

Winter In Hieron: Holiday Special 01: Homes and Promises

Transcribed by Mags (@magsamillion221) and @robotchangeling

AUSTIN (as Red Jack): [deep voice with slow cadence] This is the *longest* I've stayed in any [music begins: "Red Jack" by Jack de Quidt] one place. I suppose I'm not very good at what you might call "laying roots". And yet, now I... The soft buzz of the mothkin as they flitter from task to task, the switchlings rumbling soil and snow as they move underneath. My children, running with a laugh, not yet called to face their nature. And...that tangled heart of flesh and bark. I look at it, I look out on all of this place, here in the shadow of Twinbrook, in the shadow of Hieron. Our woods, the rice fields, even the snow which stings my feet. And I think it...home. [pause] And that, friends, leaves me *shaking*. *Homes* are built, not on wood and plaster, but on aspiration. Each utterance, each thought, that links you to a place and its people, is a promise. And there, years ago, the last time I had a home, I learned all about promise. There, in Red House. There, in the hopeful commons...and the broiling streets...of Marielda, mourning.

[song plays to the end]

AUSTIN: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. Today, we are playing Follow by Ben Robbins, who's the creator of Microscope and Kingdom, two games you've heard on the show before. I am Austin Walker, you can find me on Twitter [@austin_walker](#). How about you, Janine Hawkins?

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

AUSTIN: Jack?

JACK: I'm Jack de Quidt, you can find me on Twitter [@notquitereal](#), and buy any of the music featured on the show at [notquitereal.bandcamp.com](#).

AUSTIN: Keith.

KEITH: My name's Keith Carberry, you can find me on Youtube... at [youtube.com/runbutton](#), you can find me on Twitter [@KeithJCarberry](#).

AUSTIN: I like that for a second there, you were just like, "I'm on Youtube, just go... go wander Youtube."

KEITH: I'm Youtube, yeah, just Youtube.

AUSTIN: And Dre.

DRE: Hey! You can find me on Twitter [@Swandre3000](#).

AUSTIN: And like I said, we're playing Follow, which is a game that was recently Kickstarted, and the reason we're doing that is because it's the holidays and I wanted to play a holiday game, but also didn't really have the time I normally do to prep for a big thing. There is a big thing coming up soon, but I won't get into those details. Instead I just wanted to kind of like—let's play this cool game that came out and maybe flesh out a part of the world of Hieron that we haven't seen or, or maybe revisit something? I'm honestly not sure, we're going to kind of figure it out together.

AUSTIN: So I'm going to just go to Follow and go to the third page and start reading a little bit... Actually maybe the fourth page... fourth page is blank. Fifth page: "Read this page aloud to introduce the game." *There* we go. [Janine chuckles]

AUSTIN: [reading from Follow manual] *"Follow is a game about working together to achieve a common goal. Slay the dragon, cure a disease, overthrow a tyrant, get your candidate elected. We will pick a quest together to decide what kind of game we want to play. Can we stay united and succeed, or will our differences tear us apart? We'll play and find out. Follow isn't about coming out with the best plan or a clever solution, it's about seeing what these characters do for better or worse. We may even intentionally make bad choices because they seem like decisions our characters would make. But even if we do everything perfectly, our quest may fail. As players, we can push for the outcome we want to see, but we cannot guarantee it. Our story may surprise us, and that's part of the fun."*

AUSTIN: So to begin, I'm going to read the quest descriptions on the next page and then we will decide as a group which one we want to play. The quest is the framework for our whole game, so we shouldn't settle for any of them that any of us dislike. In fact, what we should do is start by kind of saying, crossing them off the list. If someone's like "No, I really don't want to play that," we're not gonna play that one because that's just going to lead to it being a bad game. So I'll just go over them first, all of them, and then we'll start crossing them off.

AUSTIN: There's The Booty, in which our quest is to get the treasure and get away. The Posse, in which you bring the outlaw back for trial. The Candidate, in which we get our candidate elected. The raid, in which we destroy the target. The Colony, in which we build a colony and make it flourish. The Rebellion, in which we overthrow our oppressors. The Cure, in which we cure the disease— or try to, all of these are "we try to do this thing, our quest is to do these things." The Show, where we put on a show the audience loves. The Dragon, where we slay the beast that terrorizes the realm. The Siege, which holds our company- our company? Which, we hold our— we try to hold our city against the attackers. The Heist, where we get the loot and don't get caught. Or the Superheroes, where we unite as a superhero team.

AUSTIN: Read all of those as incredibly broad. You know, The Cure could be as much a game about curing, you know, cancer, as it could be curing...a mysterious plague in the...in the future, or in the past. The Heist is just as much something The Six would get up to in Marielda as it is stealing the plans for the Death Star. All of these can be very very vague- er, very very broad in setting. Even, even ones that seem pretty tight, what's important is that main core concept. You know, are we building a place and trying to make it, you know, flourish? Or are we trying to get an outlaw and bring them home? Bring them home! For dinner, for a festive holiday dinner. [amused exhale] So let's just— we can, at this point, in any order start crossing things off the list. Is there, which ones here is someone just like, “no, I'm really not into it”?

DRE: I would say...the superheroes? I just don't know how much that seems to fit into Hieron?

AUSTIN: Yeah. I think there are ways to do it, but I'm totally cool with crossing it off the list. There's a... I think one day, we should do that game? And I'll tell you off-record what they are. [Dre chuckles] But, we don't have to do that one. I'm going to cross The Show off, even though I like The Show a lot as a concept? I want to do The Show when it's literally...like, this group of characters putting on a show? I don't want to have to switch to a different group— like I want to see Fero and Lem and Adaire and Thrandir put on a show, I don't want new characters putting on a show. Like, that's... [warmly] that sounds so good to me, in my heart? [Janine and Dre chuckle] And I don't want to waste our one chance at it, so let's— I'm gonna cross off The Show.

JACK: I'm not tremendously interested in The Booty?

AUSTIN: Put it on record... [Keith and Dre laugh]

JACK: Write that down.

AUSTIN: Write that one down. [Dre continues laughing]

JACK: Not enormously, not enormously... [chuckles]

AUSTIN: Alright, here, The Booty, I'll put that there, and then I'm gonna cross it...

JACK: I'm going to cross out The Booty.

AUSTIN: Bop! That's not how I cross out things, how do I... [Dre sighs tiredly after laughing]

KEITH: Um... Jack, The Booty and The Heist seem very similar, would you also cross off The Heist or is that one—?

JACK: Er, no I wouldn't cross off The Heist... I think—

AUSTIN: So I'll read—

JACK: Oh, go on.

AUSTIN: The thing that separates them really quickly?

JACK: Okay.

AUSTIN: The Booty is any setting where one vessel is chasing another and stealing what's inside. The next step for this is that we have to decide what makes our quest difficult and what we want from the quest? And then eventually we'll end up developing challenges, and so the challenges for something like— The Booty is like “get a ship”, or “weather the storm”, or it's about traversal? Whereas The Heist is just about breaking into a place and stealing. There's overlap for sure, [KEITH: yeah] but that vehicular element of The Booty is really necessary.

KEITH: Okay. I'll cross off The Raid.

AUSTIN: Okay. Janine? Do you want to cross one off that you're really not interested in?

JANINE: Eh... I'm fine with pretty much any of them [AUSTIN: okay] so long as the actual con-like [laughs] it's hard for me to at this stage be like “no I don't wanna do that one” cause like someone could turn around and give me [AUSTIN: a great example] and like, present me an idea for that that like, oh shit yeah, that's totally great.

AUSTIN: Totally. I'm gonna cross off The Candidate because we have other candidacy stuff coming up soon.... And like, I guess we could do the opposite thing and just like lean way into it and talk about how a character got elected. Um, but I wanna.. I would rather shine light into a different part of Hieron's history or Hieron's current, or Hieron's mythology? This could be a thing that Red Jack is completely making up, you know? He's maybe not the most reliable of storytellers.

JANINE: He drinks a lot and then talks a lot, so.

AUSTIN: Yup, he does both of those things, sometimes in that order. And so...it's— I wanna like stray from that just a little bit. So that leaves The Colony, The Cure, The Dragon, The Heist, The Posse, The Rebellion, The Siege, and that's it. From this list.

KEITH: I... My instinct is to cross off The Dragon? Not cause I wouldn't have fun doing it, 'cause I think it might just, I think— I dunno. I might... that's where I'm [AUSTIN: That's fine] leaning towards crossing off The Dragon.

AUSTIN: Yeah. I will say that their examples for what count as The Dragon is really good. It includes a cat terrorizing mice and the white whale? Which is like, those are good... the game of just like, you're a bunch of mice who are trying to kill the cat is good. [chuckles]

KEITH: Yeah.

AUSTIN: But yeah, I can cross that off. I think one more round of this and we should narrow ourselves down. I guess that's the other one, is just like... We could also start elevating them and see if there's a running gut, like...thing we're— "actually one of these the four of us really like." So again: The Colony, The Cure, The Heist, The Posse, The Rebellion, The Siege.

JACK: The Colony is interesting to me because it feels like it plays really well on a big and small scale.

AUSTIN: Yeah.

JACK: Like, we can go from—

KEITH: [crosstalk] Yeah, the problem that I have with The Colony is I think Janine and I just did The Colony like, a couple weeks ago? [chuckles] In...

JACK: Well, that's true, but that's the big scale, right. The big scale is that.

KEITH: Yeah.

JACK: And then we can scale down to like a small village ring- fenced in wood, or we can scale down again to like a housing complex, [KEITH: Right] or we can scale down again to like a shop?

AUSTIN: [amused] Right.

DRE: It feels like something...

KEITH: Oh, to be clear, by a couple weeks I mean, like, what, five months?

AUSTIN: Five months, yes. [Jack and Janine laugh] We did The Quiet Year this...

JANINE: [laughing] I was really confused what we were talking about.

AUSTIN: Mm-hmm.

KEITH: Yeah.

AUSTIN: The big difference between this and The Quiet Year is that you will have characters and not— you wouldn't just be talking about the colony, this is a game in which you have a

character who has a want and a need and a concept. And then you have a second character who just has a concept but no built-in wants or needs.

JANINE: God, I really like the idea of it being like a shop or something that, that like...

AUSTIN: Me too, I kinda like that.

JACK: Oh, I think a shop is fun.

JANINE: That really tickles the Janine center of my brain.

AUSTIN: Yeah.

JACK: Yeah.

JANINE: Which I guess would be all of the brain, but, you know.

JACK: I think I might be getting this wrong, but I think Ali—who sadly couldn't be here today—vaguely mentioned a shop?

AUSTIN: Yeah, shops are good.

JACK: A couple days ago when we were talking about this? And there's something kind of fun about [AUSTIN: hmm] bringing the focus in, in that sense, that I think would allow for interaction with a bunch of other stuff.

JANINE: Especially for a holiday episode.

AUSTIN: Yeah, yeah.

JANINE: It's really cute.

AUSTIN: I'm trying to figure out what the... Yeah, we can do that. I'd be fine with that. Where is it? What is it? That's what I want, because it's one thing—and this is just like me as the showrunner, is just like...how does this... I want these special holiday things we do to mean something, because if we don't do that, then it feels like a wasted opportunity to some degree?

JACK: Yeah.

AUSTIN: And I don't want them to be Doctor Who holiday specials.

JACK: Right.

JANINE: Mm-hmm.

AUSTIN: Is like my specific thing.

JANINE: Yeah.

AUSTIN: Is like I don't want them to be throwaway in that way, where it's like, "oh, we got a..." For two reasons. One is like, because they're not using the regular characters, any characterization work that we get done here is lost because we won't revisit these characters in depth. Again, sadly we won't—this isn't the story of Lem and Fero and Adaire and Thrandir building a shop. [Austin and Janine chuckle] As much as that AU is really good. And the second thing is just like, what are we using the platform to say about the themes of the show, and like what gaps are we filling in? Because anything we do will be elevated because of its status as a holiday special. Which is a weird thing to think about! This is the thing about making a show about playing a game instead of just getting to play a game, [JACK: right, yeah] is like, we could totally play the shop game where we literally play as characters we never hear of again, and we get to just have a nice evening?

JANINE: Mm-hmm.

AUSTIN: And there are fans who would like that a lot. There are other fans who would demand that we return to these characters. In their—they won't make that demand verbally—well, some of them will. Some of them absolutely will. [Jack and Janine chuckle] But some of them will internally just forever be like, "why don't we ever find out more about Lisa's flower shop?" Like, [Austin and Janine laugh] "whatever happened to Lisa?" And then that ends up being a whole thing, so. But I do like the notion of a shop. You know, we have all of Hieron to play with, all of Hieron's timeline. Is there a shop in Marielda post- the rise of Samot? Is there a shop in like, Velas in the snow? Is there a shop in...is that what it is? Is there anywhere we haven't visited that you want to visit?

JANINE: I do... [sighs] Okay, so one of my favorite things about- I think it was—no, it wasn't last year's, it was the year before that, the holiday special, [AUSTIN: mm-hmm] the actual... The thing that I really really liked was that...well, not *the* thing, but a thing I really liked was that the innkeeper and sort of how their routine...was it an innkeeper? Like a bartender lady or something, [AUSTIN: mm-hmm!] or a restaurateur, how her routine shifted when it started snowing and stuff, and that sort of...I'm really interested in how mundane people are dealing with things in Hieron in general.

AUSTIN: Yeah, me too, yeah, yeah.

JANINE: And not just—you know, not everyone—most people, in fact, don't. We had this conversation sort of earlier, like most people don't do what our characters do.

AUSTIN: There are people in Velas who don't—

JANINE: Like they don't go out and...

AUSTIN: There are people in Velas who don't believe Rosemerrow exists.

JANINE: Yeah.

AUSTIN: They think—they're like, no, it's just a bunch of hobbits- or, a bunch of halflings who live...it's like a little village. All the grand talk, they're little, they think that their town is big, it's not. [Janine exhales, amused] Like that's just...there are people who think Ordenna is the size of Hieron, there are people who think Ordenna is the size of Milwaukee, you know. And that is—they know about Milwaukee, Milwaukee is a huge reference point in the world of Hieron. [Jack, Janine, and Keith laugh] Like, there isn't a common ground for a lot of this, and most people are too busy just trying to like get through their daily lives to even waste time thinking about it. What they do know is there's not enough fish for the next season. [Janine: mm-hmm] They do know that like, the winter has ruined their lives. [laughs] So I think there is a way to do that. That said, I also know that Jack has a clarinet. And that makes me want to push towards Marielda. Though we could do Marielda in a weird time, a different—a less quiet year, let's say. [amused sound from Janine]

JACK: Yeah, I don't know.

AUSTIN: 'Cause I feel like we have a really good sense of Marielda in that year where it becomes Marielda proper and the Pala-din get invoked, and a less clear time of... So like I guess canonically we have a year in which the Six are out and about and also Maelgwyn is out and about, but Samoths is still alive, so we have that little area. But that's not the sort of like, the world is in chaos moment, so. And like, how does a normal person get through that. We could go right after that, like what happens in that city when their king-god is dead, and there's a new person on the throne who is like trying to be nice but also is still a god.

