colored. Orbitz is so weird to me. I haven't had one.

Janine: Opaque or clear?

Austin: I think it's opaque. I think it's a colorful liquid.

Janine: I never had one, and I wanted to have one, more than anything.

Art: It wasn't —

Janine: I wanted to drink an Orbitz and watch Space Jam in a theater. That's all I wanted.  
[laughing]

Austin: [laughs]

Art: It wasn't... I've, I've had it, it's not great. It's worse than you think.

Austin: Sure.

Janine: I assumed it was pretty bad. It's not around anymore, so...

Austin: Uh, all right. So that's our last question for this scene, right? Two and two. So I think that part of this meet and greet end, this Get Acquainted ends. Totally seems fine, in terms of, no one tried to kill anybody.

Art: We didn't flip a coin, so we're going to have to do coin flips on the next part.

Austin: Yeah, the next part of this. What is the second scene?

Ali: Uh... yeah.

Austin: Do we want to do the lunch that you proposed, or that you got yourself into, Ce Gul? Do you want to do something else?

Ali: Uh... [laughing] sure.

Austin: Do you want to do something where Wine is off meeting somebody else during this sequence?

Ali: Oh yeah, maybe, like, trying to root out the like...

Art: Being a resistance leader.



Ali: Yeah, I was, I was, so I was torn between, especially when we were in the last town, I was torn between Protect the Town, and Root Out Corruption. And I keep leaning Protect the Town, because I feel like it's like, more honest to be in a place that sucks and be like... oh, we have to defend this because of whatever, and not be like, we know this place sucks, and, you know, we're going to set up that we're the good guys, quote/unquote. You know what I mean? But maybe there is a way of doing Root Out Corruption where it's like, the A team is meeting with the town officials to like, actively distract and get information, which is sort of what we did with the like, "I'm just going to let you talk about all of the shit that you did," whereas Root Out Corruption can, can, we can do the thing of being like, the corruption is... something that we want to, like...

Austin: Get rid of.

Ali: It's like capital C corruption, but in our... you know what I mean? [laughing] Like, we're corrupt. Not that we're corrupt, but like —

Austin: We're corrupt?

Art: We're corrupt! Not that we're corrupt.

Ali: [laughing] If, if the corruption is anti-Duke, then we can be like, it's more of a break bread thing, do you know what I mean? Am I... like...

Austin: Okay. So you're saying, we can use, or you can use the second half of Get Acquainted to set up either root out corruption, or protect the town, and if it's a group — if it's an anti-Duke thing, we should set up root out corruption.

Ali: Yeah, yes.

Austin: Okay. I think I have one for... root out corruption. Or — I think I think I know what I want I think I know what Wine is going to go do, while...

Ali: Mm-hm. I also like this, because I think what we've gotten is, we've framed Millennium Break going to these places, figuring out what ticks with them, and they're like a revolution group, but like, the assumption that this planet wouldn't have their own insurgencies in that way, yeah. So like, to see one onscreen that is like, local-based.

Austin: Uh, okay, then who wants to play August Righteousness, the court cook?

Ali: [gasps]

Austin: While I play Wine.

Art: Well, Ali gasped at the opportunity.

Austin: Yeah, uh-huh.

Ali: [laughing] I just think that's fun!

Austin: Yeah. You want to be this, this secret —

Ali: I guess, I guess so, yeah. I almost like gasped because I was like, that's a fucking cool character, let's do this chef who's like — [laughing]

Austin: Yeah. I think my only, my... you know, this isn't even a note, but my only thought is, that like, was this person here before the Duke got here? Or the Duke was, he part of the Duke's like, entourage? And if he was here before, could he have been already building a resistance, and now it's been like, “shh, we have to be quiet about the resistance that we've been building, as Delegates,” and like, fucking go back to this guy hand over foot, you know? But also, building it right under his nose the whole journey here could be fun. I don't know.

Ali: I sort of like the first version, because when we were setting up the like, society question, figuring out the different places in the town, I sort of like the idea of like, while the Duke was away, things were relaxed in a way that like — not relaxed, you know what I mean. But like, the Duke comes back and is like, “I'm going to be holding court now, I expect the apple guys to be there with all of his apples.”

Austin: Right, right.

Ali: Like, before that, the apple guy could just bring the apples when he wanted, you know what I mean?

Austin: All right. Then, then, here's my picture of what this scene is. I got out of going on this walkaround with the Duke by saying my tummy hurt —

Ali: [laughing]

Austin: Oh, I have a, I have a stomach thing. Uh... I need to, I need something to calm my stomach. And so that's the excuse I've made to meet up with you. Do I already know that you're — I must, I must know that you're part of some sort of internal resistance, because I'm also that from this planet, right? Uh, maybe you were the contact here that I thought we would be coming to see. Like, I wonder if, when Wine left Palisade, this resistance was growing here in, in Joyous Guard, and then, while Wine was gone, the Duke came back. So like —

Ali: Yeah —

Austin: He didn't know, they didn't know the Duke was going to be here. They expected to find August Righteousness here, having built some sort of, you know, Delegate, uh, resistance group. Maybe not only Delegates, but I have to imagine that the way that this society's been stratified, that that would be high to it. So, yeah, I think this is like... in the pantry, or in the kitchen, or... you know... the pantry's fun, snuck away into the pantry and it's one of those great medieval pantries, or it's like —

Ali: Yeah. Right. But it's also the vibe of like, when you go into a restaurant kitchen and there's a table there — and like, you're getting served food, and you know it's going to be fucking good, because you're behind the curtain.

Austin: Yeah. Uh... uh, so then, I think — ooh, also I think we need a code phrase.

Ali: [laughing]

Austin: This is like, you know, Wine shows up, into this kitchen, and... is like

Austin (as Wine): I spoke with the, I spoke with the Duke's, uh, aide, Mercy, I believe. And, uh, was told that you might be able to serve me something that, uh, calms my stomach. Uh... I'd like something with, uh, a wheat undertone.

Ali: [chuckling]

Ali (as August Righteousness): Yes, yes, of course. Sit down, I'll be able to take care of you. It's good to finally meet you.

Austin: I nod. All right. Two questions each. Uh... I think this place is like, there's like, dust in the air, you know what I mean? It's like the sun's coming through high windows in this small kitchen — it's probably not a small kitchen, it's a royal kitchen, but, you know. Uh... I offer you a gift,

what is it and why — no, we just did that one. I don't want to do that one twice, that's not as good.

Ali: We're playing Get Acquainted.

Austin: We're still in Get Acquainted, yes. That's the thing.

Ali: Okay, yeah.

Austin: Yeah, yeah, yeah. That's why I'm saying like, we're setting up for what will be a Root Out Corruption. I state our purpose and ask how we can help. Uh, uh, what do you tell me about? And I say —

Austin (as Wine): We got here today. I had hoped that we would have arrived before the Duke did. How are your people? What do you need?

Ali (as August): Well, what we need is a way to continue the work that we were doing when the Duke wasn't here. Uh... it's been difficult, you know, with the added timeline of performance.

Austin (as Wine): I have to imagine, even without that sort of oversight, it's been difficult. I mean, at least the Duke is opposed to the Curtain, but even then, I know there's limits to what can be done. We of course will get you connect to the network as soon as possible, and we just set up a safety bunker back in Braunton. We'd be happy to connect you to them, as well, to see if maybe there could be some supply exchange.

Ali (as August): Oh, yeah. Uh, my, my scout has had difficulty connecting with somebody in Braunton, but that's good, good to hear.

Ali: Uh, question.

Austin: Yeah.

Ali: Uh... [laughing] oh my god, these are all very... I'm looking at the resident-only ones, and for it to start with, "I give you a hug," and then —

Austin: It's so funny.

Ali: Middle is like, I offer to cook you a meal at my home tomorrow morning. Oh, that actually might be...

Austin: Mmm, mm-hm.

Ali: Yeah, I, yeah. Uh, I offer to cook you a meal at my home tomorrow evening. Do you accept my invitation, or are you busy? But I like the framing of like —

Austin: Mm-hm.

Ali: You know, “Thank you for meeting with me today. I’m glad you were able to make an excuse so we could set this up, but while we are in this kitchen, I have to be careful about what I say to you.” And then I think it can be an opportunity of like, letting Wine meet other people who are...

Austin: Yeah.

Ali: [laughing] involved, uh... you know, I just mentioned a scout or whatever, so it could be like, yeah.

Austin: Right, right.

Ali: Come meet my team at my home base.

Austin (as Wine): Of course. I’m sure the rest of my crew has signed us up for something else, but I’ll find another excuse, or I’ll convince them to disregard whatever plans they have. I’d love for you to meet them as well.

Austin: I’m just going to keep playing the scene and not go to another question again. Like, Wine clearly thinking about, what can I say in this place, what can’t I? And says like —

Austin (as Wine): How many people will be there for dinner tomorrow?

Austin: As if to say, “how many people do you have?” Like on your crew, you know?

Ali: Yeah, yeah, it’s — [laughing], this is not how this person talks, this is how I’m talking —

Austin: That’s fine.

Ali: Ali at 10:10 on Thursday. [laughing]

Austin: It's late, huh.