JACK: Yeah. I think in that situation, I think in a rise of Samot Marielda situation, one of the other one's would really be better than The Colony or than the shop colony in that sense, because...yeah.

AUSTIN: Though, what about that, though. What if it's The Colony—what if it's the shop the first day of High Sun after Samoths was killed? That's not very festive in that it's not very cold, we've established that at that point in history the Day of High Sun literally is a day in which things are hot. [Jack laughs softly] Or I guess, no, wait, that's the other way around, right? The Day of High Sun only became cold...

JACK: In Velas.

AUSTIN: In Velas recently, right?

JACK: Yeah.

AUSTIN: So...no, yeah, so yes. At that point it was hot. It was hot, and yeah, bad. But it would still be a religious observance, it would be a festival of sorts that could be good.

JACK: Yeah, it'd be interesting to see what High Sun Day looks like with Samot on the throne.

AUSTIN: Yeah. From the position of like a little shop.

JACK: Yeah.

AUSTIN: Or, maybe we zoom out just a little bit, and it's not a little shop, maybe it's a marketplace. Because then it's like, like maybe...

JANINE: Oooh.

AUSTIN: Maybe it's the—I guess the mall is gone. I forgot that we got rid of the mall. [Janine and Jack laugh softly] Because that's where Samot's tower is now.

JACK: Oh, yeah, the mall is...

AUSTIN: It's just completely gone. [typing] I need to look at a map of Marielda for the first time in a while.

JANINE: I mean, it could be like a market street, [AUSTIN: yeah, totally, totally] and then you have indoor shops, but you also have like people with just carts.

AUSTIN: Yes, totally.

JANINE: You know, flower girls selling, you know.

AUSTIN: I'm gonna link the map of Marielda in the chat.

JACK: It's just gonna be flames.

AUSTIN: It's all fire, that's right.

JACK: I'd be up for that. I'd be up for a market street post— [AUSTIN: yeah] post-taking the city.

AUSTIN: I think that could be really good. Let's do that. So, let's move on to the next step, and then we'll zip back and see if as we move onto the next step it helps us clarify who we are and

what we're doing. So The Colony says, "Build a colony and make it flourish." Right, that's our goal. Do do do...so we picked our quest. And then...as a group we need to brainstorm two things that make our quest difficult. Take examples from the quest sheet or make up our own.

JACK: Looking at this at the moment, it seems to be very much geared to like...putting down roots somewhere inhospitable?

AUSTIN: Yeah. I'm— this could be an inhospitable place, though, right? So the difficulties that they suggest are "We don't have the supplies we need". That's easy to imagine.

JACK: Yeah.

AUSTIN: "The ecosystem is inhospitable." Marielda was already pretty inhospitable. "Pick: extreme weather, poor resources, etc. Three: There are dangerous life forms. Four: Other colonists are already here, and they are not happy about our intrusion." It would be easy to imagine that as not colonists but other shopkeepers, [JACK: yeah] other merchants, other, you know, people who have wares they want to sell. Again, this is an adaptation of one that would be a sci-fi one. So, "We were forced to land on the wrong planet, our surveys are useless". [amused sound from Janine] That would be great as just like, we wandered in here for a weird reason. Or, "There's dissent and disagreement". We can also invent our own ones, and also remember this is a story Red Jack is telling. So what are the sorts of things that he would—what sorts of difficulties would he emphasize? And also—

JACK: Red Jack Marielda—

AUSTIN: Yeah, what is—

JACK: Has gotta be spectacular.

AUSTIN: Yeah. Red Jack's Marielda and the story about a bunch of shopkeepers. In my mind, I guess maybe he's telling it as another story about...there's two ways to connect it, right? It's...Jack, did you listen to the most recent episode, yet?

JACK: Yeah, I did.

AUSTIN: Okay. Keith, also, have you had a chance to listen to the most recent forest ep?

KEITH: I have not heard the most recent forest episode.

AUSTIN: Well, weavers are in it. So it could be something that connects to the weavers specifically, where he's like, "Well, from what I understand, this is the thing that happens." Or, he could just be talking broadly about why—strange bedfellows story, right? Here's a weird thing I know. It's funny, you see moth people and weavers and little oni children hanging out,

sometimes weird groups work together. So I could imagine— For me, I think “Other colonists are already here” is one of the difficulties?

JACK: Yeah.

AUSTIN: That it’s just like—I like the notion of...here’s what I like. I like the notion that Samot says, like: listen, we are only going to get through this together. The parish lines are not as firm as they used to be, I’ve gotten rid of the rules that like lazy bureaucrats put in place that allowed for Orchid Parish to be a place where only humans live. Or like, only humans can effectively own businesses. And now there is like a row of marketplace near whatever we renamed the Northern Bucket, [chuckles] to be a place where like, there’s a weaver-owned business, and an elf-owned business, and a cobbin-run business. And like, it’s, the humans...

JANINE: I love the idea of the rise of the middle class weaver.

AUSTIN: Yeah, me too. I really do. Or, the attempted one, right?

JANINE: Yeah.

AUSTIN: Who knows how this shakes out. So that’s one difficulty. There are already people here. What’s the other one?

KEITH: I guess it depends on what sort of things are being sold?

AUSTIN: Totally.

KEITH: Because Marielda has a very specific way that people get things.

AUSTIN: In what way?

KEITH: For a long t— Well, there’s. ‘Cause this is immediately post-Samoths, right, is what we decided?

AUSTIN: Yes. Samoths is dead.

KEITH: And so, for a long time, you know, the shit that made Samoths more mad than anything else was people doing shit for themselves?

AUSTIN: Right, and like gaining knowledge and stuff like that, totally.

KEITH: Right, so there was, you know, people making their own things and then pushback on that, and now there’s these horrible factories, and, you know, fish dropping from the sky. And so, are the things we’re selling things that we’re now free to sell because Samoths is dead? Or are

they things that are coming from the factory? And if so, how do we set ourselves apart from just anybody who's using the factory.

AUSTIN: Right. So, I'm not imagining—for whatever reason, I wasn't imagining this happening in Iris Parish where the factories where, but that's totally a feasible thing to do. Or a feasible thing to address.

KEITH: Even if it wasn't there, it would still be affected by...

AUSTIN: Totally.

KEITH: Because it's not a big enough city.

AUSTIN: So, I think, you know, Marielda didn't just end with the death of Samoths, it also ended with a violent uprising by the Black Slacks who were the—an allegiance between the Black Slacks, the cobblers, and the weavers, actually, who were like the definitive working class in Marielda. I imagine to some degree the old hierarchy still remains? At the very least I think we're in a period of reconstruction, which means [chuckles] that things are really difficult and very tenuous and stressed, but I also imagine that there are a number of factories that are owned and operated by the people who—or are owned by the people who operate them. Or who have say in how they operate them now. There are no more children working in these factories under Samot. He is way more hands-on than that, and also more—or, not more hands-on, like he doesn't take the job of doing it, he's just more interested in being—he's someone who walks, he'll go tour the factory district. He doesn't have an interest in being distant in the way that Samoths does. And so I imagine that you wouldn't want the children to be working there when the God-King arrives. [Austin, Janine, and Keith laugh] It's not a good look. And eventually you just, you know...

KEITH: "And these are our child laborers." "Sorry, your *what?*"

AUSTIN: [laughs] "Excuse me?"

KEITH: "Excuse me?"

AUSTIN: [laughs] Exactly. So I think that— So, what do you think the other difficulty is, here? Again, it doesn't have to be one of these six things.

KEITH: So... [clears throat] Sorry. What I was getting at with the factory thing was that it could be—and, you know, maybe we don't want to go this direction, but it could be "we don't have the supplies we need", and the supplies are anything that would set you apart from another shop.

AUSTIN: Right. But is that the—that would be if we were playing a single shop. If we do the thing of just like...

KEITH: I guess this is— yeah, I guess it would be like the marketplace, now.

JANINE: Yeah, that's the big question I have right now, is are we doing one single shop with a bunch of people who are trying to work collectively to get it up?

AUSTIN: Right.

JANINE: Or, are we doing like a few different sort of “settlers”, quote unquote, in this market street moving in and setting up their own distinct businesses.

AUSTIN: We would have ten characters total. So it's going to be five major characters—

JACK: I'm trending towards the latter.

AUSTIN: Me too. Because of how many characters we have.

JANINE: Mm-hmm.

AUSTIN: Yeah, that's my thought.

KEITH: Well that— I mean, if we're all playing people— I mean, if we are playing people and there are several distinct shops being operated by the characters we're playing, [AUSTIN: right] that could be a problem that extends to all of the characters, that no one— everybody is scrambling to get things that are different.

AUSTIN: But what sort of things are...like, what sort of merchants are you imagining that you're being? Because, like, at this point, what is...I guess I'm having a hard time conceptualizing what you mean by “different” here, when like, in my mind [KEITH: sorry, I s-] one of these people is just trying to sell bread, which like they're not trying to differentiate...

KEITH: Oh, you think this is the one bread guy, and this is the one pants guy.

AUSTIN: No, there are a bunch of bread people, this person happens to be selling bread. Like, I don't think it's... I'm having a hard time imagining the world of just like, I'm the one bread guy, or if only I had bread, then I would be making bucks.

KEITH: Well, that's what I mean, is that if there's a handful of people selling bread, then they're all selling bread, then how do you pick which bread guy?

AUSTIN: Oh, the same—I mean, that's just real life.

JANINE: [crosstalk] That's real life. That's, [laughs] yeah.

KEITH: Right, exactly, but that's, you know.

JANINE: All bread is just like flour and water [AUSTIN: but the— right] and salt and stuff, but it's what you do with that, and someone arranges it in a braid, and someone doesn't put as much plaster in there, you know?

AUSTIN: Right, the difficulty there isn't that there isn't the stuff to make bread, the difficulty is that there's a lot of bread to go around. So maybe the difficulty there is like there's nothing to differentiate these shops from other shops. These shops are not exotic, these shops are not special in any way. They are completely mundane. [chuckles]

KEITH: Right, that's like exactly what I was saying, [AUSTIN: yeah] except I was putting it in the framework of we don't have the supplies, and the supplies are anything to differentiate the shop from another shop.

AUSTIN: So then, the difficulty is...it's not just there are already other merchants here, it's we have nothing unique.

KEITH: Right, it is...

AUSTIN: Is that true? I want to make sure that that's true to what we believe about this world before we commit.

DRE: I mean, maybe? But I think if one of the themes that we're going for is that under Samot, [AUSTIN: yeah] is that Samot is trying to blur those boundaries and just take boundaries down altogether, [AUSTIN: yeah] for a lot of people it might be the first time that like, humans and elves see what cobbins and weavers have to offer and vice versa.

AUSTIN: Right, right.

DRE: The only—the thing that stands out to me, is like the most Red Jack-ass Red Jack possibility here, is that there are dangerous life forms, because we do have a purple dinosaur around Marielda.

AUSTIN: Right, well, and I think that like—no, we don't, we actually don't.

DRE: Oh, is it gone?

AUSTIN: The purple dinosaur was Samol, and he has receded. Deeply.

DRE: Oh, right, yeah yeah yeah, my bad.

AUSTIN: No, it's cool. But there could be—there are dangerous life forms here, and it's the people of Marielda. [JANINE: yeah] I think that's kind of the combination of "there are other merchants here". "And they don't like us" I'm gonna add. [typing]

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JACK: I think that that sort of dovetails with Keith's, and also with number six, "there's dissent and disagreement".

AUSTIN: Mm-hmm.

JACK: In that they sort of feel like the midpoint between those. Just that Marielda is, for a variety of reasons, a fairly hostile place at this point to be saying like, "I'm going to open a business".

AUSTIN: Right. And we are saying this is new, right, this is the equivalent of there being a tax break passed for new businesses, for new small businesses.

JACK: Yeah.

AUSTIN: And so a bunch of people have pulled their money together to basically turn around this one corner into a place that represents them. The thing with— I think dissent and disagreement suggests internal, which we could also do, [JACK: that's true] like maybe these groups are not necessarily in line with each other.

JANINE: I mean, it's possible they all wanted to be the first, and then they show up with their newly rented property, and it's just like, "Oh, you're also here, and you, and..."

AUSTIN: Right, this is all one big, right.

JANINE: "Well, shit."

AUSTIN: Right. I kind of like that notion of like, oh, we thought we had—oh, you rented a hundred square feet, or three hundred square feet for a stall, and you imagined you had a stall by yourself, and instead it's like in a big building with everybody else, you're just like in an indoor farmers' market? And that's not, there are no walls between you.

JACK: Yeah.

AUSTIN: You have to share this space. I kind of like that notion. I feel like there needs to be something stronger than any of these, though.

JACK: What if we're near something that causes us a problem? [AUSTIN: mmm] What if we're right up against something that causes us a problem, like geographically. I don't know what that would be in Marielda at this point...

AUSTIN: I'm thinking about it, let's think. Hmm.

KEITH: Separately, I think that, 'cause for a second we were touching on like, what are the dangerous life forms of Marielda, and it's the other people?

AUSTIN: Yes.

KEITH: One of the challenges could be that like, hey, this is a marketplace and people are constantly trying to steal all your stuff!

AUSTIN: Right, yeah, it totally would be a dangerous people thing. Well, we can—

JACK: Yeah.

AUSTIN: And let's not pick challenges yet. Challenges come later.

KEITH: Oh, okay, I thought that's what we had moved to, I misheard.

AUSTIN: No, no no no, I just wanted to say what those were, so that we could start thinking about them in terms of thinking about this other difficulty.

KEITH: Oh, okay.

AUSTIN: I think we have a pretty good handle on what the difficulties are, [KEITH: yeah, yeah] like stating what the difficulty is isn't deterministic, it's—or, it's kind of narratively deterministic, but there's no like dice rolls connected to what this difficulty is, it's just a matter of making sure that we have these things in mind when we go forward to determine our challenges and our scenes. They're kind of just like sign posts for us to move forward on. But I think we have a pretty good idea of this stuff. I guess the only one that I'm not—I am actually not one hundred percent sure on whether or not you imagine these groups have unique stuff. 'Cause I think it's a pretty important thing. I think it's like a pretty key factor here, is like, if we don't have anything unique to separate ourselves, if we really are just selling the same bread and the same baskets as everybody else in Marielda, that is a much different game than like, the weavers build really cool baskets or the cobblers have really great whatever. And I think there's value to both sides of those stories. On one hand, you know, one of the true-isms of Hieron is everybody's humans, right? Everybody's just people. But on the other hand, also true of Hieron is that cultures have difference and that difference is a thing that's natural and positive and not...there's no longing for a monoculture, [JANINE: yeah] and I don't think we've presented Marielda as having one of those, so I want...