Ali (as August): It should be, it should be an intimate event. I, I tend to like to serve about... 6 people in my home.

Austin: They nod. Okay. Uh... ah, I, I — hm. I offer encouraging words regarding the state of the world post- Calamity. Do you agree with me, or say something sarcastic and biting? And I say... I think this might be a coin flip, because it's about like... the thing that I think, part of the thing that's happening here is, Wine is not a Delegate. And Wine, in fact, Wine is, has a very different relationship with the Divine, though also a stretched one, at this point. And Wine is not a servant, and has not lived the life of a servant or a slave. And so there's a degree to which speaking optimistically in this moment comes from a point of like... a point of distance and privilege. They know that to speak that way — and I'm saying this because I think I'm going to check off speak strength, you see the best in someone and tell them what you see. And I'm going to like, frame this around your strength, instead of my strength, or Millennium Break's strength. And the thing that I'm, that I'm, the encouraging words regarding the state of the Calamity, and this is why I think I want to coin flip this, to see if I, if I convince you, basically. I'm basically trying to convince you, “hey, you should continue, you should work with us and Millennium Break in like a fully open way, and not as, not just as allies but as comrades,” right?

Ali: Mmm.

Austin: And I think that that speech, or, it's not a speech, it's like — but again, it's all spoken in code a little bit, right? Because who knows who's listening. I think I talk about having journeyed beyond my hometown, you know, with the convoy, which you know means beyond Palisade. And I explain that... that the people out there are remarkable, and that Millennium Break is dedicated. They've been through a lot. They've raised their arms, and that they, they are committed to the cause and all of that. And then what I hit is...

Austin (as Wine): And all of them pale in comparison to the work I know you do.

Austin: Again, I'm speaking very coded here, so I don't say Millennium Break, before. I talk about having visited other communities and how they've come together, and how they've, you know, dealt with those who would steal what's theirs, or have pushed away, you know,

marauders and bandits or whatever, right? Very like, hey, we live out here on the frontier, terminology. But you get the drill. And, uh, then what I focus on is like —

Austin (as Wine): None of them have been confined to the kitchen, yet dreamt of changing world, let alone made steps to do it.

Austin: And I'm trying to communicate that like, it's not that it would be cool to have you, you know, fight alongside of us. It's that, we need someone who understands what this is. Because, if we're going to save our planet, it can't just be people who have outside context, it has to be people like us and people like you, who have this interior context, and who have suffered under not just the Principality, but the Duke, as well. I'm going to roll my 3d2.

Ali: Okay.

Austin: I fail. I get three 2s. Rough one. Rough one. Oof.

Ali: Yeah, I think that there's... it's, it's funny, because I think this is a character who would recognize the sort of like... compliment version of that, and be suspicious of it, as somebody who like, understands the way that people usually talk to Dukes, for instance.

Austin: Right.

Ali: And I think that like, the biting or sarcastic remark or something might be, would be like...

Ali (as August): I'm sure your organization is... made up of more line cooks than you could count.

Ali: Like, to say that I'm remarkable because I have this like, perspective, is like... disacknowledging the people that you're fighting with.

Austin: And Wine just kind of like takes it on the chin, and —

Austin (as Wine): Of course. Of course.

Art: Oh, that like, way that you like, you idolize —

Austin: Mm-hm.

Art: Yeah, the like — yeah, that's good.

Ali: [laughing]

Austin: Even on Palisade, even the people who are all being occupied, the divides of society exist.

Ali: [laughing]

Austin: Uh... I think you have one more, right?

Ali: Oh, sure, yeah.

Austin: Right? I think that's right.

Ali: Have we...

Austin: I did... I forget what my first one even was. Maybe I'm wrong. God, I should have montaged. No, it's fine.

Ali: [laughing]

Austin: It's good for there to be stress on this. I did... uh, I state our purpose, and I did just now. Yeah, you have one more, you have one more, because I think the only one you did —

Ali: It's four all together? Yeah, okay.

Austin: It's four all together, yeah.

Ali: I wasn't sure where we were in the ping-pong. Uh... would I know that Wine is an Excerpt or would carry a...

Austin: I think you would, I think I probably still some sort of icon, right? A symbol of Bounty?

Ali: Uh-huh. Yeah, because the one I'm leaning towards is, I make a comment about something you carry with you. Does my comment offend you or make you smile? Uh...  
[laughing] uh... I'm just wondering how we play it. Like, how involved would the... what was the...

Austin: The Delegates?

Ali: The Delegates, yeah.



Austin: A fun Candidate flip, for sure. I think that they — they genuinely are the thing I've described them as, as being slivers of the Divine they were, right?

Ali: Mm-hm.

Austin: This genuinely is a sliver of Righteousness. Uh, uh, and so like, that is... uh, that is, should be in your mind in terms of how you play this character, obviously. Um, uh, but I think that gives them a different type of, like, I don't know, I don't know that there's a single, "the Delegates feel this way about Excerpts and Elects and Candidates." Of the three, I bet Excerpts are probably the most-liked, in the sense that, from what we saw at the height of the Divine Principality, Excerpts were partners and were bondmates, and there was a real relation between the two, of respect, and, and dependency in a healthy way, and sharing.

So, but I don't know that that then follows down into this individuated form, you know? Si Sweetman in the chat notes, wonders if my symbol of Bounty is a piece of liquid metal, like what Bounty was originally made from. I kind of like that. Uh... maybe it's like a piece of liquid metal that kind of shifts between various kind of floral shapes. Not like, a flower, but floral, like floral in inspiration. You know, the curve of a petal or a leaf, versus just being a leaf, never quite stabilizing into one of them.

Ali: Right, sure sure sure. Uh... just to double-check, the chef is a human, though, right?

Austin: No, no, no, no, this is —

Ali: Oh, okay.

Austin: Yeah, yeah, yeah. August Righteousness is a sliver of Righteousness, yeah.

Ali: Sure. [laughing] okay, yeah. You had mentioned like — yeah.

Austin: Last seen as a red line coming out of a briefcase somewhere on Twilight Mirage, I believe.

Ali: [laughing] Okay, cool. So I, I, I was thinking of the person as a... as I human, I was like... I want to, I want to, feel out this person's, uh, thought on what the Delegates are.

Austin: Right.

Ali: But like, being a Delegate, and meeting an Excerpt, I think it would be... like I can't think of the exact phrase, but I wonder what the intention of it would be. Uh...

Austin: I think that the general thing of like, you're trying to get my vibe, is to like, especially coming off of my mishandling there, of thinking about you as something special instead of like, something there are millions of or whatever. Probably not millions, but many of. And, and, that you are not uniquely... that there are lots of people in the galaxy oppressed, and I shouldn't try to valorize your oppression in some sort of special way, you know? It's not like the Principality doesn't have slaves out there.

Ali: Right. Yeah, maybe, maybe it's the thing of like, maybe — [laughing] I would hope this would be a cool person thing to do and this doesn't seem weird, but like, the like, there's like the dinner served, right? There's like the setting down the two plates, and then sitting down at the table, and then asking Wine, like a favorite prayer or like, story in that sort of way, in a way of like, let's break — let's break this ground here, but also, like, is also sort of an, "I'm testing you," sort of like, situation, like the last one. Yeah.

Austin: What's the story that we get? Uh...

Ali: I feel like it's maybe like, sort of casual, even though —

Austin: Yeah, yeah, yeah.

Ali: I had described the intensity, it's more of like, the — how would you say grace, sort of thing.

Austin: Right, right. And, let me, I think this I have down better. I think I talk about... I mean, yeah. I think with all the food down, I literally do say grace, right? Uh... and the thing that I, that I, the thing that Bounty speaks to is that food... the thing that, like, I've learned as the Excerpt of Bounty is that food is not enough. There's like, there's a being thankful for what you have on your plate, and then being committed to doing something with the energy it gives you. That's the only way you get to, to have another plate tomorrow, and that other people get their plates, also. God. It's hard not to want to be like, "can I roll again?" But I think I'm going to just let this hold.

Ali: [laughing]

Austin: I don't want to double dip and get two more 2s, you know?

Ali: I feel like this is easier to answer, too, which is like, genuine sincerity is more appealing than —

Austin: Yeah, than a speech, yeah. Totally.

Ali: Mm-hm.

Austin: All right. I think that's Get Acquainted. Uh...

Art: It's interesting the way this paints, this scene — and I know that like, we are not all just one scene, but like, Wine as the more naive, goes from being this, this figure of wisdom to this figure of, you know, kind of being a poser.

Ali: [laughing]

Austin: I think it's, it's like, it's, it's getting tangled in expectations. And like, feeling like, I have to get this right, instead of just speaking naturally around — about how we are both just committed to this thing. This doesn't have to be a big production. I should count on the fact that... you know, in many ways, we have both suffered under the boots of these people, in ways that like, I don't need to prove my priors, and I should have just focused on building something, instead of justifying the idea that you would work with me, you know? But I do, I do think that's naive, but it's also, I think it's — it's more inexperienced than naivety, right? Like, I think it's that little bit of too much wisdom, where you're like, “all right, if I don't say exactly the right thing I'm going to ruin this.” And then because you're so focused on saying the magic words, you forget to like, say the right ones. And that will fuck you up, let me tell you.