JANINE: I mean, especially when you're dealing with groups that have been socially isolated, [AUSTIN: yes] like they have their ways of doing things, [AUSTIN: yes] and then bringing those to a larger market.

AUSTIN: Totally. We've spoken already about like the Black Slacks having different musical influences than the rest of Marielda that has eventually moved into the rest of Marieldan music. So I kind of want to retain the notion of uniqueness. And if they don't have what they need to make their unique shit, that's a different thing, 'cause then like, "we have to go get that stuff" becomes the challenge, but it's not that they don't have the skill to do something? But also I don't know why they would have lost...like, I don't know that the—we've talked about the weavers can make nets better than everybody else, because they have weird long arms and just have good net-building skills. I don't know how they lost that ability.

KEITH: All their limbs are made out of bubble tape.

AUSTIN: Right, yeah. It's great. Euuhhh. I'm gonna say we're good on difficulty, and we're gonna move on, and we can revisit if we need to.

JACK: Sounds good.

AUSTIN: But I think we have a pretty good idea of what we are and where we are, so. And of a set of different difficulties, at the very least. Step three of setup is...to start building our characters, our fellowship. So. [reading] *"The group of characters working together to complete the quest is called the fellowship. We'll each have two characters: a main character and a minor character. Both are part of the fellowship, but our story is about our main characters. The minor characters are supporting cast, and some of them will almost certainly be lost if our quest takes difficult turns. As you make your characters, complete each step together, and discuss your choices so that everyone knows what the other characters are like. When you pick details about your character, you're telling the other players those are the themes you want to explore in the game."* So, main character. *"Characters are made up of names, concepts, wants, and needs. First, you'll decide what your main character is—"* Sorry. *"First you'll decide why your main character is part of the fellowship. We all want the quest to succeed, but what does your main character want to get out of success? What is their motivation? Pick from the examples on the quest or make up your own."* So, on our quest, for instance...wants include, but are not limited to, *"I want to start fresh instead of imitating the society we came from. We should never forget where we came from. Everyone should be equal. No one should put their own interest before the community's. Be careful not to harm the natural ecosystem. Or, Tame the land and build a proud, shining city."* On top of those, there can also be the more broad ones, like *"I want the quest to: give me respect or honor, give me fame or glory, give me wealth, give me power, redeem me, give me revenge on blank, give me peace, pay my debt, protect blank, help blank, prove blank, or destroy blank."* So what do you think? What are things people want as wants, as

you conceptualize your characters? I think I figured out the other difficulty for us, the one that makes it a holiday game.

KEITH: Oh, great, yeah, yes, 'cause holiday.

AUSTIN: 'Cause it's a holiday, which is its own difficulty. I think the—maybe this isn't...I do like the notion of it being a year later, but I think that the like bill that was passed was only good through the end of the year? The thing that like guaranteed us affordable rent, basically. [KEITH: mmm] Or it was a test thing, and at the beginning of the year, as soon as the holidays are over, we will be reviewed, basically. A bureaucrat will come in and decide whether or not we get to keep getting our tax break.

JANINE: So it's like a pilot program, [AUSTIN: yeah] but also the end of it ensures that people would maybe allow it to even happen.

AUSTIN: Uhh...wait, what do you mean by that? Sorry.

JANINE: Well, I mean that...one of the reasons that end stuff like that, that a cap can be put on something, [AUSTIN: right, yes, yes] is as a sort of reason to be like, "Okay, but look, don't riot, 'cause... [AUSTIN: right, it's only this one year] you know, there's a deadline, and..."

AUSTIN: Yeah, exactly.

JANINE: "It's one year, we can all live with one year, certainly."

AUSTIN: Right.

JANINE: And they'll still get mad, but, yeah.

AUSTIN: And that also helps with why other people here would want us to do really poorly, is like, [JANINE: oh, yeah] "Hey, if they do really poorly, we'll never have to deal with them ever again."

JANINE: Yeah.

AUSTIN: "If we cause them shit, if they are troublemakers, we can get them the fuck out of here."

JACK: Yeah.

AUSTIN: So, characters. Do people have characters in mind, or needs or wants? I have a character, but I don't know if I want to be...I can't decide if what I want is to be a... I know I want to play as Claret Holiday, aka Tamsen of Red House, and I don't know if she's a minor character

or a major character. I do like her as the like head of security effectively for [JACK, amused: yeah] this region? [JANINE: mmm] Or for this- not region, but for this market. Maybe even it's the Red House markets. Like maybe it's she gets her old house back and turns that whole block into a market square. And I kind of like her as a minor character if that's the case, because then she's just this like background character who isn't getting *too* involved, and is just like "listen, I own this place, I'm happy to rent to you, but..." Alternatively, it's not there, and it's her as trying to get that back, right, like trying to get political power in this region so she can buy back her house, basically. I could go either way, frankly.

JACK: I think the idea of her trying to buy back her own house is interesting.

AUSTIN: Yeah.

JANINE: Yeah.

AUSTIN: Alright, so I'll make—I'll be her. That'll be my main. So, Dre, what about you?

DRE: So I think I'm gonna play Lilith R'ion, who was supposed to be my main ally person for Sige, [AUSTIN: yeah] when we did the Six campaign, but we never really got to explore her.

AUSTIN: She got to once, I think, maybe?

DRE: Yeah, and it was like, it was like...

AUSTIN: The very end, and like she was just connecting you to Samol, basically.

DRE: Yeah. And I think what I actually figured out about her, once I started to think about her more, was I think she's actually half elf and half orc?

AUSTIN: Oh, interesting.

DRE: Yeah, no, I just, I don't know. I think that would be interesting.

AUSTIN: Yeah, I would—because that would help set her apart also from the local elf community a little bit?

DRE: Mm-hmm.

AUSTIN: Is she visibly half orc? Does she have tusks, is her skin a different color?

DRE: So, have we...we have always said tusk are— like, for the orcs, the tusk are like where we would think of tusk as being for like a walrus, right? Like it's by the mouth, kind of?

AUSTIN: It's a bottom of the mouth thing. Jack, is that true?

JACK: Mm-hmm.

AUSTIN: Yeah.

JACK: Well, it varies.

DRE: Okay. I almost like the idea of her having elf ears but then they curl up into like horn tusk?

AUSTIN: Oh, that's cool.

DRE: And like wrap around the back of her head.

AUSTIN: [thinking] Did we talk about orcs having tusk decorations at some point?

KEITH: Yeah, we...

JANINE: Didn't we say it was scrimshaw?

AUSTIN: Yeah.

JACK: Yeah, it's like scrimshaw.

AUSTIN: Yeah.

KEITH: Yeah.

AUSTIN: I just couldn't remember if that was a thing we did or not. That's really cool. And what's she want? And what's her concept?

DRE: Well, she's the hustler, so like her thing in Marielda was that she basically got elven artifacts and some of them were definitely elven artifacts and some of them *definitely* were not.

AUSTIN: Right.

DRE: But for her, it's...I think there's probably some things where she didn't even know if they were real or not? It was more important to her that she made them real to someone else.

AUSTIN: Right. Cool.

DRE: And so her want is she just wants to be wealthy.

AUSTIN: That's good. That's a good thing to want. Alright, let's keep going around. Janine?

JANINE: So, my main character is, I think, Tisk Silpa?

AUSTIN: Silpa? Silpa.

JANINE: Silpa, yeah.

AUSTIN: Okay.

JANINE: He is a cobbin bookseller, mostly just for the sake of propogating knowledge, like that's very specifically his interest.

AUSTIN: Mm-hmm.

JANINE: He's obviously not a character from any— he's new. He's brand new.

AUSTIN: Mm-hmm!

JANINE: And his want is to remember where we came from, and in the colony sense I know what they mean, they mean like where we actually physically came from. In Tisk's case he probably means like where the cobbins came from, what the cobbins were before they became like a...

AUSTIN: Right.

JANINE: Underclass?

Au: Yeah. I think that's what they mean in the colony also, to be honest, because like, the one after that in the colony's want list was like— or the one before, is "start fresh instead of imitating the society we came from".

JANINE: Yeah.

AUSTIN: So I think, yeah, "we never should forget where we came from" is an ideological and a historical thing as much, right?

JANINE: He very specifically wants people to remember like, we didn't use to just work in factories and, you know, train engines and stuff, [AUSTIN: right] we were engineers and like we had a lot of fuckin' know-how.

AUSTIN: Right, totally. We tried to teach these people once, like.

JANINE: Mm-hmm, exactly.

AUSTIN: Imagine if they would've fuckin' let us.

JANINE: We tried to teach these people once, and now...

AUSTIN: Yeah. Cool.

JANINE: Now, you know, we're working in the factories, [AUSTIN: mm-hmm] and we can do better. And let's do better.

AUSTIN: Keith?

KEITH: Hi.

AUSTIN: Who are you playing?

KEITH: I'm playing Walligan Upchurch.

AUSTIN: Good name.

KEITH: He is an antiques salesman and licensed notary.

AUSTIN: Great.

KEITH: And his want is to establish rules for the market.

AUSTIN: Okay. That's like the thing that he...you know what, wait one second. I want to make sure that that's actually how we want wants to work. What do they want to get out of success? That's a way he wants to run the market. What's he want to *get* from the market being successful?

KEITH: I was picturing a guy that's just so put off by...I was gonna say disorder, but really just more like rambunctiousness?

AUSTIN: Mm-hmm.

KEITH: And so, really, I think that what he wants from success is enough of a name in the market to be able to be like, "Enough of this tomfoolery."

AUSTIN: So is that power or fame? That sounds a little—

KEITH: I think it's power...

AUSTIN: That sounds like what he wants is power.

KEITH: Yeah, 'cause I don't...fame is attention, attention is [AUSTIN: I gotcha] a hassle, like...

AUSTIN: [chuckles] Yes. Agreed.

KEITH: Like, he just wants to show up for work and everybody around him is quiet, and he can go home [AUSTIN: right] and smoke a pipe.

AUSTIN: Got it. And then Jack, you cut off before, so let's go back to you.

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JACK: So my character is a human butcher called Remembrance Cobb.

AUSTIN: Good name.

JACK: He's just a big, square man with a butcher's apron and a cleaver.

AUSTIN: Human?

JACK: Human.

AUSTIN: Okay. Black Slacks? Like, refugee? Or native born?

JACK: Native born.

AUSTIN: Okay.

JACK: He wants peace, because...in a sort of a personal sense. His brother was a butcher before him in the mall, which got obliterated [AUSTIN: mm-hmm] when Samot's tower came up. And so he's kind of picked up his brother's apron in an attempt to move past his brother's death, I think.

AUSTIN: Interesting. And wants peace.

JACK: Yeah.

AUSTIN: So I think I'm gonna— I was gonna play as Claret Holiday, but given the makeup we have... I guess, quickly, Keith, is Walligan a human?

KEITH: Walligan is a human, yes.

AUSTIN: From Marielda originally?

KEITH: From Marielda originally.

AUSTIN: Okay, so. The thing I noticed is we set up a thing of just like, “man, we’re trying to have our cool like alternative marketplace”, and then three of us made humans? So I’m gonna make Claret my minor character, instead of my major character. And I’ll find somebody else, so that the majority of these people aren’t just like...cis white dudes.

KEITH: Still humans, yeah. [amused sound from Janine]

AUSTIN: Yeah. While I’m figuring that out, the second thing you need to figure out is need. [reading] *“Everybody needs something from somebody else, and they will not give it to you. What does your main character need from the character to your left?”* Follow the arrows I’ve drawn, in this case. *“What does your character need from the character to your left? It must be something you strongly want, but which the other character is unwilling to give you. Pick from the examples in the quest, or make up your own. I need, but you won’t give me.”* quote, “your respect, your trust, your love, your forgiveness, revenge on you, the truth, your protection or for you to protect something, to protect you,” I need to protect you but you won’t let me, “your loyalty, your support, a promotion from you, your training, or your power.” Discuss—

KEITH: I love the idea of someone not giving you revenge on them.

AUSTIN: Yeah, totally. [Keith and Jack laugh] *“Discuss with the other player to flesh out the details of what past events or personal relationships drive this need and the other character’s refusal. The result should be something both players are happy with. Just like wants, needs are only a starting point for your character. They may change or be abandoned as you play. Write your choice in the needs section. Keep it short, big letters.”*

KEITH: I have a rough idea for something, Jack, which is that as a licensed— I mean, this is— I think as a licensed notary, maybe you were trying to take care of the sort of post-death duties of your brother, and I was just being an asshole stickler that wouldn’t give you the forms that you needed to get like a funeral going because you didn’t have your proper something, some sort of form, and I was just like, “No, you can’t have...” So maybe I need you to forgive that mistake.

AUSTIN: Mmm.

JACK: Yeah, I’m up for that.

AUSTIN: I like that. There are also some specific colony needs that are on the colony page, I’ll read those. “I need you to forgive my mistake”, which is the one we just did. Their examples are different. Their examples are “bad landing, hurting someone, damaging supplies, etc.” I like

yours, though. [amused sound from Janine] So you have “forgive my mistake” as a need. “*To fudge the data to convince other colonists of my plans*”, I need you to do that. Which, I kind of like that a lot, of just like, come one, say the market’s going well. “*Convince the other colonists that we’re doing fine.*” “*The truth about why you came on this mission*”, I need the truth on that. “*More responsibility. Your love, a child, or a divorce.*” Pick one. [chuckles, pause] Someone’s gonna have a weaver minor character, right? That’s gonna happen?

JANINE: Oh, y- ...no...

AUSTIN: Okay. [Keith laughs]

DRE: Mine was a weaver. I was thinking of making a weaver second. [laughs]

AUSTIN: Alright. We’ve got weavers.

JANINE: Yeah, we got that covered, then.

AUSTIN: Yeah, okay. I’m gonna make a Black Slack main person, then.

DRE: Did we ever settle on like a naming convention for weavers?

AUSTIN: [sighs] Hedy. [Janine laughs]

DRE: Yes.

AUSTIN: Who are the other weavers?

JANINE: What’s the other one?

AUSTIN: Yeah, there is the other one.

DRE: The other named one is the one that the Six got, and I can’t remember the name...

JACK: Zac... Peg.

AUSTIN: That’s Peg.

DRE: Peg, yeah.

AUSTIN: Yeah, so I was—

JANINE: Like, cute 1950s names?

AUSTIN: Yeah, I was thinking like cute 1950s or like...in my mind it was always sort of like characters who would be the downstairs to an— sorry, they would be the...yeah, the downstairs to a downstairs-upstairs drama? Like, someone who would work as a maid in a Downton Abbey spinoff—

DRE: Okay. [laughs]

AUSTIN: In which the maids are all weavers.

JANINE: Like Rita and Molly and...

AUSTIN: Right, yes, totally. That was totally the naming convention there. It was not super inspired, I admit. [chuckles] There was also Gentle Johnny, who was a weaver, thank you.

JANINE: So I need a need for Keith.

AUSTIN: You need a need for...

JANINE: Something that Tisk needs from Keith. Or, Walligan.

AUSTIN: That Tisk needs from Walligan, from Walligan Upchurch.

JANINE: Yes. I'm gonna say that...well, my suggestion is that what Tisk needs from Walligan is Walligan's trust, because Walligan...Walligan wants power, but through that power wants stability.

AUSTIN: Mm-hmm.

JANINE: And that is amenable to...like, Tisk also wants that stability, because that stability is what fosters...what probably makes cobbins feel more comfortable actually taking the time to [AUSTIN: mmm] educate and stuff when things aren't in a constant sort of state of disarray. So like if this environment is calm, that is immediately beneficial to Tisk wanting people to— wanting the cobbins to climb up the ladder.

AUSTIN: I like that.

KEITH: Mm-hmm!

JANINE: But asking someone to trust a random cobbin is probably a...

AUSTIN: It's a bit of a—

JANINE: It's probably a weird thing in Marielda. Like, it's probably a thing that even people who are living nextdoor are kind of like, no, I don't know, I don't know you.

AUSTIN: Yeah.

JANINE: And you have a tail. Also, Walligan's a bit of a grampus, so. [Dre laughs]

KEITH: Yeah.

AUSTIN: What about you, Dre?

DRE: I think what Lilith needs [Austin's computer plays a pronunciation of a potential name] from Tisk is the knowledge she has of like cobbin technology and cobbin building. And so I'm almost willing to bet that at some point, Lilith has maybe even tried to break into Tisk's like warehouse where she keeps her merchandise.

JANINE: [stage whisper] Tisk is a boy.

DRE: Oh, I'm sorry. *His* merchandise.

JANINE: It's okay.

AUSTIN: He's like an old boy, right?

DRE: Yeah.

AUSTIN: Or—

JANINE: Nah, he's just like a boy, he's just like a nice boy.

DRE: He's just a nice... [chuckles]

AUSTIN: Oh, that's his age. His age is nice.

JANINE: Yeah.

DRE: But yeah, I think Lilith is like, if I can just get— if I can figure out how the cobbins build some of this old shit, then I can take this to another city and like really hit it big there.

AUSTIN: So, technology. So, knowledge?

DRE: Yeah, maybe...I don't know. Yeah, it's either knowledge or it's technology.

JANINE: Get those secret cobbin blueprints. [Austin laughs]

DRE: Yeah, I think it is. Honestly, in her mind, it is like blueprints. [Janine laughs]

AUSTIN: That's not bad.

JANINE: Yeah.

JACK: I have a potentially hasty proposal, but I'd like to double-check it with Austin when he's not reading the name of every person who's ever lived. [Janine chuckles]

AUSTIN: I'm not looking at names, obviously. [Jack laughs softly] The words on my screen right now, Jack, are words like belfry and refuge, obviously. I'm Austin Walker, I'm finding a *Name*, not a name.

JACK: Sure. I was reading the King's England Book of Oxfordshire. [Janine laughs softly]

AUSTIN: Good. I'm glad we're— this is why we're partners, here.

JACK: Do you know it's described as "county of imperishable fame"? [laughs softly] I didn't realize this.

AUSTIN: County's good. County's my name.

JACK: County's good.

AUSTIN: County Sans-Solei is my name. And his concept is he makes... [typing] he's a...what's the right word for this. There's a real word for the thing I'm thinking of. For wood carving. Isn't there a better word for wood carving?

DRE: Uhh.

AUSTIN: Whittling?

DRE: Yeah, whittling.

AUSTIN: Whittling. I guess that's...is that really the word I want for like the profession?

KEITH: Well, carpentry is for big stuff, and whittling is for little stuff?

AUSTIN: He makes little stuff. So whittling.

JACK: Like spoons and stuff?

JANINE: [crosstalk] Oh, there is another term for that, you're right.

AUSTIN: [crosstalk] No, like spoons and decoration, and like little statues.

JACK: Oh, it's the same name as the tool used, right? The thing that spins round and round.

JANINE: Lathe?

JACK: Isn't it something to do with...?

AUSTIN: Is it lathe?

JACK: No.

AUSTIN: It could be lathe. I don't— that's what it is, he's the thing I just said.

DRE: Mmm.

AUSTIN: And he believes— he's young. He's like 22. And he believes that no one should put their own interests before the community's. He's very young.

KEITH: Okay.

AUSTIN: And he doesn't have much.

KEITH: Now, the free dictionary says a whittler is "someone who whittles", and then in parentheses, "(usually as an idle pastime)". So that's...

AUSTIN: Right, that's why I didn't want to use whittler. [KEITH: yeah] 'Cause that was like the connotation in my head.

DRE: Artisan?

AUSTIN: He's an artisan, that is what he is.

DRE: Okay.

KEITH: A carver?

AUSTIN: That's...

JACK: I feel like we're getting hung up on...

JANINE: Yeah.

AUSTIN: Anyway, that's what he wants. Jack, did you have another thing that you wanted to...?

JACK: Looking at the table, we're kind of the only two engaged in sort of like manual work?

AUSTIN: Correct.

JACK: And I'm not very experienced at it?

AUSTIN: Mmm.

JACK: So I wonder whether or not what I need is your support, in a sort of professional capacity? I don't really have much experience with doing this, I don't really know what I'm doing, and you're this woodworker nextdoor, who's young and seems to have his head screwed on right.

AUSTIN: And who isn't interested in you, because you're one of them.

JACK: Right, yeah, exactly.

AUSTIN: Because like—yeah.

JACK: Yeah, like, it's an old Marielda guard, look at him there.

AUSTIN: Yeah, I knew your brother, like.

JACK: Yeah. [laughs]

AUSTIN: He always charged me an extra half dollar per pound on meat.

JACK: Right.

AUSTIN: Knew him well, like.

JACK: Yeah, what if I'm caught between my brother on both sides, between Walligan and Sans-Soleil?

AUSTIN: Yeah, I love that. I love that really great, I think that's great. [mocking self] I love that really great. Here's what I love, actually, is their character concept lists? So, ours right now are woodworker, butcher, licensed notary, [Keith laughs] bookseller, and hustler? And their suggested ones were: leader, visionary planner, [Jack laughs] scientist, engineer or technician,

doctor or therapist, philosopher, family homesteader, loner, true believer, free-thinker, youth, and “sorry we came”, which is a good one, actually. Like, “boy, we shouldn’t be doing this” is a good character concept. Alright. And then my minor character is Claret Holiday, chief of security. And my need...so I need something from Lilith. What do I need from Lilith, Dre? Let’s see.

DRE: Mmm...

AUSTIN: I kind of like...hmm. He needs the truth about Lilith? I think he senses something off about you and doesn’t believe that you’re actually part of this group, right? So he wants the truth about why you came on this mission.

DRE: Okay.

AUSTIN: He wants to know for sure whether you really want to be here or not.

DRE: Alright. That’s fair.

AUSTIN: ‘Cause like, he gets why everybody else is here, but doesn’t really get you. Why don’t you stay in Quince, you know? Alright, so, minor characters. What else we got?

DRE: My minor character is Danny, who is a weaver cattle hand that works on the farm that raises cows and other animals that Remembrance Cobb [AUSTIN: mmm] buys his animals from.

AUSTIN: Okay, cool. Janine?

JANINE: Mine is Hazel, who is a shrub-sized weaver who sells [Keith: aww] oranges? or some kind of fruit outside of Remembrance’s butcher shop.

AUSTIN: Nice. Remembrance’s butcher shop quickly becoming the like center of this space.

JANINE: People need meat.

AUSTIN: People need meat. Keith?

KEITH: Uhh...

AUSTIN: Except vegetarians.

JANINE: True.

KEITH: Clipper, who is a weaver pickpocket that is so good that they just use their money to finance interesting things, everywhere, all over. I’m not going to—they’re not gonna shy away

from pickpocketing a patron of the marketplace. And, you know, everything from like “hey, my buddy needs help with the rent” or Lilith needs some cash to get to a place where there’s an actual treasure thing [AUSTIN: right] to sell. [DRE: mmm] Basically anything like that. Sort of a Robin Hood-y. But like, for their own amusement.

AUSTIN: Gotcha. Cool. Jack, do you have a minor character in mind?

JACK: Yeah. I don’t know whether or not you would be up for this, but I was thinking maybe Red Jack?

AUSTIN: Oh, shit, that’d be great.

JANINE: I was really hoping someone would pick Red Jack.

AUSTIN: Mm-hmm.

JACK: And I think what Red Jack is doing in Marielda at this point, is he is a traveling publican.

AUSTIN: We’re from America.

KEITH: Traveling— traveling republican?

AUSTIN: That’s not a word we know. [Dre laughs]

JACK: A publican is someone who runs a pub.

AUSTIN: Ah.

JANINE: A public house, if you will.

JACK: Like a bartender but more that they run the pub.

AUSTIN: Yes.

JACK: But Red Jack, at this point, is a *traveling* publican, which means that he shows up on...Austin, I don’t know much about Ace? Does Ace exist—is Ace a normal horse, or—?

AUSTIN: There’s always an Ace.

JACK: Oh, it’s like Roach?

AUSTIN: I was literally going to say it’s like Roach, yeah.

JACK: Okay. So he shows up on Ace with just like...Ace has got some stools tied to their back, [AUSTIN: great] he's got a big box of [chuckles] alcohol and drinks and possibly some like cold cuts, and he just puts them out and sells them for like vast amounts of money, [AUSTIN: great, great] and people just sit in the street and drink. And that's what Red Jack thinks of as a pub.

AUSTIN: That's perfect.

JACK: So I'm just putting him down as bartender.

AUSTIN: Yeah. Uh huh.

JACK: What's great about Red Jack as well is that like, he was probably in Marielda during the events of the Blades game, [AUSTIN: oh yeah] except he's just like—he's one oni, he's one sake bottle oni, in a massive city of weird stuff going on.

AUSTIN: [laughs slightly] Yeah.

JACK: [amused] We probably just never bumped into him.

JANINE: He had a big hat, so you never noticed.

AUSTIN: Well, it'll happen. Alright, so we all have our minor characters, we all have our wants and needs, we all have our relationships. Now we need to play. [reading] *"To complete our quest, our fellowship will face three challenges. We won't know what challenges will confront us at the start, we'll only know as they arise. Each challenge is something we need to do to get closer to our goal. When a player picks a challenge, they establish that it is the next important step we need to take in our quest. If we succeed, we get closer to victory. If we fail, or ignore or refuse the challenge, it doesn't mean the quest immediately fails, but it makes it harder for us to succeed in the end. The third challenge is different. It decides the outcome of the entire quest. When you pick the third challenge, you're saying that after everything that has happened, this final task is what we must do to succeed in our quest. It will make or break us. During each round, we'll play scenes to see what the fellowship does to overcome the challenge. Use your scenes to lay groundwork and put our plans in motion. Explore your character and why they're here, but we won't find out if we succeed at the challenge until all the scenes have been played. We may think things are going well or poorly, but we won't learn the outcome until we go to the climax. When we get to the end of the third challenge and decide the entire quest, our successes or failures in the first two challenges will directly influence our chances of victory."* So, play one. *"Start a challenge. Choose a player to pick the next challenge. It must be someone who has not picked one already. That person selects a challenge from the quest sheet. This challenge is now the next step that the fellowship must take to get closer to victory. If this is the third challenge, you're establishing the final task, etc. You must pick a challenge from the quest sheet, but you can pick any challenge that you think is appropriate, even one that's already been used. When in doubt, just ask yourself, what would we need to do next? Copy your first*

challenge from the quest sheet to the top of an index card, along with the player's name. Each additional challenge will fill another third."

[TIMESTAMP: 1:01:26]

AUSTIN: A thing I just remembered we did not set up but need to is...one second. Oh, actually, it's the next page. Good, I'm glad I didn't miss this in the rulebook, I'm glad it was the next page. So, three things. *"First, the player who's picked the challenge describes the problem that confronts the fellowship and fleshes out the situation. Tell us what makes it difficult and why we need to do it, but do not say anything about how the fellowship will solve the problem. Leave that for scenes. The player who picked the first challenge chooses which main character they think would be the first character to decide how to deal with the problem. You cannot pick your own character. Their player will make the first scene. Then, as a group, we have to set the pace. We have to decide how long this challenge will take: minutes, hours, days, weeks, months, or years. Scenes should follow that pacing."* I think in general, what we should be talking about days, weeks, and months, here? I kind of like the notion of like, we open on the first day of the market and we have until holiday, until the end of the year, to kind of make it or break it. So, to go over the possible challenges again for The Colony. Survey the region, pick a good spot for our settlement, clear the land, harvest natural resources—what resources? Head off starvation, survive harsh weather, deal with dangerous wildlife, treat a disease afflicting colonists, expand the settlement, build an outpost nearby, judge someone who committed a crime, establish a government, raise morale, prevent a schism in the community. I think it's Establish a Government. That's my—I'm gonna take the reigns here, and set up the first challenge. So, the challenge I'm picking is Establish a Government. The reason I think that that's difficult is that it...we all come from different walks of life. The reason I think it's important and a step in the right direction is that if we can unify, if we can have a system by which we bring up our problems and decide on them, then we can effectively manage ourselves? And that will prevent too much handling from the Marieladan, like, government council whatever. We don't want Samot coming here and being like, yo, [laughs slightly] you don't get to run this anymore. And we also don't want to lose the opportunities that we have to reach out to all our different communities. So if we can organize, that would be great. And I think the character who would start this is probably Walligan Upchurch?

KEITH: Mmm.

AUSTIN: Because he wants power and also wants rules, and also because he's just a human, he's a human from Marielda, and I can so easily see one of those being like, "Yeah, what we need is rules. We need a government." [Keith laughs, Janine and Dre chuckle] So, to start a scene...I will keep reading the rules. *"Scenes are the meat of the game, and your scene is your spotlight time!"* I'm gonna do a hand thing. Spotlight time! [Janine laughs]

KEITH: I already did, I already shook 'em.

AUSTIN: Good. *"It's your chance to explore your relationship to other characters in the fellowship, what you think about the quest, and what you are doing to deal with the challenge. But no matter what happens, we won't know if we succeed or fail at the challenge until everyone has made a scene."* So all six of us will make a scene before we determine if we've succeeded at making a government. *"Lay the groundwork and take action, but don't jump to the conclusion. Each player makes one scene for the challenge. The player chosen by the person who picked the challenge makes the first scene, followed by the player on their left, and then around the table clockwise. Your scene should be about your main character. Other characters may be present as well, but this is your time. Do not include your own minor character. Say who is there, where it's happening, and what's going on. It's more important to describe a situation that is clear to all the players than one that is particularly novel or interesting."* So, Walligan, what's your scene? Where is it, what are you doing, and who's it with?