Janine: That also makes a lot of sense for an Excerpt in that situation.

Austin: Oh yeah, totally. And an Excerpt who is, for the first time, fully without connection to their, to their Divine.

Janine: Yeah.

Austin: Obviously, their relationship with Bounty was stretched very thin already, but to suddenly just not wake up and feel, feel it there, is different. All right. New scene.

Janine: Uh... I would like to do a Protect the Town.

Austin: Okay.

Janine: And I thought of a justification for it to work and everything.

Austin: Ooh.

Janine: The thing I realized is, oh, there are a lot of threats, there are a lot of possible threats in a world.

Austin: Uh-huh. This game lists 6, and I bet we could come up with another 6, if we wanted to.

Janine: Yeah, I was thinking like a stampede.

Austin: Hm.

Janine: And the reason a stampede came to mind was because I was like, “well, I don't want to engage too much with the military aspects of this right now.” But, a thing that I bet the Duke would do is, if there was a threat in the area, perhaps a seasonal threat, like based on animal migration or whatever, it'd be really easy to, if you don't really care that much about this particular location, and do care about, perhaps, resecuring your seat of power, to like, reshuffle some defenses and things like that, and then just kind of lose track of what time of year it is and things like that.

Austin: Uh-huh.

Janine: And just kind of fuck up and not remember, “oh, right, this is the time of year when the stampedes happen, and we don't have anyone to divert the stampede from the town, because they're all asserting the border on the other side of the made-up county that this guy cares about so much.

Austin: [laughing] uh-huh.

Janine: That kind of thing, right? And I think this is a situation that Caeso's in a good position to deal with.

Austin: Mm-hm. Any number of players, you're playing your character, other people can join you, and play whoever they want. If you want to, you can invite people. Coin flip required — this sounds like, I mean, we don't have to choose one — we don't have to choose violence,

sickness, infestation, sabotage, geological, or structural — it's a stampede. Uh... we know that. The cause of threat is —

Janine: It's a kind of infestation, sort of, it's like a violent, temporary infestation.

Austin: Yeah, totally. And, it's seasonal, right? So it's like, it's kind of, it's not weather, but it's like... really, it's negligence in a sense.

Janine: It's like migratory. It's a combination of like, there's a natural migratory kind of route with these animals, and normally you would have the town guard or whatever, you would have a force that is like, out there and knows it's coming and can do the things necessary to like, redirect it around the people, and you know, let it do its natural thing, but just steer it around. And that force is just not available now.

Austin: Yeah. I also like the idea that that's all falling on the head of like, a handful of shepherds now, who are like — they don't, we can do this too, a little bit, but we needed more people. We always get everybody —

Janine: Yeah. They know. Like, it's the season for it, it's coming. We can do a bit, but no one's listening to us, we've just got to do what we can.

Austin: I like that, because it puts the relationship that we're having with the non-nobles, and noble court folks, and non- Delegates, onto screen.

Janine: Yes.

Austin: So I like that.

Janine: Exactly.

Austin: All right. How do you become aware of this threat? Choose one. Do we see it?

Janine: Uh... I think, I think there's like a mix of things here, right? Where I think... no one tells Caeso directly, but they are talking about it, and Caeso, Caeso's been kind of in the background observing, has been in that mode. So I think it makes sense for him to have overheard something, and kind of like, broken off to kind of pursue it and follow it up and like ask around. And observe and sort of seize this like, piecemeal effort being put together in the place of the

actual measures that are needed, and realizes, oh, they're completely fucked. They, you know, they don't have the, the manpower for this.

Austin: Yeah. Has the town had to deal with this threat before? Choose one.

Janine: Yes.

Austin: It's a regular occurrence. How do you protect the town? Choose at least one. Rally your fellow adventurers to deal with the threat. Go out on your own to take care of the threat. Equip the townsfolk to stand up to the threat themselves. Or stand with the town against the threat.

Janine: Uh... I don't know if anyone wants to hop in on this. I kind of imagine it as a stand with the town against the threat, which I think means there's a lot room for other people to, if desired.

Austin: I have, I imagine, I was going to say, I wonder if Tzeon's here, Tzeon Archana, our, our mechanic/the Rock.

Art: Sure. It means Broadleaf can't be here.

Austin: Yeah, but I think Broadleaf is dealing with court shit, right?

Art: Sure.

Austin: I feel like that's the vibe we've stumbled into. Uh... and —

Art: I mean, I want to — Broadleaf is not aware, I don't want to feel like, I don't want to create the fictional reality that Broadleaf chose playing music in the court over defending the town from the stampede.

Janine: [laughing] It might have just been like, one of those things that emerged quickly enough that, like, Broadleaf's out of pocket.

Austin: Yeah, yeah.

Art: Yeah.

Janine: Like, we could get Broadleaf, or we could spend time digging a trench.

Austin: But, what I want is —

Art: Probably is a good trench-digger, it's a tricky —

Austin: In the HBO adaptation of this, we should be cutting back and forth between you dealing with the stampede and Broadleaf playing the bassoon.

Ali: [laughing]

Janine: Oh yeah.

Austin: That's the soundtrack for this.

Janine: Broadleaf playing "stampede."

Austin: Is playing "stampede" on the bassoon.

Art: Sounds great.

Janine: [laughing] uh... I have picked a skill.

Austin: But wait, what is the, what is the... so who else is helping you? How are you, did you decide how you're helping? Did I miss this? Because I was tired?

Janine: Well, this is the skill that I'm...

Austin: No, I meant — rally your fellow adventurers, are you working alongside people? Are you equipping people?

Janine: Oh, I was going to do stand with the town against the threat. And then people could join if they —

Austin: Okay, I must've missed that.

Janine: Wanted to be in the moment, you know?

Austin: All right, so what is the skill?

Janine: Uh... so when I was thinking about this, I started by thinking, "oh, I should use belay," and then I realized the way I was going to belay the thing was with Thunder, the trusty cannon. So —

Austin: Oh.

Janine: Since I also have Thunder, the trusty cannon, I should probably just jump to using that.

Austin: Yeah.

Janine: I think the... like, I think the like method of this, and the reason why having a bunch of soldiers matters more than having a bunch of shepherds is that I think the way that the stampede is redirected is, that you kind of like have to shoot the ground in front of them so they get spooked and go around. And you kind of, it's sort of like a reverse, there's like two kinds of herding dog. The kind of herding dog that like pretends to be a sheep, the leader sheep, and lead them around.

Austin: Mm-hm.

Janine: And the kind of dog that like, scares them and nips at their ankles and makes them think — so it's like a reverse version of that, right? Where it's like, you are startling them to steer them, you're nipping at their heels but in front, kind of thing. Which, a cannon would be really good at.

Art: Nipping at their face.

Janine: Yeah, [laughing], I was thinking it's like, you know, the ground right in front of them where it's just like, it spooks them and maybe they get some like, rocks on their hooves or whatever. I haven't like picked what kind of —

Austin: What are these types of animals?

Janine: Animal this is —

Austin: Yeah, yeah, yeah.

Janine: Yeah, it feels like it should be, I want it to be like an alien animal, but it's so hard to just come up an alien animal on the spot. I think the last time I did that, I invented an animal that was just a real animal.

Austin: That happens, doesn't it? That just happens.

Janine: Uh-huh.



Austin: Is it like a space ox, a space bull?

Janine: No, well so, I picture them, they need two legs. They run on two legs, so it's kind of more like —

Austin: I think an emu or a —

Janine: It's like if a — well, it's sort of like an emu, but I picture it like centered a little more low, so it's like if a kangaroo ran instead of hopping.

Austin: Oh, okay.

Janine: And like, really big egg-shaped bodies, and... arms? But like... not important.

Austin: [laughing] Uh-huh, unimportant arms, got it.

Janine: And then like a... [laughs] like a head and then a mane like a horse, I don't know.

Austin: Yeah, we can't let these in town, they'll fuck us all up.

Janine: [laughing]

Austin: They're fast, I guess, huh?

Janine: They're fast, and they will just like, bowl you over. They're... I think that's, that's why the big sort of low, egg-shaped body is important to me, is because like, if they can just run through shit, if they can just —

Austin: Yeah.

Janine: They'll just kill people, people will die. Lots of people will die.

Austin: Are they, does the egg shape come to a separate head? Or is the head just in the egg shape?

Janine: What?

Austin: What's the head like?

Janine: Oh, it's like on there. I think I realized, I think I just now realized that I'm describing a half — like, I had a toy, that was like an egg that would turn into a Triceratops. And I think what I'm describing is a half-transformed version of that toy.

Austin: [chuckling] Oh.

Janine: I think the head is probably, I don't want the head to be small, because then it's like, silly, it's like, goofy. It's going to be goofy either way, but it's like goofy at a different level. I think it's just like, a very... I mean, two legged dinosaurs are a good example, but it's like, that but very body-forward, very body-heavy, design-wise.

Austin: Mm-hm. Saying triceratops—

Janine: [laughing]

Austin: Understand the egg a little bit more, the egg. I was picturing more like, a, I didn't have a good understanding of the bulk you were talking about. I thought you were, I thought it was like, almost a svelte egg.