KEITH: I think—two things. I think the person that it makes the most sense for me to be talking about setting up a concrete set of rules with would be Cobb. But I do not think that I want to be alone with just me and Cobb, so I think that it would be me, Cobb, and Tisk meeting at Cobb's butcher shop.

AUSTIN: Okay. So what are you doing in the butcher shop? Like, give me an image of the butcher shop. And also, Cobb, you can describe what the butcher shop looks like.

KEITH: Let's start with that. Let's start with the description.

JACK: So, I think it's a... I think there's lots of sort of hanging...beasts, hanging animals. There is a big stone slab and a sort of a rack for tools and implements. There is a...this is all pre-refrigeration, I don't think Marielda has refrigerators other than sort of ice rooms.

AUSTIN: Yeah.

JACK: So I assume butchers tend to...there's a lot of like salted meat, and there's a lot of stuff that he's hoping to sell today, so it's sort of out, because beyond that it doesn't really keep at all.

AUSTIN: Is this the first day of the shop? Or is this like day two or three? Or is this week two or three?

JACK: I think...what do you think, Keith?

KEITH: I think it's definitely after the first couple weeks.

AUSTIN: Okay.

KEITH: I think it's two weeks in, and I think that the impetus for this is that everyone has been staying until— everyone has been going home and closing shop at different times.

AUSTIN: Love it.

KEITH: And I think that Walligan is...is feeling like people are showing up to his shop after he's gone home, and it's making him seem irresponsible. [Austin laughs] And so he wants to set up a definite time, [easing into character] we all have to agree on a time that the marketplace closes.

KEITH (as Walligan): I don't want people going and getting meat and then needing something notarized [Austin and Jack laugh softly], and then I'm not there. It's making me look bad.

JACK (as Remembrance): Does that happen often?

KEITH (as Walligan): It's happening nightly. I'm getting notes.

AUSTIN: And you're a notary, so.

KEITH (as Walligan): Yes, I...

AUSTIN: Oh, yes. I imagine all that's said in character. Really quickly, I want to know what your characters look like. So, everyone who's here in this scene.

KEITH: Walligan is...I think in...there's two things about Walligan's appearance. One is that— so he's probably in his late thirties, and he looks younger than he is, but he feels so much older. So it's this weird balancing out of like, well you look like you're in your early thirties, but you just give off a vibe of a grandpa. [Janine and Austin laugh] So, you know, he's dressed in bulky, gray, itchy sweaters with weird green vests, like sweater vests. He's got a sweater and then a sweater vest.

AUSTIN: Okay. Remembrance?

JACK: Just a big sort of...there's a butcher character in the second season of Fargo who's just this like smiling square guy, who just sort of always seems to have his sleeves rolled up and a tool in his hand. I'm picturing him wearing a striped apron or a white apron. I think he has a habit of...I think butchers are supposed to, you know, wipe their hands on their apron and so look like a proper butcher, but I think he just goes and washes his hands, and like has a cloth or whatever, so he's generally fairly spotless, there.

AUSTIN: Nice. And then, Tisk? Is Tisk the third person in this scene?

JANINE: Yes.

KEITH: Yes, Tisk.

AUSTIN: Okay.

JANINE: So, Tisk...I always imagined cobbins are kind of like partially scaly but also partially, kind of, there's fuzz there too? Right?

AUSTIN: Yeah, that's right. That's definitely right.

KEITH: Yeah, yep, totally.

JANINE: Tisk has a lot more fuzz than usual. Tisk has areas that are like deep fluff, even. [Austin laughs] Tisk is a lot of fluffiness, a lot of—still scales visible, but, you know, especially around like, the eyebrows and ears and stuff, there's a lot of fur happening. The other thing that is important about Tisk is that Tisk loves patterns. [Austin laughs] Tisk wears all kinds of patterns, very different patterns at the same time. Usually will coordinate the colors, but no concern about stripes, spots, herringbone, whatever, it all goes together.

AUSTIN: Cool. So that's what people look like, that's what those characters look like. Lilith and County and the rest of the minor characters can all come up when they come up.

KEITH: Yeah.

AUSTIN: So what are you doing, and I'm guessing it opens on that great bit that you already did.

KEITH: Yeah, yeah. I don't think that Tisk knew in advance what we were going to talk about. I think I sent a letter. [Austin exhales in amusement] A monogrammed and then wax sealed letter, being like "Hey, I would like to meet you here at this time", and Tisk just, you know, shows up as expected, and I don't think that Cobb—I don't think I sent anything to Cobb, I think we just, you know, popped in. Well, we knew that he'd be there, so there was no need to let him know. And...

AUSTIN: Is it like sunset? Is this closing time? Or is this before the shops open?

KEITH: Yeah, this is like the last hour [AUSTIN: awesome] before I'm going home. I've cleaned up the shop a little bit early. [chuckles] It's a slow day like usual, and so there wasn't a ton to do, and I knew, hey, you know, wednesdays are a slow day, let's do it then. What are our days? We don't have the same days. What are the days?

AUSTIN: The days are weird here, 'cause they're not the...I guess they are the five, yeah. It's the same ones from the first holiday special. Sunday, Tesday, Olday, Ontday, Oteday, and Kinday. Kinday, of course, was originally given the name— was originally the name the middle clans gave to the weekly day of reckoning. Though recent findings complicate matters, it was

long believed that this was the day in which families executed any rulebreakers inside their own clan and decided who would count as kin for the week to come. But for today, it is Sunday.

KEITH: Yeah, so I go in the shops, I sit them down. I imagine Cobb is annoyed. I imagine—

AUSTIN: Cobb, are you annoyed?

JACK: I am.

KEITH: I imagine I don't pick up on that. [laughs] And, so I present my case.

KEITH (as Walligan): We have to figure out when we're all leaving, so that we don't have—no one gets any letters about how we weren't open at the time that other shops were open.

JACK (as Remembrance): Sorry. It only happens to you, right? Everybody else stays open—

KEITH (as Walligan): I don't want to come across as a lollygagger, and I imagine that you don't, as well.

JACK (as Remembrance): Well—

JANINE (as Tisk): Wait, wait. You leave your store?

KEITH (as Walligan): Yeah, I go home to my home.

JANINE (as Tisk): But your store's— why don't you want to stay at your store?

KEITH (as Walligan): My bed's at my home.

JANINE (as Tisk): Why?

JACK (as Remembrance): He's got two beds.

KEITH (as Walligan): My lamps are at my home, my books are at my home, my pipe's at my home. I go to my home!

JANINE (as Tisk): Why don't you just move your home to your store, and then there's not a problem.

KEITH (as Walligan): I don't sell my home, sell the things in my home, I sell the things in my store. I use the things in my home.

JACK (as Remembrance): You know, he's got a point. Why don't you... [sighs] Look, there are some nice—

KEITH (as Walligan): Yeah, why don't *you* go home?

JANINE (as Tisk): I like my store.

JACK (as Remembrance): Well, you know, home is...

JANINE (as Tisk): I have a lot of books.

KEITH (as Walligan): I like your store, too.

JACK (as Remembrance): There's a vacancy—

KEITH (as Walligan): But I don't live there.

JACK (as Remembrance): There's a room above my shop, you know. And if this was causing you—you know, if this is causing you problems, I don't see why I couldn't rent it to you for a small fee.

KEITH (as Walligan): Well, I don't want to go back to my shop after I've decided to go home. I think that we should just pick a nice round time to all go home. So that it doesn't happen to any of us, not just me, but I don't want to stay late on a Sunday after you've gone home—

JACK (as Remembrance): [crosstalk] Tisk, has this happened to you?

KEITH (as Walligan): —and then they need a meat, and you don't have a meat!

JANINE (as Tisk): I haven't gotten any letters—

KEITH (as Walligan): [crosstalk] Oh, I've got letters.

JANINE (as Tisk): —but I'm also always there, so when people come, I have them come in, and...if it's late sometimes I'll make them tea... [Austin chuckles] It's nice, and then we talk more because they're not in a rush.

JACK (as Remembrance): Right. And yeah, you gotta sell them some... Have you considered maybe staying open a little longer?

KEITH (as Walligan): No. [Dre laughs, muffled]

JACK (as Remembrance): Oh.

KEITH (as Walligan): And I will continue to not consider it.

JANINE (as Tisk): Okay, I'm concerned that if we make a time, I'll *have* to leave? Do I *have* to leave at the time, or can I stay after the time?

JACK (as Remembrance): No, no, you don't worry, you can stay.

KEITH (as Walligan): You don't have to leave, but you do have to stop giving people books.

JANINE (as Tisk): I don't g— I sell the books.

KEITH (as Walligan): Giving people books for money.

JACK (as Remembrance): This isn't a— right.

JANINE (as Tisk): But then I'm not getting the money for the— and they're not getting the books.

KEITH (as Walligan): They can come back tomorrow. We're all gone.

JANINE (as Tisk): [not convinced] Hmm.

KEITH (as Walligan): No one will even come if we all stop selling at the same time, they'll know, "we shouldn't show up to the market, no one's open". They'll come the next day, or they'll get there earlier.

JACK (as Remembrance): What if I've still got meat left?

KEITH (as Walligan): Put it on ice.

JANINE (as Tisk): That's good. The meat— books can wait, but the meat can't wait.

KEITH (as Walligan): Put it on an ice. Dry it out. Your pick.

JACK (as Remembrance): You think I can afford ice?

KEITH (as Walligan): Yes.

AUSTIN: [laughs slightly] Can you afford ice? Out of character?

JACK: Oh, god no.

AUSTIN: Okay. Just making sure.

[TIMESTAMP: 1:15:12]

JACK (as Remembrance): Look, Walligan. [sighs]

KEITH (as Walligan): Then you should raise the price on your meat, frankly. It's not expensive meat.

JACK (as Remembrance): Okay, alright, fine. These sausages here, do you want to take them home? They're all that's left.

KEITH (as Walligan): Sure.

JACK (as Remembrance): I'm gonna have to raise the price on them. [Austin and Dre laugh]

KEITH (as Walligan): That's fine. Are we all going to go home at 7pm?

JACK (as Remembrance): I think you misunderstand what's happening here.

KEITH (as Walligan): Oh.

JACK (as Remembrance): This isn't leverage. I want to get rid of these sausages, and you seem prepared to pay for them. [Janine laughs]

KEITH (as Walligan): I do- I am prepared to pay for them. Are we all gonna go— I mean, I'm prepared to pay for them. Also, do we have an agreement about a close time, because I really would like to stop— just, so many letters.

JANINE (as Tisk): [crosstalk] Okay, what time?

JACK (as Remembrance): Okay, what time?

JANINE (as Tisk): What time?

JACK (as Remembrance): How many letters?

KEITH (as Walligan): [crosstalk] I go home at 7pm.

JANINE (as Tisk): [crosstalk] 'Cause if it's like 3, we're not gonna be able to talk, here.

KEITH (as Walligan): I go home at 7 p.m. So 7 p.m., that's the time. [Austin scoffs] Do you accept? I'm prepared to bargain.

JACK: I think Cobb just gets up and starts noisily wrapping the sausages in like butcher paper.
[Austin and Dre laugh]

KEITH (as Walligan): So we have a deal?

JANINE (as Tisk): [hesitant] I need to think about it. 7's very early.

KEITH (as Walligan): I'm willing to bargain. I haven't received a single counteroffer.

JACK (as Remembrance): 9.

KEITH (as Walligan): 7:10.

JANINE (as Tisk): 9:10.

JACK (as Remembrance): No, wait, no. Tisk—

KEITH (as Walligan): That's the wrong way. [Austin and Janine laugh]

JACK (as Remembrance): 8:30.

KEITH (as Walligan): 7:30.

JANINE (as Tisk): [laughing, insistent] 9:10! [Austin laughs quietly]

JACK (as Remembrance): 8:50.

KEITH (as Walligan): 7:10.

JACK: [laughs] I don't see us getting anywhere.

AUSTIN: [reading] *"The player making the scene has final say over when to end the scene, but anyone can suggest that it's time to cut. [others laugh] When in doubt, cut earlier rather than later. Shorter scenes are better than longer scenes."*

JACK: Alright, let's cut here.

AUSTIN: *"How do you know when your scene has been done enough? Every scene—"*

KEITH (as Walligan): 7:00 and 45 minutes.

AUSTIN: *"Every scene should advance the story, but that doesn't mean you need to wrap up all the questions you raised to end your scene. If you've shown some decision being made or revealed something new about a character or the situation, that's a good scene. In fact, it's often more dramatic to leave new problems hanging, and resolve them later. If you need to take some action to put what you've talked about into effect, don't try to expand the scene to encompass that new situation. Either save it for later or just summarize doing it. As in, 'after we finish the meeting, I go off to put that demolition charge on the bridge as we discussed, end scene'."*
[laughs] A very similar game. [Janine and Keith laugh]

KEITH (as Walligan): 7:00 and 45 minutes, and I'll take your leftover sausage.

JACK: I propose that we cut. I think we've learned something here.

KEITH: Alright, the scene is over.

AUSTIN: Good.

KEITH: I buy *half* of the sausage and consider that to be a slap in the face. [Jack laughs]

AUSTIN: Great. Jack, your scene.

JACK: Okay. Um...

AUSTIN: Remember, it's not a scene— sorry, that's not true at all. It is Dre's turn to set the scene, because I set that last one. My bad.

JACK: Oh. Yes.

DRE: Oh, okay.

AUSTIN: Yeah.

DRE: So, am I picking someone else to create a scene?

AUSTIN: Yes.

DRE: Okay.

AUSTIN: Yeah, when you make a scene, the...I'm just going to read. *"The player chosen by the person who picked the challenge makes the first—"* Oh, no, you're right. *"The player chosen by*

the person who picked the challenge makes the first scene,” so Keith’s scene was first, “followed by the player on their left.”

JACK: Oh, right.

AUSTIN: So, yeah, Jack next, then me, then Dre, then Janine.

JACK: Okay.

DRE: Okay.

AUSTIN: So, Jack, your scene.

JACK: Okay.

AUSTIN: But it cannot be— it can be, yes. It is about your main character, correct, yes. So Cobb will be in—

KEITH: Okay, so the first one was an abnormality in that you were picking a scene for someone else.

AUSTIN: I was picking a person. I was setting the challenge and then picking the character.

JANINE: As a starting point.

AUSTIN: Yes, yes, exactly.

KEITH: Okay. Yeah.

JACK: So, I am going to...I’d like a scene with County.

AUSTIN: Mm-hmm.

JACK: And with Tisk, because I think the three of us are... I mean, Lilith is also like, sells things? But doesn’t have a shop in the same sense, like doesn’t have a building that she presumably rents, I’m not sure.

AUSTIN: Mm-hmm.

JACK: And what I am doing is...I think it’s midday, and we’re on break at Red Jack’s bar.

AUSTIN: Okay.

JACK: We've kind of found ourselves in Red Jack's bar. And what I am, I guess, angling to talk about, and I mean this in character, 'cause I don't know if Cobb brings it up directly, is the fact that I think we need to organize some sort of cross-promotional effort between our various things. You know, go buy stuff from the woodworkers, you got plates, you got bowls there. Go buy some stuff from the bookseller, you got recipes, you got all sorts of stuff there.

AUSTIN: Right. Okay. So does he bring it up that way?

JACK: I think what he says is,

JACK (as Remembrance): I've got a lot of respect for your businesses. And, you know, here I am. [laughs self-consciously] I still don't...always know what I'm doing. You know at the end of last night, someone walked away with half a packet of sausages? I didn't even know that was a thing you could do, [Janine laughs] and I just have that left over. I just think it might be better for all of us if, you know, we try and nudge customers towards each other when we finish a transaction. Is this what you do in a shop? Is that a thing you can do in a shop?

AUSTIN: So County is like 22, 23, he's young. Has kind of a pouch. Is currently eating a really fatty pork sandwich, like there's a lot of fat on the pork. [Jack laughs] And it's messy with grease and sauces. But he's actually doing his best—he's like the person who takes way too many napkins at a restaurant, like a fast food restaurant. Or is the person who goes to a restaurant and then like, their cloth napkin is just covered in sauce by the time they're done, because they're just constantly cleaning, just constantly cleaning his hands. Dark skin, short cropped hair, and I think like an unbuttoned—he's doing like the unbuttoned dress shirt tank top look. [Janine laughs softly] And he's wearing his black slacks still, even though they aren't—I think in general this look is going out of style, because the Black Slacks have a little bit more political power, but it's not out of style yet, so. He says,

AUSTIN (as County): Yeah, it's what you do.

JACK (as Remembrance): So, there's like a transaction, and like...I sell something to Red Jack, and then I say "go buy a book".

AUSTIN (as County): I guess. I haven't been doing it too long, either, but uhh, a coupon or something. Like, hey, if you bought a couple of bowls from me, then you can bring them here to Red Jack's and fill them with soup.

AUSTIN: [imitates biting into sandwich] And he bites into the sandwich.

JACK (as Remembrance): Does this mean that we'd have to talk to Upchurch? That sounds like the sort of thing that Upchurch does.

AUSTIN (as County): Why. Why would we have to talk to that guy.

JACK (as Remembrance): Well, it's like...it's like...

AUSTIN (as County): What's he sell that anybody wants?

JANINE (as Tisk): Old things.

AUSTIN (as County): I just can't think of a cross-promotional...

JANINE (as Tisk): Old things are cool.

AUSTIN (as County): You know, it's... "hey, here's a nice statuette that I made—"

JACK (as Remembrance): No, but I mean, doesn't he have to like stamp the coupons to make them official?

AUSTIN (as County): I don't know why that guy's here to begin with.

JANINE (as Tisk): [confused by Remembrance] What?

JACK (as Remembrance): Well, like, he's—

AUSTIN (as County): He's not the notary of the Red House, he's the notary—he's a notary.

JACK (as Remembrance): You can just make coupons?

AUSTIN (as County): Yeah, we can just do that.

JANINE (as Tisk): Yeah, they're not like legal documents, it's just a piece of paper—

AUSTIN (as County): Right, you can say—

JANINE (as Tisk): You decide if it means something.

AUSTIN (as County): We can do a thing where it's, I give you a sheet, and then if you get all three signatures from us, then it's 10% off at another place here. It would just be an agreement upon us, we don't need to go through Upchurch 'cause he's some official. He doesn't even live here.

JACK (as Remembrance): He doesn't even live here! Did you hear that? I offered him a room above my shop and, you know.

AUSTIN (as County): It's a nice room.

JACK (as Remembrance): Yeah...

JANINE (as Tisk): He just needs a really comfy couch. Then maybe he'd start to stay.

JACK (as Remembrance): Well, I think...are we prepared to do this, then? Like, you know. Like, these coupons? I can—I mean...

JANINE (as Tisk): Well, we could also— it doesn't have to be coupons, it could be like...you know, when you put a thing out on like a desk? Like the desk where you get the money. It could be like someone else's things instead of your things, [County: mmm] and then everyone gets a little cut, [County: yeah] and then customers are like, "Oh, I like that product." [County: right] "I like that...bespoke wooden bookmark that I got, at the bookstore, from Sans-Soleil."

AUSTIN (as County): I could give you that. I have a bunch of those. I've got a bunch of those, I got— what are they called, the things, you put the books between them. Book holders, book...

JANINE (as Tisk): Bookends

AUSTIN (as County): Bookends! That's—

JACK (as Remembrance): Bookends!

JANINE (as Tisk): Bookends.

AUSTIN (as County): You should— that's— That should be the name of your store, the Bookend.

JANINE (as Tisk): I like the...don't worry about it. Jerky's good, too, people like that.

JACK (as Remembrance): You think people will take...? I mean, I don't really...I don't really know how to make jerky, if I'm honest. But I could probably look into it.

AUSTIN: Take another bite of the sandwich.

JANINE (as Tisk): It's good to learn new skills. [laughs]

JACK (as Remembrance): Hey, is the sandwich good?

AUSTIN (as County): Delicious.

JACK (as Remembrance): Yeah?

AUSTIN (as County): Is this your meat, or?

JACK (as Remembrance): Well, yeah.

AUSTIN (as County): It's better than your brother's, so keep it up.

JACK (as Remembrance): [pauses, then speaks quietly] Right... Well, Tisk, I'd be prepared to— we could do some cross-promotional stuff. I'll draw out some sheets of paper, I guess, and we can see how that goes. If you're up for that too, I guess, County.

AUSTIN (as County): Yeah. Yeah, that sounds good. I just...

AUSTIN: [knocks on desk] Taps the table a few times.

AUSTIN (as County): We should talk to everybody. We should talk to everybody who has a shop here, and figure out who's in and who's out. 'Cause I only want people who are in.

JACK (as Remembrance): Okay. We can do that.

AUSTIN (as County): But it should be a bunch of us, it should be—

JACK (as Remembrance): We just go door to door?

AUSTIN (as County): Yeah.

JACK (as Remembrance): Alright. Where's Lilith?

AUSTIN: That could be the scene, of us deciding on that. And then...

JACK: Yeah. Yeah, okay. Let's do that.

AUSTIN: We can follow up in future scenes. It is now County's scene, and I think it is a County-Lilith scene. A County, Lilith, and...I think it's—I want to say it's County, Lilith, and Orange. Not Orange. Hazel, who sells oranges. [all laugh, someone claps]

JANINE: [laughing] I was like, who the fuck is Orange?

JACK: Just a classic...

JANINE: That is a mean nickname she has, for sure.

AUSTIN: Yeah, yeah.

DRE: You are what you sell.

JANINE: Someone calls her Orange, and that person only gets bad oranges.

AUSTIN: It's County, County definitely calls her Orange. "Hey, Orange." But it's very warm, he means it very warmly.

JANINE: Mmm...

AUSTIN: Yeah, so I think it's Lilith, County, Hazel...I think that's it. Maybe Clipper, Clipper can be there too.

KEITH: Okay.

AUSTIN: And I think it is later that night. I want there to be lanterns up, it's like the post-dinner shopping hour, basically. Or like there are people going around in their rotation kind of, after finishing up a nice meal. And I think it's at Lilith's stall. I've closed up shop for now, and have, I imagine—well, maybe Hazel's still selling oranges, maybe she won't want to be there. But I've kind of gone to Lilith's stall to bring up this notion of coupons—or, not coupons, but cross-promotion. But somewhere along the line, it's gotten a little more—a little harder-edged, because that's the sort of person County is. He says,

AUSTIN (as County): So this is the thing, Lilith. I get that you are from Quince, but we should figure out how to move you in here, and then once you're here, we can do the thing where the people who are here get discounts on each other's places. We can all have discounts for each other, that way we don't have to shop outside. And, we can do the thing of whoever lives here can offer certain bonuses or whatever for other customers who go to multiple shops. But I want it to just be those people, the people who like, really commit to Red House, you know?

DRE (as Lilith): Okay... [concerned] County, is your store not doing well, bud? Is that why you need a discount? 'Cause I mean...

AUSTIN (as County): No, it's fine, it's—

DRE (as Lilith): You can just—you can tell that to me, it's okay.

AUSTIN (as County): No, it's just, listen. This program...

DRE (as Lilith): Business is hard, I understand.

AUSTIN (as County): This program is supposed to help people like us, you know?

DRE (as Lilith): Like...

KEITH (as Clipper): [cautiously, with a slow voice] People like who?

DRE (as Lilith): Yeah.

AUSTIN (as County): People who haven't had shit before in Marielda. Wally has a house with a really nice couch in it, is my understanding. I don't need him getting our break. Like this is it, this is our one chance at it, and we should be promoting people here who really need it.

KEITH (as Clipper): Who's seen his house?

AUSTIN (as County): He brags about his house all the time.

JANINE: This is just word of mouth speculation bullshit, don't worry about it.

AUSTIN (as County): Okay, but I bet if we went and saw his house, it would be— he brags about it.

JANINE: That wasn't in character, that was just me telling Keith. [Dre laughs]

AUSTIN: Oh, yes yes yes.

DRE (as Lilith): What if we went and stole that couch? That could work.

AUSTIN (as County): I didn't know you were getting in the furniture game. [Dre laughs]

KEITH (as Clipper): I'm not opposed to it.

DRE (as Lilith): Okay, so. Okay. Discounts, what are you talking here? Give me numbers.

AUSTIN (as County): It's not even—the discounts are small. The discounts are where we start. We start with, uh, 10% off if you buy from two or three places, or maybe you can—I don't, that's small stuff. But once it's us, then we can start having real power here.

DRE (as Lilith): [sighs]

KEITH (as Clipper): I don't have a storefront, I just steal things.

AUSTIN: I put my arm around you.

AUSTIN (as County): And that's where you come in. [Dre and Janine laugh] Couple of things, here. First...you're really good at what you do. And I'm hoping maybe you can help us with a little extra, just a little extra cash out of pocket, to help us get the things we need to turn this into a real organization. We need a place to— maybe we could rent out another one of these rooms and have that as our like official place where we get to meet and talk and figure things out. And then also, I don't know if... right now, people are a little afraid of us. They think, oh, you're one of the refugees, oh, you're a weaver, you're not like us, you're not people. And I want them to maybe know, what if the other places were just as unsafe as what they think we are. What if things started going missing out at the big markets in Helianthus, what if things started going missing up near the Northern Bucket. [out of character] Or whatever that place is called now, I forget, it's been a long time since I ran this game.

JANINE (as Hazel): [doubtful] Mmm...

DRE (as Lilith): Okay, now you're speaking my language, County.

JANINE (as Hazel): Mmm..... [laughs softly]

AUSTIN (as County): Come on, Orange.

JANINE (as Hazel): [laughing, annoyed] Don't call me Orange! [Dre laughs] If you're trying to get me on your side, my name is not Orange, my name is Hazel.

AUSTIN (as County): [sighs] Okay, Hazel.

JANINE (as Hazel): It's a great name.

AUSTIN (as County): It's a beautiful name.

JANINE (as Hazel): Yeah.

AUSTIN (as County): It's beautiful, it's great. I just, the thing—

KEITH (as Clipper): If you want people to look at us differently, I don't think the first suggestion would be "steal more from richer people".

JANINE (as Hazel): Yeah.

AUSTIN (as County): Well, one—

DRE (as Lilith): Eh.

AUSTIN (as County): Yeah, first of all.

DRE (as Lilith): Just don't get caught, you're fine.

AUSTIN (as County): I'm not even saying what you need to do with the stuff you steal. If you want to go give it to charity, all the better. I just know if I went to some of those markets, things wouldn't go good for me. And no one would care. I know that. This is why—

JANINE (as Hazel): I'm sorry, County, didn't you come here suggesting some sort of mutually beneficial fuckin' [laughs] exchange of names and customers—

AUSTIN (as County): Yeah, that's a great starting point, but that's not—

JANINE (as Hazel): —and referring people in a wonderful circle that benefits everyone in a positive way—

AUSTIN (as County): We tried this when we got here.

JANINE (as Hazel): —and doesn't involve stealing anything...

AUSTIN (as County): Hazel, we tried that when we got here.

JANINE (as Hazel): Mmm...

AUSTIN (as County): We thought, we're close enough to them. We said, oh okay, we don't have scales, we don't have bodies that look differently than theirs. We have basically the same language and the same names, and they'll bring us in. And we tried that. And none of us have ever owned a house. This is the first time anyone in my family's ever owned property. And I don't even really own it, I just happen to be renting it over a long-term lease. I've lived twelve people to a room since I was a child. This is the first time I've had a bedroom to myself, so excuse me that I'm not rushing to play their fuckin' game. If we want to organize and make something of this, we gotta start now. It's not gonna be pretty, and it should be people who we can trust to really be here.

DRE (as Lilith): Right...

KEITH (as Clipper): Mmm, I can *try* stealing from a new place... [Austin laughs] For a bit.

JANINE (as Hazel): [hesitant] Uhh...

DRE (as Lilith): So here's the thing.

KEITH (as Clipper): But I don't feel like I'm attached to the rest of this plan at all.

DRE (as Lilith): Yeah.

AUSTIN (as County): Well, what do you need to be attached? What things can we get you to bring you in?

KEITH (as Clipper): Mmm...I wouldn't mind...I guess I could...I've never tried selling anything that I steal. Could I get a spot to sell some of my stuff?

DRE (as Lilith): I can— do you want—

AUSTIN: I look at Lilith.

DRE (as Lilith): I'll leave you a space. Do you want a space on my rug? I'll share my rug with you.

KEITH (as Clipper): Can I get— yeah, yeah, just a corner.

DRE (as Lilith): Okay, it's gonna be a 5% commission.

KEITH (as Clipper): 3%. [Austin sighs]

DRE (as Lilith): 4%.

AUSTIN: I can't believe we're here again!

KEITH (as Clipper): 4%. No, 4%'s good.

DRE (as Lilith): Great, okay.

KEITH: Honestly, I was bargaining almost as a bit. [Dre laughs]

AUSTIN: Right.

KEITH: So I'll take 4.

DRE: [laughs] Listen.

AUSTIN (as County): Hazel. What do you need to be in on this?

JANINE (as Hazel): I need a clearer idea of what you're asking me to be in on. [someone laughs quietly]

DRE (as Lilith): Also, I'm not sure I'm in on this either, County.

KEITH (as Clipper): Also, yeah, good point. I just want to point out to Hazel, so far this is just a good suggestion on where to steal stuff, instead of here. I don't— I still don't feel attached to the plan.

AUSTIN (as County): [laughs] Please don't steal from here, is definitely step number one.

JANINE (as Hazel): I don't steal things! Also.