Janine: [laughing] No, it's like if a kangaroo could be a cannonball.

Austin: Right. Of course.

Art: I think that's a Pokemon.

Austin: Yeah, yeah. Kan—

Janine: Kangonball, right.

Art: Kangonball.

Austin: We all got there, somehow. All right. If multiple PCs are involved, this is a great game for everyone to check skills and flip coins. Nope. It's only you and Tzeon and the folks who live here. Tzeon, how are you helping out? And why do I think a motorcycle is involved?

Art: I do, I feel like, I feel like there's a little bit of — okay, this wouldn't work, but come with me on a little journey. What if you could like, attach a plow to the back of a motorcycle?

Austin: Ooh.

Art: And like sort of plow behind you with a motorcycle?

Austin: Yeah, that'll work.

Art: I don't think you could — I don't think a motorcycle has enough torque, is the real —

Janine: You could have, you're Tzeon, you can have a strong motorcycle.

Austin: You're Tzeon, you're a mechanic. Yeah, you're a —

Art: It's also the future.

Austin: Yeah.

Art: So, things like, how many cylinders can an engine have —

Janine: Also I'm just —

Art: Can be different.

Janine: I'm now just imagining the Cadillacs and Dinosaurs opening credits, but it's Tzeon in a motorcycle.

Austin: I love it. Perfect. All right, I guess it's coin flipping time.

Janine: All right.

Austin: What time of day is this? Is this like afternoon, sun setting? Don't ask me about the suns on Palisade, I haven't figured it out yet. Probably one sun.

Art: There's so many.

Austin: There's 32 suns — there's not 32 suns.

Janine: Uh... I think —

Austin: I mean, in a sense, all planets have infinite suns, because of the stars, but...

Janine: Damn, makes you think.

Austin: Mm-hm.

Janine: Uh... yeah, I think it, it's, it feels like it should be... early evening, like sunset time, because I feel like, I feel like it needs to be plausible that you get a scene where someone runs into the castle to be like, "oh my god, we forgot about the thing! I've gotta talk, I gotta talk to the Duke!"

Austin: Ah, yeah, yeah, yeah.

Janine: And someone's just like, "no, you can't talk to the Duke right now, it's tea time — "

Austin: He's already — it's bassoon time.

Janine: It's like evening bassoon and Orbitz time, you can't interfere, go.

Austin: [laughing] Ah... all right, give me that roll.

Janine: How many am I rolling? Three?

Austin: Three, yeah, right. 3D2.

Janine: Yeah.

Austin: Looking for 1s. Hey, there's our 1s. You love to see 2, 1, 1.

Janine: Hey.

Austin: Boom, up to 4 community points.

Janine: Cross out Thunder. I have to take another rancher [unintelligible] no?

Art: That sounds like a Ludacris lyric.

Austin: Which was? I missed it.

Art: The love to see 211! Like it was an area code — he loves the women from that area code.

Austin: Ah...

Janine: Oh, this is perfect — [laughing]

Austin: What is the result of dealing with the threat? Choose one. The threat is snuffed out completely, the threat has been turned into an asset for the town, the threat will return but the town will be ready, the threat will return and you're worried the town won't be able to handle it, the threat does a great deal of damage before being subdued, or the threat takes over the town.

Janine: Uh... to be honest, I think it has to be, the threat will return, and you're worried the town won't be able to handle it, right?

Austin: Yeah, I agree about that, too.

Art: Yeah, who's even going to drive their motorcycle with a plow behind it?

Janine: And also the Duke has learned nothing from this. There were no consequences.

Austin: Do you think that the, how do the people respond? Are the people happy about you doing this? They must be, because their shit didn't get all ruined.

Janine: Yeah, because someone showed up with a cannon to help them not get killed by the egg dinosaurs. So you've got to think they're happy about that.

Austin: Easy [unintelligible] yeah, totally. Amazing. Uh... did you check off — if you checked off an adventure skill, you can now write a restoration job skill.

Janine: I did. I crossed off my trusty cannon, attached to my trusty horse Doppler, and I replaced it with round 'em up, get a group of animals/people together.

Austin: Yeah. Perfect. All right, good scene. Uh... should we do Root Out Corruption? It feels like what we were building to. Uh... I, I have a thing. I have a... I have a plan — Wine, to August.

Austin (as Wine): It's simple. We just have to poison the Duke.

Ali: Oh...

Art: Is that all?

Ali: Okay [laughing] wait wait wait. Okay. So you're playing Root Out Corruption.

Austin: [unintelligible]

Ali: And the rooting out that you're suggesting —

Austin: Uh-huh.

Ali: Is using poison to no longer have the corrupt —

Austin: Oh yeah.

Ali: Well, yeah, you know?

Austin: You know?

Ali: You know? [laughing]

Austin: It's not — you know. And maybe you're wondering, “hey, why does this priest decide to become a poisoner...” you know? I feel like maybe I still have some old, some old poison herbs from the Bounty era. Really should have taken that garden instead of taking the shrimp kit.

Ali: [laughing]

Austin: Maybe we got some poisoned shrimp, you know?

Ali: Yeah, make a very flavorful dish.

Austin: Yeah, some sort of shrimp stew.

Ali: Never know you're poisoned.

Austin: Some gumbo.

Janine: He doesn't eat.

Austin: But he, but... soup. We've said soups, we said soups.

Janine: Okay.

Austin: It's a shrimp drink, okay, it's a shrimp, it's a shrimp tea.

Ali: It can just be like one of those seafood broils, but like —

Austin: Oh!

Art: Just like, “who [unintelligible]

Austin: I bet they do! I bet it's about water flavor or liquid flavor! Sorry, Ali, go ahead.

Ali: Yeah. Oh, no, I was just going to say, like —

Ali (as August): My Grace, I made a specially flavored broth for your enjoyment.

Austin: This is it. They love flavorful broths, because broth they can consume. But...

Ali: I've got to kill a member of the soup gang.

Austin: Why do you kill a member of the soup gang?

Ali: You're making me go against one of my soup brethren by... [laughing]

Austin: Oh, no, no, no, no-no, you're not a glass person, you're a robot person, you're —

Ali: I'm saying me, spiritually, Ali —

Austin: Oh, Ali is a soup —

Ali: I, soup brethren — which is fine [laughing]

Austin: That's playing a character. That's actual play, baby. We do things we would never do in the real world.

Ali: Yeah... [laughing] uh-huh.

Austin: [unintelligible] a game for any number of players. The game picker can play their character. The game picker can invite other players to join them at any point. Other players can play their characters or NPCs. A coin flip is required. There a corrupt element in the town. Use the following questions to help set a scene. Remember these events can take place over a long period of time. Uh, my thinking on the long period of time thing is, like, we again, stay here a number of weeks, and what we've seen the last two days continues. It is the stuff that the people here need, is being ignored by this Duke, because the Duke is too busy being entertained by both a distant war fought by people who he has to loyalty to, outside of being able to use them in his own personal stories, and to like, eulogize them fantastically, and to live in the lap of luxury thanks to the Delegates.

Ali: Yeah, like, looking over the questions, it seems pretty straightforward to be like, “you were told about it by [unintelligible] in the town” —

Austin: Yep.

Ali: Those in power don't have the interests of the people at heart —

Austin: I think it's all so blatant, you couldn't miss it if you tried.

Ali: Yeah. [laughing]. Uh, yeah.

Art: Can we take like a quick minute before we start?

Austin: Sure.

Art: You can of course finish what you're saying. I'm just —

Austin: Art wants 5.

Art: Yeah, I want 5, but I didn't mean to...

Austin: Finish your statement before we take 5.

Ali: Yeah, I was going to say, an outsider has risen to power through underhanded dealings.

Austin: Yep.

Ali: But also, he's the Duke. [laughing]

Austin: It's actually all of these. It's an outsider has risen to power through underhanded dealings, the extortion of an underclass, those in power don't have the interests of the people at heart —

Art: [laughing]

Austin: Taxation is out of control, leaving people destitute. A small group owns everything and charges outrageous prices for housing and other necessities, and something else altogether. It's mostly all of them.



Ali: Yeah.

Austin: All right, let's take 5 before we do the scene.

Ali: Uh-huh.

Austin: All right. We are back, with, more Wagon Wheel. All right. So we have decided how we become aware of corruption and what it is. How do you handle the problem? Choose at least one. This is a good time to flip coins if you haven't already. Join a brewing revolution, eliminate the source of the problem under the stealth of night. Challenge the corrupter to some sort of competition, take the issue to a higher power, lead the oppressed out of the town, something else altogether.

Art: I didn't appreciate how much Robin Hood was in this.

Austin: Oh yeah, oh yeah. Big time. We're here, we're here for it. And I think Wine is still being very naive about this, I'm going to go back, you were right about being naive and not just inexperienced. I do think, "kill the bad one," is a naive response. But also... sometimes, it's okay to kill the bad one. Sometimes, you do have to get rid of the evil Duke who is oppressing and failing everybody around him. That is, I think, how Wine feels. Uh...

Ali: Yeah, because I wonder, when you do something like that, the risk of, "oh, there's going to be a power vacuum now," is always the thing.

Austin: 100 percent. Yeah.

Ali: If the territory is already... anti-Principality, and if we, for instance, just spitballing...

Austin: Yeah.

Ali: We, uh, kill the Duke but weren't like, public about it.

Austin: Right

Ali: And then we could still — well, I mean, you still have a target on your back, but you could do the thing of like, acting anti-Principality but also being like, "well, it was that guy." You know what I mean? Or is this like, too big-brained.

Austin: No. No, no. Well, because, [sighs] hm... I think...

Ali: [laughing]

Austin: It depends on how well it goes, right? Because — and maybe this is the stuff that like, Wine is hammering out with August Righteousness throughout the weeks of being here or whatever. Here's a real question: do we think Wine is acting alone on this, or has Wine brought in the rest of Millennium Break on this?

Art: I would hope that Wine has brought everyone in on this.

Austin: Uh, sorry, what do we think is more interesting, not what is the smart, wise thing to do. Because I —

Ali: [laughing]

Austin: I think, it's, I'm down for it to be brought in. But I think that is a... that's a big conversation that we should probably put onscreen, if so, right? As part of this. Or at least that we should gesture at happening. Like, is Broadleaf down with this poison plan?

Art: Yeah.

Austin: Okay. Caeso and Ce Gul.

Art: I was just in the throne room.

Austin: Right, how did that go, by the way?

Art: You know, bad.

Austin: Yeah.

Art: But like, Broadleaf's good at, at, at playing, and... again, it's a, it's a reconnaissance mission, right? It's...

Austin: Yeah.

Art: Now I know who's in the court, and what the court looks like.

Austin: So then yeah, maybe part of the question here for us is, as we like, you know, meet in... what is, what is August's private meeting spot like? Is it just the dinner table, that, that he mentioned? Or is there actually, is there an underground resistance base or HQ or something.

Art: Well, wait, do we feel like we've significantly explored your, what if Wine is just on one here?

Austin: No, no. We have not. I'm fine with that, but... I guess I asked you.

Art: I guess if it's everyone, this feels like it's the climax of this story.

Janine: Right.

Art: And if it's just Wine, it feels like it's not the climax of the story.

Austin: Yeah, yeah. Yeah, you're right.

Ali: I also feel like it's in character for Wine, because — they were initially the person who, like, reached out to Millennium Break. And if this isn't the like, endgame of that —

Austin: Right, right.

Ali: Why would you hide it from these people who are your like —

Austin: Yeah. It's not like I've seen you not doing stuff. You know? So yeah, I think, I think they would tell the crew that this was an opportunity that we had, and that we should try it. And that the question isn't should we do it, it's what should we do after? Because there's debate probably among the resistance people around like, "all right, we should kill the Duke and take over the fort, and this is our new base, and this is our town now." You know, "Joyous Guard is the heart of the rebellion. And we take everything that the Duke has, and we use that as a basis for everything." And there are other people who are like, "we kill the Duke so that, like, we get a little more fucking breathing room again, and we go back to organizing slowly, the way we were doing, carefully, before the Duke got here, and we had more kind of leeway, you know?"

So I think there's probably debate around that stuff. Which probably doesn't get a final answer, right? People love to debate what to do after the revolution.

Ali: [chuckling agreement]

Janine: Yeah...

Ali: Yeah. Uh...

Austin: But if everybody's agreed about doing it, then I think it's like... it's a dinner. Wine makes the smart maneuver of going to a few dinners in a row, so that it's into too out of the ordinary for them to be there, instead of like, dodging this sort of shit.

Ali: Mm-hm.

Austin: Is everybody there, or are other people positioned elsewhere around the fort and the town while this is supposed to happen?

Ali: Yeah, is it the other thing of like, the like, eagerness of making appointments, of being like, "oh, well if you're going to keep assigning people to jobs, I'll go on that tour or whatever so your guard isn't with you while Wine is poisoning you." You know what I mean?

Austin: Right, right, right. That's fun.

Janine: Right.

Austin: That's good.

Ali: So it could be like, Ce and Caeso — I don't want to take Caeso out of the scene unnecessarily, but like, you know, going on one of the like, you know, walking [laughing] guard tours or whatever — not tours, but you know what I mean.

Austin: Patrols, patrols. It's late, folks. It's 11, we're tired.

Ali: [laughing] But yeah, somebody going out on the patrols with people, so they're not, you know, at the poisoning.

Janine: I like the idea of Caeso being there, because it's really easy to imagine the guard that they're patrolling with, or, [laughing] touring with, kind of turning around prematurely and being like, "oh, right, I forgot to, I forgot my thing," and Caeso just being like, "keep walking. You don't need it. Whatever it is... you don't need it right now."

Ali: [laughing]

Austin: To me, that's belaying stuff.

Janine: "Do you, buddy?" Hand on the shoulder.

Austin: Stop something or someone in their tracks. I feel like we should all need to make one roll here.

Janine: Ooh, sure.

Austin: Add up our dubs, you know? And our LS, unfortunately.

Ali: [laughing]

Austin: So I love that sequence, you've stopped this guard from come back around. Uh... I'll keep track of these. And you roll —

Art: I think Broadleaf is sort of like, trying to direct traffic a little bit in, because Broadleaf has been the one paying attention to the stuff; so he's like, "this is where you can come in, this person, you know, this person doesn't care about this," you know?

Austin: Right, right, right.

Art: Perhaps using a little bit of improvising if things get a little... rough, you know?

Austin: Uh-huh.

Ali: Oh... sorry, I was [laughing] I was looking over my moves, and I was like, "I should want to cross one of these off." But one of my restoration job skills is — prune. Some things need to be removed before real growth can occur.

Austin: It sure is. I thought you were going to go with herbs, you've mastered the use of ever leaf and flower, but —

Ali: Well, a little of column A, a little of column B, because I think that Ce had an extended scene of learning how to synthesize herbs and et cetera.

Art: It was to make medicine, but, you know...

Ali: How far is that from poisonnnn! I've said this into a microphone before! [laughing]

Austin: This is it. Uh-huh. The Greek word pharmakon is both, uh, curative and poison, you know? A little too much, uh, a little too much, um... ooh, bad philosophy student right now. A little too much hemlock will kill you, but the right amount, the right amount is a medicinal aid, you know?

Art: Is that true?

Austin: Yeah.

Art: Wow.

Austin: Mm-hm.

Ali: If anyone wants to go...

Janine: Don't anyone test that.

Ali: [laughing]

Austin: Right, not unless you have herbs, you've mastered the use of every leaf and flower.

Art: Or you know some sort of hemlock person.

Austin: Right, right, right.

Janine: You got a hemlock hookup?

Ali: Anyway, yeah, I'd love to do a roll on making —

Art: Hemlocked-up.

Ali: I don't know what that roll would be, or the coin flip or whatever.

Austin: I think we each gotta make a — make a roll. So I think, Caeso, we need a, we need a belay 3d2, and then we need —

Janine: Mm-hm. I got it.

Austin: All right, well, that's 1 and 1. You got 2, 1, 2. So that's another different rap song. So we get 1 and 1. 1 yes, 1 no. Or 1 suspicion, 1 community is really what it is. But I'm going to count them down here first.

Ali: Am I also rolling 3d2?

Austin: It sounds like it, yeah. I don't think you can use more than one skill, you know what I mean? But — oh, fuck.

Ali: Oh, is that bad?

Austin: That's bad. 1 has been success for us this whole time. So that goes up. So what goes wrong here? Why did you get three 2s?

Ali: [fake crying] Maybe it's an ambitious time in my gardener life to start trying to make poison.

Art: You just don't have enough, you can't make enough doses.

Ali: Yeah, or something that's like, strong enough, like we can, we can get the Duke really sick, but death would have to require like a second step.

Austin: Right.

Ali: Either like a second administering, or like, you know.

Austin: Right.

Ali: Violence or something. [laughing]

Austin: Yeah... uh... Broadleaf, what were you doing?

Art: I was directing traffic. I was trying to like, get our conspirators in the right place.

Austin: Right, right. What is that, what do you think that is?

Art: I was thinking it's improvise, just like —

Austin: Yeah. I mean, it's not the right type of improvise, it's a different sort of improvise, but yes.

Art: Well I think there's some singing —

Austin: Yes, metaphor. Oh, I see, there is some singing. [chuckles]

Art: Yeah. There's some like, well, you know, there's going to be a moment where it goes wrong, and that's the moment where you have to be able to distract someone with some song or poetry.

Austin: Mm-hm. All right, that's a 1.

Art: 1 and 1.

Austin: A 1 and 1 again. 2, 1, 2 again. So that raise us to 2 yes, 4 no. I need to — I need 2 wins here.

Art: No, it's 2 yes, 3 no.

Austin: No, because we were just at... uh...

Art: No, it's 4 — yeah, it's 2/4.

Austin: That's what I said, it's 2/4. Yeah. Uh... I have a rules question, Marigold in the chat. Does using a montage let you get the wins? Or do you just not have to roll the dice?

Art: Oh, we could montage the whole thing?