DRE (as Lilith): Here's the problem, County. You want to give us rules and regulations and organization—

AUSTIN (as County): No no no no no, I want to give— I want *you* to give us rules and regulations. I want—here's what I want. I don't want that guy Wally a week from now coming to our doors with a book that says that 'cause High Lord Samot signed it he gets to tell us what to do now. And if we wait, that's what's gonna happen.

DRE (as Lilith): Mmm...No matter—

JANINE (as Hazel): Wally's okay. He buys a lot of oranges.

DRE (as Lilith): No.

JANINE: [aside] Does he buy a lot of oranges?

KEITH (as Clipper): And he buys a lot of books.

DRE (as Lilith): No, listen. [Austin: it's a different character] People like Wally, they're gonna do that no matter what we do, County.

KEITH (as Clipper): Here's the worst thing about Wally, though, if we're talking shit about Wally? [Dre laughs]

AUSTIN (as County): Yeah.

KEITH (as Clipper): Wally goes around to everyone else's stores, and finds the stuff that he thinks is worth more, and just buys it and sells it for more money.

AUSTIN (as County): That's what I'm saying.

KEITH (as Clipper): That's— if you're gonna take umbrage at anything that guy does, that's the thing.

AUSTIN (as County): Well, so here's my problem. How do we stop him from doing that? Because right now, we can't. There's nothing that lets us do that.

JANINE (as Hazel): He never does that to me.

AUSTIN (as County): How do you know?

DRE (as Lilith): I mean...

JANINE (as Hazel): 'Cause I sell oranges.

AUSTIN (as County): Do you have good oranges? [Keith laughs distantly] Maybe he goes from there to...maybe he takes them and then goes and sells them to Red Jack, and Red Jack's like, [Red Jack voice] "Oh, that's a good orange. I'd love to—"

JANINE (as Hazel): I sell oranges like five feet away from Red Jack. [laughs]

AUSTIN (as County): He's very busy, he doesn't have time to go through all your oranges, Wally is spending his extra time.

DRE (as Lilith): I've heard Wally talk about making juice, I don't know! I'm just saying. We could kill him, I used to know a guy. [Janine laughs]

AUSTIN (as County): No, we can't! That's the sort of thing that's—

JANINE (as Hazel): [sarcastic] Oh, yeah, that's a crime too far, I see how it is.

AUSTIN (as County): Yes! Yes, murder—

KEITH (as Clipper): [sarcastic] Oh, yeah, go steal all this stuff from everybody else, [County: ohh] go and steal stuff, go and try to force someone out of their business, but don't *kill* them.

AUSTIN (as County): You're gonna steal stuff anyway, you're a thief! I'm just saying, go steal somewhere else.

KEITH (as Clipper): Yeah, but...

DRE (as Lilith): Whoaa, blameless here, god!

JANINE (as Hazel): You're just being a little hypocritical, Countertop, okay?

KEITH (as Clipper): I just feel like you're being hypocritical, you shouldn't be encouraging me to steal.

DRE (as Lilith): Look, I think maybe Clipper and I should go and just discuss this whole like rug real estate business.

KEITH (as Clipper): Not that— I don't want to take— hold on. My stealing has benefited pretty much every one of you, over and over again.

AUSTIN (as County): [sighs, resigned] Fine. Alright.

KEITH (as Clipper): I'm very generous with my thieving.

AUSTIN (as County): No, that's good. I'm glad.

JANINE (as Hazel): Look, your original idea wasn't bad, but then you went down this whole stealing fuckin'...weaver hole, and I don't know what to do about that. [laughs]

KEITH (as Clipper): It was coupons! You called them to talk about coupons!

JANINE (as Hazel): Coupons are great.

AUSTIN (as County): Coupons have to be a starting place, coupons aren't gonna fuckin'... [inhales] Fine. No, it's good. It's great.

AUSTIN: And I start walking away.

AUSTIN (as County): Coupons, let's do coupons. Everybody loves coupons.

KEITH (as Clipper): Coupons were your idea!

JANINE (as Hazel): Alright, have a good afternoon, Countertop.

KEITH (as Clipper): I really think that this is going off the rails.

AUSTIN: Scene.

KEITH (as Clipper): I feel like the one whose idea it was for the coupons is now saying “coupons” like it’s a sarcastic joke.

AUSTIN: Dre. Lilith’s scene.

KEITH (as Clipper): Here’s what we should—

AUSTIN: That scene is done. [Dre laughs] We’ve wrapped that scene.

DRE: [laughing] Yeah. I think that scene was done for a while.

AUSTIN: Yes. Lilith.

DRE: I want Lilith, Tisk, and...well, let’s do Red Jack.

AUSTIN: Where and what?

DRE: I think Lilith has invited Tisk for a drink at Red Jack’s bar. And she is trying...she saw Tisk speaking with Wally, and she’s basically trying to figure out what’s going on and to get her...or to get... She is trying to get Tisk to basically not associate himself with Wally.

DRE (as Lilith): Thank you for coming.

JANINE (as Tisk): Thank you for buying me a drink. [Austin chuckles softly]

DRE (as Lilith): You are— you know what? You’re always welcome for that.
[trying-to-seem-casual voice] What was going on at uhh, at the butcher store the other night? I saw you and Cobb and, you know, Mr. Upchurch having a conversation, and I’m just a little curious.

JANINE (as Tisk): Mm. Mm-hmm. We found— [lowers voice] We found out that Walligan goes home at night, instead of like staying in his shop? Like I...you do that, you stay—

JACK (as Red Jack): He goes home?

JANINE (as Tisk): Do you stay in your sh—?

DRE (as Lilith): Well, no, I mean I—

JANINE (as Tisk): Other people stay in their shop, right?

DRE (as Lilith): Yeah, I mean, I can't really stay in my shop, 'cause it's a rug, but...

JANINE (as Tisk): [laughs] Oh, that's true. [Austin laughs sympathetically, Dre laughs]

DRE (as Lilith): I mean, yeah, so I mean I leave at night, but it's like, you know, I leave when the people aren't here anymore.

JANINE (as Tisk): Okay. I guess that makes sense.

DRE (as Lilith): I mean, listen, it's not—

JANINE (as Tisk): He leaves when the people are still here, and he wants us to leave while the people are still here too? And...

DRE (as Lilith): Oh, that sounds like his problem.

JANINE (as Tisk): Yeah...I don't think it's a bad idea, I just think it'd be better if we left at 9:10. [Keith laughs]

AUSTIN: God...

DRE (as Lilith): I don't know, Tisk, I think this is how it starts. It's people come in and they say, listen, I don't agree with how you're doing this little thing, and you give there, and then it just snowballs from there. I don't know about this.

JANINE (as Tisk): I mean...this is how what starts?

DRE (as Lilith): I think the next step from here is that Wally says you can't stay in your shop anymore. And that's not his place. That's not his place!

JANINE (as Tisk): Well, he didn't say that when we talked. He definitely didn't, I think I—he would... no, he didn't say that.

DRE (as Lilith): Listen. I just...I'm hearing about Wally wanting to set closing times, I've heard County about discounts and coupon books, and I just thought that what—

JANINE (as Tisk): [quietly] It's a kind of... yeah.

JACK (as Red Jack): That is not what County was talking about.

DRE (as Lilith): Oh, well, I don't think County even knew what County was talking about.

JACK (as Red Jack): County knew exactly what he was talking about.

DRE (as Lilith): Okay. Well...

JANINE (as Tisk): Did he have a sandwich with him? 'Cause sometimes that helps him focus. [Dre laughs]

JACK (as Red Jack): He had one of my sandwiches.

DRE (as Lilith): Oh. [Austin laughs] Can I get one of those sandwiches? That sounds pretty good.

JACK (as Red Jack): That will be four. [Austin and Keith laugh]

DRE (as Lilith): Okay, here's four! [Janine laughs]

JACK (as Red Jack): My thanks. [Dre laughs]

AUSTIN: [muffled] I love you, Red Jack.

JANINE: I'm imagining that as a high five with the thumb tucked in.

DRE: [laughing] Yeah. [Jack and Austin laugh]

DRE (as Lilith): Listen, I think what has made this work for us so great is that, you know, we just all kind of do our own thing, we set our own rates, we come and go, and I—

JANINE (as Tisk): But is that working for us so great? Is what we're doing right now super great? Is this what's gonna carry us through?

DRE (as Lilith): I don't— *you* seem to be doing well.

JANINE (as Tisk): I do okay.

DRE (as Lilith): Yeah. Red Jack, how are you doing?

JACK (as Red Jack): I'm fantastic.

DRE (as Lilith): See? I'm doing great.

JANINE (as Tisk): People have trouble moving in my store.

DRE (as Lilith): Oh.

JANINE (as Tisk): And that's not good. See, that's a problem. The bigger—like the humans, it's hard to get...I didn't really take into account humans when I put the shelves, I was thinking... 'cause we have narrow shoulders.

DRE (as Lilith): Mm-hmm.

JANINE (as Tisk): So I could— if I was doing better, I could maybe fix that.

DRE (as Lilith): Okay. I just...

JANINE (as Tisk): I just. I don't think it's that...it's an idea that could use work. But I don't think Wally's that bad. I don't think what he wants is that bad.

JACK (as Red Jack): I do not mean to offer unsolicited advice, but I am a bartender.
[Austin laughs softly]

JANINE (as Tisk): That's fair.

JACK (as Red Jack): It seems that what you are talking about is an old two-person situation. I've seen many in my time, each of them have involved two people. [muffled laughter] In this case, on one side we have Walligan, a man who wishes to leave early. A man who does not live here. Who resists any effort by others to work for longer and in better conditions. He is a miserable man.

KEITH: HA!

[Dre laughs, muffled]

AUSTIN: I love Red Jack.

JACK (as Red Jack): On the other side we have County, and when he talks about "coupons", that is not what he is talking about, and that's all I'm going to say. [Austin laughs]

JANINE (as Tisk): What's he talking about?

JACK (as Red Jack): That's all I'm going to say! [laughter]

JANINE (as Tisk): But he's talking about coupons! We also talked about having things by the cash box.

JACK (as Red Jack): I am in support of that plan.

JANINE (as Tisk): I think that's good.

DRE (as Lilith): I don't know. I just worry the more rules and the more structure that we put in place, the easier it is that somebody's just gonna take advantage of it and we're gonna lose it all.

JANINE (as Tisk): I mean, you know, people take advantage of stuff and you lose things all the time, whether there's rules or not. The rules just keep it organized, and maybe that's what we need.

DRE: I think that's the end of that scene.

AUSTIN: Mm-hmm. It is Tisk's scene, and then that will be it for the first challenge.

JACK: Ooh boy.

AUSTIN: And then we'll figure out if we succeeded or failed at the challenge, which, [Jack: yeah] again, is "form a government".

JACK: [laughing] Oh god.

JANINE: Hmm, okay. I think my scene has to be Tisk and Walligan. And I'm wondering if maybe Claret would be there too.

AUSTIN: I'm surprised Claret hadn't come up yet, so yeah. I think that makes sense.

JANINE: Yeah.

AUSTIN: Where is it, and what are we doing at the start of this scene?

JANINE: I think it would probably be Tisk like went to get Claret and then brought Claret to Walligan's store, to sort of have this talk about like, what is this gonna...what do you actually want in terms of rules, what is the compromise that we can [Austin: mm-hmm] get to, and as chief of security, like...maybe there is something there that can...you know, like having [Austin: mm-hmm] security out during business hours kind of thing, if that's the direction.

KEITH: What time are you coming at?

JANINE: 7:10.

AUSTIN: [quietly] Oh my god. So, what are you doing when we arrive, Wally? Is the shop open still?

KEITH: The shop is open.

[TIMESTAMP: 1:43:43]

KEITH (as Walligan): Oh, I was just tidying up for my new closing time of *8:10 p.m.*

AUSTIN (as Claret): A pleasure to see you, Walligan. Everything here is in order?

KEITH (as Walligan): Oh, hi. It is always in order.

AUSTIN: Claret has very pale skin, super buff, is wearing her signature black and red kind of a...not really a pantsuit per se...I think it maybe actually is a pantsuit. That's what it is. It's a pantsuit, she has tight cropped red hair, and you cannot talk to her without feeling a chill, because she is a weird vampire. It's established fact.

KEITH (as Walligan): I have no time for disorder, Claret, you know this.

AUSTIN (as Claret): That's why you are one of my favorite shopkeepers here.

KEITH (as Walligan): Thank you. What can I do for both of you?

JANINE (as Tisk): Well, I want to talk to you about the rules that you kind of wanted to, you know, the closing time thing...

KEITH (as Walligan): Yeah.

JANINE (as Tisk): It's not as bad an idea as maybe...well, it's not a great idea, but like there's not a lot of better alternative ideas... [softly] But no one super liked it...or, well, I was gonna say "or you", but that's not true, I like you. So—

KEITH (as Walligan): Ooh, and Claret likes me.

JANINE (as Tisk): I'm not gonna speak for Claret.

AUSTIN (as Claret): He's fine. [Janine laughs]

KEITH (as Walligan): That's about as good as you'll get.

AUSTIN (as Claret): That's true.

JANINE (as Tisk): I was thinking that maybe actually we could maybe do something where Claret [Walligan: hmm] would help— well, I mean, Claret already helps. You

already help, Claret. But I mean, if we had like a sort of stronger security presence, then people would maybe feel more safe doing shopping here, [Walligan: hmm] and the security could have hours, and we could like publicize those hours, and then that would maybe sort of naturally do the thing that you wanted to do? But that not everyone else wanted to do, [softly] like I would still like the option to not do the thing, but we could still kind of do the thing...

AUSTIN (as Claret): That's something we could contract.

KEITH (as Walligan): This?

AUSTIN (as Claret): I still have some of my men stationed nearby on other duty, but could redirect them here for the right price.

KEITH (as Walligan): This is a worthwhile compromise.

AUSTIN: She nods her head.

AUSTIN (as Claret): I'll send a figure over in the morning.

AUSTIN: She taps her foot against the ground here, the floor in the notary office.

AUSTIN (as Claret): This place used to be a big house, did you know that?

KEITH (as Walligan): My store, a house?

JANINE (as Tisk): How big? It's pretty big right now.

AUSTIN (as Claret): No, no, no, not your store, the whole place. This whole shopping district was one house, a big red house. I used to live here, when I was a kid. It was a bit of an orphanage, a bit of a halfway house for people who didn't have anywhere else to go.

KEITH (as Walligan): Mmm.

AUSTIN (as Claret): And back then, the whole thing was that you took care of each other, and you looked out for each other. Because there were security forces then, this was before the pala-din, of course, but we looked out for each other. And when the people from the east, the richer folk, came in, we made it clear that this was our place and not theirs, and we did our best to just look out for one another. Not for any check, but because we were all we had.

KEITH (as Walligan): Claret, that was a surprisingly uplifting story, and I will refrain from my pity for being an orphan.

AUSTIN (as Claret): In any case—

JANINE (as Tisk): Does that mean you're gonna give us a discount?

AUSTIN (as Claret): No. No, it doesn't.