Austin: That's what I'm — well, I mean, it's too late for these rolls here. Uh...

Art: Well it's not if we decide it works for the whole situation.

Austin: Yeah, of course, of course.

Art: That's such a strong use of —

Austin: Yeah, we do, we do. All right. So I'm going to, I'm going to do my rolls, and then we're going to, I'll see what Marigold says. Because the way it writes is like, you can skip a coin flip. It doesn't say, it says no coins are flipped. Oh! But they do say in the chat, you do get the win. I'm going to roll this and we'll see what this is. And then, I think it's interesting if we have to spend community, how much community we need and how much we can spend. Because we could



have to spend all of our community just to tie. So let me do my thing, which is gratitude — you recognize the good in the situation and invite others to do the same.

I think Wine stands up, and says—

Austin (as Wine): As you know, I come from the Bontive Valley, which has been in hard times since the arrival of the Curtain. I... I did not know what we would find when we left the valley and came up the hills and moved across the lowlands into the desert. But what we found was a welcome home filled with opportunity to connect to those who know exactly how corrupt the Principality is, and how it has turned its back on its home. And I was not one who thought that we would find opportunity here, among the court at Joyous Guard. And I'm happy to say I was wrong. And so a toast, a toast to all of us gathered here today. A toast to the Duke, a toast to the future of Palisade — free, once again.

Ali: Hear, hear.

Art: Hear, hear.

Austin: [sucks teeth] 2, 1, 2, again!

All: [laughing]

Austin: All right, so that's 3 and 5. That's, that's not great. We have 4 community points.

Ali: [laughing] uh...

Austin: Montage. I mean, I have a prep — maybe look at what montage does. Once per town, you can spend a community point to invoke a montage during another mini-game. Invoking a montage allows to forgo a coin flip, which to me means, you get two wins, you get two points, because you're flipping — do you see what I'm saying?

Ali: [laughing]

Art: I mean, to me it says it's a success. I mean, you were inventing, we're inventing this group action roll —

Austin: Yeah. But I can't imagine us getting more than 2 from a coin flip. Because even on — even when we spend a skill —

Art: I mean, we can just spend 4, we can just have four montages.

Austin: No, it's once per town —

Art: Mmm.

Austin: You can spend a community point. I didn't realize that until I read it, but... uh... a little music makes the work easier. What positive goal... [laughing] should be accomplished by the end of the montage? Your answer should be directly inspired by whatever you were doing. When you invoke the montage, consider how much time passes during the montage. What kind of music starts playing? If possible, play it for the group of players — we don't have that on-hand, unfortunately.

Art: Well, then YouTube would get us in trouble, right?

Austin: YouTube would get us in trouble. I wonder if we can even play Jack's music without YouTube yelling at us. Uh... I truly don't know. I truly don't know, uh... there should be no character dialogues, take turns describing brief moments that happen during the montage.

Art: Well if we had tied, we would have succeeded, right? So two more successes would —

Austin: I don't — I don't know that we would have succeeded if we tied. Let me read what it says. Let's go, let's go back down to corrupt. Or, what's win mean?

Art: Well, I think like many things, we decide —

Austin: What's the result? Things are worse, everything is chaos, things are better but still not good, things are better but there's still a lot of work to do, things are as good as you could hope, something else altogether. My pitch is, it goes bad, but we end up with the town. Or, it goes bad, the Duke lives and gets away. But is unseated.

Art: Or we can kill the Duke and everyone knows Millennium Break did it, instead of us getting away, and we instead get this reputation —

Austin: Right.

Art: As like, “well, I guess it was kind of all right, but they did sort of just roll into town and poison this dude, and then it didn't work, so they killed him a different way.” [laughing] It's like, it's like, it's not a good reputational thing.

Austin: We're here to burn thrones anyway. Our reputation, remember, right now on this planet the reputation of Millennium Break is that we are killers. They're being taught that already.

Ali: Mmm. We could confirm that.

Art: Sure, but this is like, we're like, bandits. I mean, we're like...

Austin: That's basically what we are. We are like bandits. The end of, the end of Partizan was that we were like space pirates and criminals, we were like considered terrorists. So I feel like —

Art: I thought we were in like the Han Solo zone.

Austin: No. No, I explicitly say that we are associated with like the drug trade, and like, people think of us as terrorists and criminals.

Ali: Not too far from Han Solo.

Austin: No, this is true. Han Solo is a drug dealer, don't ever forget it.

Ali: [laughing]

Art: Yeah.

Austin: Han Solo's primary thing is that he, he's in trouble with a bigger drug dealer.

Ali: [giggling]

Art: Because he didn't bring the drugs.

Austin: Right. My real pitch on letting, uh, Perpetual Lustre get away is, having a Duke mad at you is a fun thing to deal with in the season.

Art: Absolutely, I think it's a great —

Austin: I don't mind, I don't mind the like, Millennium Break's first big break here on, on Palisade is, they killed the Duke and everyone knows about it. I do think that that's fun, also.

Art: I mean, I think having the Duke around is very useful.

Austin: Mm-hm. Still a third...

Art: Especially because we've established that the person who rolled the worst was the poison person.

Austin: Mm-hm.

Ali: [laughs] Yeah, I've been picturing the montage as sort of like, the poison doesn't go well. The Duke ends up getting really sick. And then like, in that sort of space between, how are we able to rise power, because it's back to like, the pre-Duke days in terms of organizing? And then like in that empty space —

Janine: I have a —

Ali: Is there a way to be like, “we push him out, and he's on the run?” Or does he get away, or...

Janine: Yeah.

Ali: Does he call to a different ally, realizing the...

Art: And the person who's going to get in charge is... he's not on the list. The cook, what's the cook?

Austin: August Righteousness.

Art: Who would, we would presume, end up in charge here — thinks we're sort of dopes, you know?

Austin: Maybe, yeah. Thinks Wine is a dope, certainly. Or thought that. But then kind of recovered. Janine, you had something.

Janine: Yeah, I was going to say, if you're talking about a ruling class that's made up of liquid, they must have some sort of process for this, right?

Austin: Oh, sure.

Janine: There must be some sort of, one, I'm sure someone has tried to poison the liquid people before, but, two, there has to be some sort of like —

Austin: Break glass in emergency.

Janine: Ew, ugh. [laughing] Because, specifically, they pass the ruling liquid down, there has to be a way to like, strain it or something, right? So I wonder if that, that process would take him off the board, but not remove him completely, right?

Austin: Not kill him, yeah, yeah, yeah.

Janine: Because he's got to deal with getting his stuff run through a coffee filter a few times or whatever.

Austin: Mm-hm. I... I really like taking him off the board temporarily for us to deal with in the season.

Janine: Yeah.

Austin: And I think, I think, yeah, this — the thing that I like here, you know, I mean, the things that I'm going to pull on here are all the same things I always pull on, which is like — it's both... uh... it's the end of the Godfather, which is, I kind of like the idea of, I mean, it's Righteousness. It's August Righteousness. So I kind of like the idea, we're doing this, and Righteousness is having all of his people, like, do the hits across town, to the top 3 or 4 or 5, like the capos, basically, right? The other, the other high-ranking members of this, of this group, or of the Duke's court. The ones that are not at this diner? Maybe that's the town guard, you know. Maybe that — Caeso, the person who you stop or try to stop here, you did not end up stopping them, but they get, you know, 20 yards away, and then like, the sound of a bullet like cracks through the air, and shatters, shatters their leg or whatever, right? And effectively, there is a takeover of the town, and it's not our takeover of the town. It is Righteousness's takeover of the town, it's August's takeover.

And that plays into like, your thing of like, we're dupes, you know? But I don't think we're going to get August Righteousness going back to... now let's just go back to being quiet. Because August is not going to be in charge of this place without a Duke. August is going to keep being a cook for whoever's in charge of this place without a Duke, you know? If the Duke gets replaced by another Duchy of Glass person, whether that's like a lower baron or

something, the, the cook isn't going to have a lot of freedom, and I think this is the moment. Does that make sense?

Art: Mm-hm.

Austin: So what's this look like? We have to do this montage thing. Let's see.

Art: Interesting that we're doing this montage and it seems like we're sort of losing at the end.

Austin: No, we're tying at the end. If we get 2 —

Art: But like, the result we're narrating isn't great.

Austin: Mmm... we got a Duke killed, or, we got a Duke sick.

Ali: Yeah.

Art: That's what I'm saying, that —

Ali: Dethroned is, you know.

Austin: Yeah. I mean, we can go, we can go more of a dub if you want.

Art: No, no —

Austin: I feel like, like our rolls just weren't there. If this was a 5/3, I think we'd be in a much better place. But it's 3/5.

Ali: [chuckles]

Art: I'm not, not mad, I'm...

Austin: Yeah. Uh... what type of music starts playing? Is this more of your bassoon music?

Art: This is tricky because there's not a lot of iconic bassoon music...

Austin: Yet. This takes place in the future.

Art: It's like the Boba Fett theme, and nothing.

Austin: Yeah, I think we can do better.

Ali: I'm sure there's a world of bassoon out there that we just haven't...

Janine: I know —

Austin: I bet someone listening plays bassoon.

Janine: I bet you could ask Jack their favorite bassoon track, and they would have an answer.

Art: Well, we can ask. [pause]

Ali and Janine: [laughing]

Austin: Listen, Art said, Art said to ask. I'm asking. [unintelligible]

Janine: Time zone's in our favor now.

Austin: It is. It's wild to have Jack get in Art's time zone. It's so strange. I almost just spoiled something else...

Art: Yeah, we need Ali back, and then we can start taking over again.

Austin: No. No. I need Ali to stay over here, eastern time zone. Otherwise, otherwise it's just too much gravity in that direction. I mean, here's the actual thing, Art — you don't want me over there.

Ali: Right.

Austin: Because guess what? I'm going to still need to start running games at 7 PM my time.

Art: No, I don't want you, I want everyone else.

Austin: Wow.

Ali: Wow.

Austin: You want me to be alone. I see how it is.

Art: I mean, you're not hanging, you don't, you don't hang out with Keith all the time.

Austin: No, but it would be nice if Keith was in New York.

Ali: Yeah, Keith should come down.

Austin: I'd hang out with Keith, Keith should come down more often. Ali and I just went to a diner last week. We hang out.

Ali: We did do that.

Austin: So...

Ali: [laughing] defensively, "I hang out with people!"

Austin: Yeah.

Art: I don't think you're understanding what I'm saying, probably. I think we're having a —

Austin: I think it's important to have... what are we — I guess the divide is just now you and Jack out there?

Art: Yeah, and everyone else is — or is Dre, Dre's eastern or central?

Austin: Dre's eastern, I think. If Dre's standard — or is central, then he has never communicated that in a way that's been like, "remember, I'm a little earlier," right?

Ali: Yeah. I've asked him a thousand times, because I'm always like, "what? Are you — you're all the way out there — what is — are you sure you're not in central?" But that's just me being dismissive of...

Austin: Jack says, uh-oh, why — about bassoon song. So we're going to move on.

Janine:[laughing]

Austin: Take turns describing brief moments that happen during the montage. There should be no character dialogue in these scenes, unless the dialogue is being sung. Use only a sentence or two. Think about visual transitions from scene to scene, continue describing short scenes until the goal is accomplished. [laughing] Once the goal has been accomplished, the townsfolk go back to their regular tasks.

Ali: [giggling]



Austin: Humming the fading tune to themselves...

Ali: True. Uh...

Austin: I just start at the start, which is, I do the toast. The toast, my voice gets covered up by the bassoons, and then I bring the drink to my lips, the Duke does the same to the... part where the liquid goes in. Uh, uh, it begins to swirl through the clear — the other liquid inside, that you can tell that it has a different character. I think it, I think it pops, like — small fireworks. It's like [popping noises]— and I put my glass down. That is my little first scene.

Ali: Uh... I think for Ce it could be something, like, that happens over days, right? It's first the realization and the embarrassment of being like, I fucked up a major component of this. If this had gone right, it wouldn't have been a problem. But then also sort of like, the like... inability, I want to say. Because I don't think of Ce as like a secret agent-type person. They're very much like, I joined this group because it seemed to align with my ideas, and I thought that I would be like a cool tech guy. But like, trying to play the double face of like, "oh, well the, the, the Duke has fallen ill," or whatever, and like, trying to access the inner circle of that to be like... does Ce try to — [laughing] like, administer more poison? Does Ce try to like... you know... like, uh, trying to ruin the like, recovery efforts in the Duke, in like smaller ways, by being like, by trying to be like, "oh, well, I'm going to talk to the doctor, because I've been talking to doctors lately," and the sort of like, thing of that. But also just sort of like, not being good. [laughing] at being that type of person.

Austin: Do we think that the Duke is still here? Or do we think the Duke has been evacuated somewhere else? I guess there isn't really somewhere else, but...

Ali: I, yeah. I guess in my head, like, in terms of it being a montage, and the Duke being like, lost, or whatever, it would be this initial like, "oh, the Duke has fallen ill, the, the other people have been killed." There's obviously like a shift, and something that's happened —

Austin: Oh.

Ali: But you wouldn't move this person's body while they were sick.

Austin: I mean, that even gets us the very dark... the like, the Duke is the captive now, and someone comes in... you know, August just comes in with soup and is like — you know? You're ours now. You're going to live in this fancy fucking bedroom, and we're going to lock the door

when we leave. You know, or you get a doctor, you have a doctor who helps you strain your fucking stuff. But there's like — living under lock and key is a different — that's actually the most Crusader Kings thing. Killing a Duke is one thing. Having a Duke as a hostage is... that's power.

Ali: Oh my gosh. It's the thing I was suggesting before of like, let's kill the Duke, but just have, say that we didn't, as a figurehead. It's like, "let's not kill him, but take away all of his political power."

Austin: Right.

Ali: Unless we need to like, have him record a thing that's like, "well I say Duke, I'm signing off on this agreement," or whatever.

Austin: Right.

Art: Right, what Dukes do, say Duke when they do things.

Austin: Duke, duke, duke.

Art: Also like a Pokemon.

Ali: [giggling]

Austin: Uh... Janine or Art.

Art: Duke, duke.

Austin: Duke, duke.

Art: Duke, duke. — I realized you're in the wrong chat. I put a bassoon quartet playing the Star Wars cantina song.

Austin: Definitely can't play that. Jack provided a song, two different suggestions here. The first, of course, is... "Camille Saint-Saens," I don't know how to pronounce that last name — "has a great sonata for bassoon and piano. My favorite bassoon part is a bass part in a folk song about a pig that I heard played in church years ago, which I think a referenced in a Redjack song back in Spring." And I said, "do you know the lyrics to that song?" And Jack said, "there was a pig, went out to dig, on Christmas day, on Christmas day, there was a pig, went out to dig on Christmas day in the morning, on Christmas day in the morning."

Janine: Great church song.

Austin: Great church song.

Ali: Yeah.

Austin: Oh — “there was a cow that went out to plow,” et cetera. A sparrow goes out to harrow. A drake rakes, a crow sows, a sheep reaps, minnows winnow. Love it.

Art: What does this have to do with god?

Austin: Uh... you got to know your place in, uh.

Janine: Made 'em all.

Austin: There you go, he made 'em all. God made 'em all. There was a pig, Christmas morning.

Ali: Also, even the sparrow's celebrating the grace of the lord today.

Austin: Yeah, true.

Janine: Oh...

Ali: [laughing]

Art: Y'all... y'all got some weird songs over in Christianity, I'll tell you that.

All: [laughing]

Austin: [playing a chorus of children singing the song]

Art: Oh, which animal is the bassoon, then?

Austin: Probably the pig.

Art: Wow, how dare you.

Austin: I found it. It's on the internet. You can do a search for, there was a pig went out to dig, if you're interested.

Ali: I almost went to Mass today, and I was like, “are you insane? What is wrong with you?”

Austin: On Saint Patrick's Day? Damn.

Ali: Yeah. [laughing]

Austin: You know, you maybe should have gone.

Ali: It was like, I realized why last night, I was like, "oh, this is a good idea in theory... it would be nice to do." And then I woke up in the morning, I was like, "you're not doing that, what are you talking about? That would be horrible."

Austin: Yeah. If you had a small, local church that you liked, in like a deep way, you know?

Ali: Yeah.

Austin: Anyway, we still need two more scenes, one from Broadleaf and one from Caeso in this montage.

Art: Oh. I found a video of there was a pig went out to dig, but it's done completely with an accordion.

Austin: Hm... that's not the scene.

Art: Uh... sure isn't. I'm just, I was just trying to get to the... the what of it, you know?

Austin: Yeah, yeah.

Art: What does it sound like. But this is a more deliberate song than I was imagining. Uh... da-da-da, da da. Uh... so I think you see... so we're post, right?

Austin: We can jump around a little bit. If you had a during thing... we could see that Ali's came after yours, you know?

Art: No, I think that's fine. I think it's a little bit of like — bum, bum bum —

Austin: [laughing] we can't hear the thing you're hearing.

Art: No, no, I turned it off. I'm trying to like, sort of — get the rhythm to my own...

Austin: Right, right, right, I gotcha.

Art: Uh, so I think it's like, Broadleaf sort of trying to escape in the same way that he was trying to get people in, and finding that like, the other agents are everywhere, you know? The Righteousness people are... are, in all of nooks that Broadleaf knew about, and ones that he didn't, and this just like... this, as this music goes around and around, and builds to this cacophony, this sense of like, there's nowhere to go, until just being sort of like, pushed out the main entrance with the rest of this like panicking crowd, this big elephant person sort of taken by this wave of panicky people running, and just being, you know — the, the clever escape turning into a, a chaotic, you know, stampede, almost. I hate to bring the word stampede back, but I did a lot of reaching there for a different word and didn't get there.

Austin: No, that's, that's, rhyming with it, right? You're reflecting that previous stampede. That's the same stampede, in a way, aren't they?

Art: I guess.

Austin: Caeso.

Janine: Uh... I don't know.

Austin: This could be much after, this could be...

Janine: Uh... I wonder if this is like, the ranchers like, passing off some supplies, something that's kind of in that vein of like, they're doing something that they... that everyone agrees should not necessarily be done. But there's like a respect of like, "you helped us, and you... we need to sort of pay," there's like a debt there?

Austin: Yeah.

Janine: Not a debt, but you know what I mean, right?

Austin: Yeah. I think it's also interesting because we've ended up positioning Millennium Break as the go-between, between these two groups, in a way. Like, we didn't see them work together onscreen. But you earned their trust, and it seems like they would work with you, certainly.

Janine: Yeah. But also, like, they are not the voice that matters in this community in the same way that like...

Austin: No.

Janine: They might be in other communities.

Austin: No. But, if they're not getting in the way, then that's... a step, right?

Janine: Yeah, sometimes all you need is someone who will slip you a key under the door.

Austin: Right.

Janine: Right? Like...

Austin: Or someone who can come back and say, "hey, yeah, we have a big patrol coming, you know, tomorrow, they're about a day out. Make sure you come up with an excuse for why the Duke can't come to talk to people by the time they get here," you know?

Janine: Mm-hm.

Austin: I have a, I have a, I have a premise for the end game. That is, I think, I think Broadleaf, we should end on Broadleaf dreaming one more time.

Art: Ooh, we can do a little bit of foreshadowing.

Austin: Yeah, I guess — for something.

Art: Yeah, it's fun, because we don't have a thing, so we can foreshadow anything.

Austin: That's right. Uh... you know, it's been another week, maybe, been another month, I don't know. Do you want to — after a long day, you drift off to sleep and have the strangest dream. Use the tables below to build your dream. Each table should inform the next. Let the dream build on itself. You can find the results of all the tables before constructing your dream, or, you can describe each section as you go. Theme —

Art: Okay. So we're going to start with a 3d6, right, for this first table, that's what we did last time?

Austin: That's how we did it last time.

Art: 6, 2, 5.

Austin: Worried...

Art: Worried, great.

Austin: Atmosphere?

Art: Ethereal.

Austin: Uh-huh.

Art: Is that what we did — no, that's not what we had last time. And what was the third number? 6, 2, 5. Uh...

Austin: You know, but are unknown.

Art: You know, but are unknown. We had that last time, let's reroll.

Austin: No — no, no, no, no. We had, you are known, but you don't know. Didn't you? No, you're right, we had, you know, but you are unknown. Right?

Art: Yeah, let's, let's reroll that.

Austin: All right. Do you want to reroll all of it, or just rerolling that last one?

Art: Just rerolling that one.

Austin: Okay.

Art: This is a memory.

Austin: This is a memory. Interesting.

Art: Okay, great. Location...

Austin: Another 3d6...

Art: The table just cut off, okay.

Austin: Yeah.

Art: 3, 3, 1.

Austin: Home.

Art: Home.

Austin: Current environment. Okay.

Art: Current environment, that's interesting. Your childhood.

Austin: Huh. Okay. Strange.

Art: Okay. Characters.

Austin: [unintelligible]

Art: We had fellow travelers last time.

Austin: We did.

Art: 3.

Austin: Family. So this is a childhood — dream of your childhood, but it's here with your family.

Art: It's worried and...

Austin: Ethereal.

Art: Ethereal? Yeah. Weirdness... 6. You can change shape.

Austin: Huh.

Art: Uh... and how did we do ending? We did ending...

Austin: I think we did, we set up a little bit and then we chose an ending midway through.

Art: Yeah.

Austin: What is this, Art? And what shapes are you changing into? And is this a memory that's just been like, planted here? It's like you're having a memory, but it's taking place in —

Art: Yeah, that happens sometimes in dreams, right? Like you're dreaming about an event, but it's like in the wrong place, or you're like...

Austin: Yeah. So, what is it? It's ethereal. Uh...



Art:     Ethereal.

Austin: Is this like a summer day, is this like a... is this like a holiday, is it a... how young are you? It's childhood, how young are you?

Art:     Childhood... uh... you know. Uh...

Austin: I don't know how elephant people work, necessarily. But I'm just saying, we're mapping regular ages, more or less.

Art:     Yeah, let's go like, like what a 7- or 8-year-old human is like?

Austin: Okay. Big ears, big trunk — little trunk.

Art:     Big ears, little trunk. And you know, not big ears for an adult, but big ears.

Austin: Right. Head too small for ears.

Art:     Right, yeah, that's probably it, more like it, yeah.

Austin: That's how I was. I had huge ears as a little kid.

Art:     Yeah, me too. Now, I just — my head grew to be very big to accommodate my ears.

Austin: That's how it happens.

Art:     Now I can't wear hats.

Janine: You have the cartilage — there's like a piece of cartilage that keeps your ears flat to your head, that I'm genetically missing. My mom was also missing it, and ever since when I was like a very young kid, she told me, "if you ever want to get surgery to fix your ears, we can do that for you." Which is a thing that, a sentiment that's supposed to be quite kind, but is a thing that will really fuck up a little girl.

Austin: Yeah...

Ali:     Mm-hm.

Janine: [laughing] Anyway, big ears.

Austin: Big ears.

Art: Maybe this is... this is like... this is going to a concert, or having — coming home from a concert, where Broadleaf heard this song for the first time, the montage song.

Austin: Right. Humming it in the backseat of the cybercar.

Art: Yeah. Yeah. Well, it's home, so it's like, coming in the door.

Austin: Right, coming in the door, right. Uh... it says you're changing shape. What's that look like, what's that mean? Are you changing age? Are you growing and shrinking? Are you becoming non-elephantine?

Art: Yeah, I think, I think it's more like, growing and shrinking.

Austin: Yeah, okay.

Art: And sometimes, when he grows, he looks older, and sometimes he's just a big child.

Austin: Mm-hm.

Art: Same thing with shrinking, you know, obviously except not older.

Austin: How big is your family?

Art: Uh... like 5?

Austin: Are the elephant folks, or the elephant culture you're part of have like, just like, "oh, it's two parents and then some siblings?" Or is there like a bigger family, is it like living with —

Art: I want to say it's like, one sibling and like an aunt or uncle or something.

Austin: I think we should roll the vibe, we should roll the... are they, are they chiding you for singing or humming? Or are they like, humming with you? Or are they...

Art: I think it's a little, I think like maybe the sibling is, is, joining in, and the... maybe like, the, the aunt or uncle might be like annoyed, and the parents are not trying to fuck with their kid.

Austin: Yeah. But it's very simple, right? It's like... compared to where we're at, where you're at in your life now. A monk in a religious order who's part of —

Art: Right.

Austin: A galactic rebellion, who has now landed on a distant planet that you didn't know existed a year ago, helping to try to assassinate an out of power Duke who's technically on your side of the galactic war.

Art: Technically.

Austin: Technically. [pause] We should roll the finale thing, the final ending.

Art: 6. Slowly fades as you try to hold on. Well that fucking... sucks.

Austin: [laughing].

Art: I mean, but it's very relatable, right? As you lose close family members, you will often dream about them, and in the dream realize that they're gone. But, like, then you want to stay, you know?

Austin: Yeah.

Art: You know, I'll often dream about my dad, and sometimes in those dreams I'll realize that my dad isn't around anymore, and then, like, I want to be in the dream. But like, realizing something like that, you can't hold it, you know?

Austin: Yeah.

Art: Like, once your brain realizes it's a dream, for me, at least, it's over. Then it's exactly this, and I think that, Broadleaf has probably lost... you know, I have no idea how long elephants live, I think we might have done this in the last one. But...

Austin: But lost some family.

Art: Yeah, a family of 4 other people, there's, there's a good chance that someone has had something bad happen.

Austin: Especially in this galaxy, right?

Art: Especially in this galaxy. So I think, yeah, the like, fabric of the, of the dream... how are we, how does this help us foreshadow anything. How am I contributing to the show here?

Austin: I think you're contributing just fine. I think you're painting a picture of a person caught up in something much bigger, and wishing to hold onto something much simpler.

Art: Yeah.

Austin: And, they find themselves... I mean, it's, it's... maybe it's apropos, I don't know, the classic, like — try not to imagine an elephant thing, right?

Art: Mm-hm.

Austin: Of like, the second you realize the thing that it is, you can't help your brain from doing the thing that it does, and the thing that it does in this case is, start to wake you up and bring you back into a much, a much more gruesome and difficult world than the one of your childhood, you know?

Art: I think the like, the image I would close the dream on is like... I know we don't have like sleeping quarters in the wagon, but maybe like —

Austin: At this point —

Art: Broadleaf fell asleep in a chair, or... you know, but, on the road. But there's like a bump. And that's what, that's what finally wakes Broadleaf all the way up. And we like get some like juxtaposition from like, the ethereal dream-like quality, to this just very stark —

Austin: Yeah. The sound of the road —

Art: The sound of the road, you know, the, you can see the grit of the... of the kicked-up dust. It's a very focused shot.

Austin: Your eyes struggling to adjust. We see your pupils dilate.

Art: Yeah, yeah.

Austin: Scene, credits.

Art: Yeah.

Austin: Yeah. Swish.

["[Permanent Peace](#)" by Jack de Quidt plays]