JANINE (as Tisk): Oh.

AUSTIN (as Claret): It means...don't worry about it, just. I'll send the [Tisk: oh!] price over in the morning, I'll have to talk to some people. I think the thing I mean is it's a different time now. I think that's the thing I mean. Have a good night.

KEITH (as Walligan): Have a good night.

JANINE (as Tisk): You too.

JANINE: I think that's probably it.

AUSTIN: Okay. Challenges. [reading] *"After every player has made one scene for the challenge, we see if the fellowship succeeded or failed. If this is the third challenge, follow the second set of instructions to determine the outcome of the entire quest. We will draw stones to determine the outcome and narrate the results. Sometimes the outcome will surprise us, but even when it's not what we expected or wanted, it's our job to explain it. Interpreting those unexpected results can push our story in exciting new directions that we wouldn't have thought of on our own. And even if failing the first or second challenge sounds like it would give us no way to continue, it is our job to explain how we find a way to push forward or work around our setback in the next challenge. We are never truly defeated or victorious until the third challenge."* So, first and second challenge draw. *"Start with no stones in the pool."* There are no stones in the pool. *"Each player takes two red stones."* Imagine you have two red stones in your hand right now. *"If your main character is unhappy about the path the fellowship has taken, hold one red stone. If your main character actually wants the quest to fail, hold two red stones. Otherwise, hold no stones. We decide this secretly, then reveal simultaneously. Maximum two stones, even if the answer is yes to both they want the quest to fail and are unhappy about the path."* So the most you can do is two red stones. *"Add them to the pool. If you put in any stones, briefly explain why."* So, at this point, I think we should all write in the text box how many stones we want to include, how many red stones you want, and then I'm gonna do a countdown once we're all ready, and then we'll all say yes at once. Okay. Three, two, one, go. Okay, so that's two red. Alright. *"Each player takes one white and one red. Say, as a player, do you think the fellowship did what was necessary to succeed at the challenge"* of, in this case, forming a government. *"Hold white if yes, red if no. Decide secretly and then reveal simultaneously. Add them to the*

pool.” So you’re gonna add something to this no matter what, zero is not an— er...yes, zero is— white if yes, red if no, so. Get ready again. Three, two, one, go. Okay. *“Put the stones in a cup.”* So I’m gonna tally up here. We should also say— I should actually go back. We have to explain why we did the things. Main character’s obviously unhappy about this, County wants a proper government. County wants there to be organization where people have votes and like are also doing everything they can to fuck over other marketplaces. He is pretty extreme in that regard. Dre, why did Lilith put in red in the first one?

DRE: I think— yeah, she just does not like the idea of rules.

AUSTIN: Okay. Just generally.

DRE: Mm-hmm.

AUSTIN: Alright. And the second one, I put in red ‘cause I don’t think this is a government. Keith?

KEITH: I put in white, because I feel like Claret and Tisk’s compromise was an acceptable alternative to my initial plan.

AUSTIN: Okay. Red from Jack?

JACK: Nothing particularly sustainable seemed to happen.

AUSTIN: Yep, okay. Janine? White?

JANINE: I’ve put in white, because I feel like Tisk would accept that this is sort of a good foundation.

AUSTIN: For a government, gotcha.

JANINE: For a government, yeah.

AUSTIN: And, Dre.

JANINE: There’s governance, sort of, so.

AUSTIN: Dre.

DRE: I just felt that, yeah, we just kind of went in circles. I don’t think there was a foundation that got put together.

AUSTIN: Okay. So, now we put all the stones in the cup. In this case, it's one, two, three, four, five red, and two white. *"Without looking, draw one stone and reveal it, and then draw and reveal a second. Don't put the first stone back before drawing the second. Consult the outcome table to interpret your results. On the challenge card, put a check next to the challenge if you succeeded, an X if you failed."* So, the way we're going to do this is we're gonna roll a d7, which is a dice I don't think could exist physically, or is not popular. 1 through 5 are red, 6 and 7 are white. If we get 6 or 7 I'll remove that one and roll again for the second one. Does that make sense?

DRE: Mm-hmm.

JACK: Yep.

AUSTIN: Typed it. There's a 2, that's red. So now 1d6 again, and now 5 and 6 are white. That's two. Alright, so two red.

JACK: Ohh boy.

AUSTIN: *"Stones are shown in the order they were drawn. The first tells us the impact on the fellowship, and the second determines if we have won or lost."* Red red means: *"a character betrays or is betrayed by the fellowship and is lost, and you lose the challenge"*. So we do not in fact have enough to build a government, and also a character—

KEITH: That's a tough win condition.

AUSTIN: Yeah! Yeah.

KEITH: 'Cause the first one you don't get to add any white ones.

AUSTIN: Correct.

KEITH: That's messed up.

AUSTIN: Mm-hmm! [Dre laughs] You really have to have succeeded and focused on the thing. *"As a group, you describe the outcome of your challenge to match the results of your draw. If this is the third challenge..."*, etc., quest. *"If any characters are lost, agree as a group who it was and what happened. It can be a main or a minor character, but the player losing the character has final say over what happens to them. You must have the consent of the player who owns that character, but if the group absolutely cannot agree, the player who picked the challenge is the one who loses the character."* So, that would be me, if we can't agree. I'm also fine with that. *"The draw only indicates the minimum you must lose. You can choose to lose more characters than are required or escalate a loss to a betrayal."* I'm gonna keep reading, because betrayal's a whole thing. *"When you lose characters because of the draw, they are out of the game. They*

may die, quit, or be kicked out of the fellowship. It could be bad luck or a noble sacrifice, but however you want to describe it, they are gone. If it's a betrayal, it must be a conscious decision, which the side being betrayed does not want, whether that's the fellowship or a character. If we betray someone and leave them behind in enemy territory, they must curse us for it, not willingly sacrifice themselves. You can also choose to voluntarily lose one of your characters at any time during the game. Just describe what happens to them and why they're no longer in the fellowship. But no matter what happens, players are never eliminated from the game. You always get a new main character to play. If you lose your main character, your minor character is promoted to your new main character. If you've lost both of your characters, you can ask another player to let you take over their minor character, [Dre laughs] or you can introduce a new character joining the fellowship, whichever makes the most sense. That becomes your new main character. If you lose your minor character, don't replace them. When you promote a minor character or make a new main character, don't go through the process of creating wants and needs. The story is already in motion, so just work with what you know." So, who is... Again, our circumstances are: a character betrays or is betrayed by the fellowship and is lost, and you lose the challenge. So. Who is lost—who is betrayed and lost, or betrays and leaves. I think it's— [Keith: um...] Go ahead, Keith.

KEITH: I think that either Walligan is betrayed or County betrays. That's the...

AUSTIN: Yeah, totally. Or, is betrayed.

KEITH: Sure, yeah yeah yeah.

AUSTIN: I could also see a world in which County gets arrested at the end of this.

KEITH: Yeah. I guess my reason for me not being the one, is...it seemed like there was a very specific move against Walligan, but there was a general consensus that County's ideas were not okay.

AUSTIN: Mm-hmm. What's the table think?

JACK: Um... I think that Cobb...as far as Cobb was concerned, what happened was they sat down and agreed to make some coupons, and all kind of got a bit cross with Walligan, and then Cobb went and kind of slept, and that was the last he saw of that. I think Red Jack believes that— Red Jack is with County in this regard, [Austin: mm-hmm] I think. So I—

AUSTIN: Beyond just your character's think, though. What do you think is like interesting for the story, here. That's like more, 'cause we're describing this as storytellers more than what our characters think.

JACK: Yeah, I think we're at a weird crossroads where we can either push— [laughs] Walligan can either be pushed further into kind of Dickensian villainy...

AUSTIN: [amused] Mm-hmm. [Dre laughs]

JACK: Or, pulled upwards out of Dickensian villainy?

AUSTIN: Mm-hmm.

JACK: And I'm more interested by the first. I would be more interested in Walligan betraying County, [Austin: yeah] than I would be in County betraying Walligan, I think. I am...I think games like these tend to work better when there is a villain in them.

AUSTIN: I'll give you two. I think that that's good, I like that a lot. I like County leaving after being betrayed, here. Do you think Hazel told people what County was saying, Janine? [Janine: uhh...] Or do you think she didn't. Do you think there was anybody who— anybody here. Did anybody here rat on County for being like a radical, effectively?

DRE: Lilith would not.

JANINE: I don't think that Hazel would.

AUSTIN: Okay.

KEITH: Hazel was mad about the Orange thing.

AUSTIN: Yeah, but that's— there's a...

JANINE: Yeah, Hazel— Hazel doesn't like the dude, but Hazel also is very much just like...she's very invested in maintaining her spot and selling her oranges, [Austin: mm-hmm] and, you know.

DRE: Actually, you know what, yeah. I don't think Lilith would directly go tell Walligan, but I can see her like breaking into Walligan's store after he's left and leaving a note being like, "You need to watch County."

AUSTIN: Okay.

DRE: Like, just to create chaos.

AUSTIN: God, Lilith. Good. Great. [Dre laughs]

KEITH: That makes sense. And even— I would even put it at, I mean, just to create chaos is one thing, but at least from Walligan's perspective, Lilith is the only one that would respect the antiquity sales.

AUSTIN: Right. Good.

KEITH: And like, [pretentious Walligan voice] “ooh, we’re just two sides of different coins”.

AUSTIN: So yeah, I think one morning there is a loud shouting match, and then you see Sans-Soleil being like...dragged out of his store by Claret, like literally like a child. And he’s like whining and shouting, and is like,

AUSTIN: Don’t let her do this, what are you— Don’t let her...

AUSTIN: And that is the last time anyone here ever sees County Sans-Soleil. I’ll be playing Claret Holiday, chief of security. And owner of Red House. And also, we did not form a government.

JACK: No. No!

DRE: [crosstalk] Noo.

JACK: [crosstalk] We did the opposite, actually.

JANINE: [crosstalk] No.

AUSTIN: The read on that— there’s a couple things. I like just like, oh, it continues to be chaotic, and we can’t push back on stuff? I kind of also like the notion of like, Claret just takes over. Like, this is just her fuckin’ little micro-state now. But that might be too much of like a government.

KEITH: Yeah I would call— I would even call that— it’s just not the government we wanted.

AUSTIN: Right.

KEITH: We succeeded, but at a thing we didn’t like.

AUSTIN: Yeah. So I like the version of that—

JANINE: It’s not really self government, ‘cause she’s not a merchant, you know, she’s—

AUSTIN: No, she super isn’t. In fact, like, does the thing—

JANINE: She has her own thing.

AUSTIN: Like, yeah, I got you a contract. I got a contract signed from you. And this contract, I got it signed from everybody, and it says everybody opens and closes here and here and on

these days and on these hours, and also if you'd read that paperwork more closely, you would have seen it says that I run this place now. [Austin, Janine, and Jack laugh slightly]

KEITH: I don't think there's any way Walligan didn't read the thing in its entirety.

AUSTIN: Well then we go the other way, which is just like...we need an illustration of what not having government does to push us back. I think it's just no one agrees to the times.

KEITH: Yeah.

AUSTIN: Like, things continue to be completely unpredictable. There is more security, but like, that security doesn't make people agree to anything.

KEITH: Mm-hmm.

AUSTIN: Like...some people don't open until 1pm. Some people like begin undercutting each other in terms of prices.

[TIMESTAMP: 2:00:04]

KEITH: I think Walligan's reaction is to have three separate signs at different points in the shop at the exact hours of the store.

AUSTIN: [laughs] Right, of course. And I think maybe— do you know, I think the thing that actually— this is maybe the better version of it, is like, it's not that Claret runs this. It's that Claret gets the paperwork that says that she's not just chief of security, she's like the appointed clerk in charge of making—like, representative of the city government here?

KEITH: Ooh.

AUSTIN: Because you don't get—you're not governing yourselves.

JACK: I bet this weirds out shoppers.

AUSTIN: Oh, yeah.

JACK: Because like, the carpentry shop is closed [Austin: mm-hmm] very quickly, and nobody's there.

AUSTIN: Yeah.

JACK: Or rather, no, I know who is there, and it's— that's where the security people.

AUSTIN: Yeah.

JACK: That's the security detail now, is just in Sans-Soleil's old shop.

AUSTIN: Yeah, it's been cleared out, and now there are twelve people to the room again, it's just that it's [laughs slightly] all people who live here and work here as security guards. It's like the barracks.

JACK: Oh my god, that went so well so fast. [Austin, Keith, and Dre laugh]

AUSTIN: Alright, second challenge. Who has one?

KEITH: I think that we should try to... I can't think of a way to word— my first way of wording it was going to be to restore autonomy from Claret? But I don't...

AUSTIN: Again, we— you can make the same challenge again. There's no...

KEITH: Can we. Eh...

JANINE: Eh...

AUSTIN: Yeah, there's no rule against doing that.

KEITH: I want to at least reword it, or have a more specific—

AUSTIN: No, no, we have to pick from those challenges. The challenges are—

KEITH: [crosstalk] Oh, we *have* to pick one of them.

AUSTIN: Survey the region, pick a good spot for a settlement, clear the land, harvest natural resources, head off starvation, survive harsh weather, deal with dangerous wildlife, treat a disease afflicting colonists, expand the settlement, build an outpost nearby, judge someone who's committed a crime, establish a government, raise morale, or prevent a schism in the community. Really, what we should be doing is saying who gets to pick the next challenge, first. 'Cause that person, it's their call.

KEITH: Okay, how do we decide who does that?

AUSTIN: It's up to us. It just can't be me, 'cause I already did one.

KEITH: Okay.

DRE: I don't know, I like Jack's thinking of [Austin: yeah, let's-] that we want something that's more kind of— that goes somewhere, [Austin: yeah, so Jack] so I'm fine with Jack picking it.

AUSTIN: I'm good with that, too.

JACK: Okay. So, we're looking to somebody to negotiate with Claret that the security building which was Sans-Soleil's old shop can now be somebody new.

AUSTIN: But so more generally though, this is...expand?

JACK: Expand the settlement, yeah.

AUSTIN: Okay. Because maybe that happens in a way that isn't that, and so we need to have the room for that.

JACK: Yeah...I wanted to address—

JANINE: It seems tough to have five scenes that are all just negotiating with Claret in some way.

AUSTIN: Totally, yeah, it—

JACK: I wanted to address the fact that like, Claret's not *necessarily* going to be super into us just saying like, "yeah, this is a shop now".

AUSTIN: Mm-hmm. Right.

JACK: And I think the person to start here would be... I mean, if we were looking for someone with like...I guess it's probably Dre with Lilith.

AUSTIN: Okay.

JACK: I'm thinking of someone with kind of wider connections outside of the Red House.

AUSTIN: One thing you need to do is explain why this is difficult and why it will help us reach our goal.

JACK: Oh, god. Okay, this is difficult because I think we've already established that trying to agree on any form of consensus [Austin: mm-hmm] in this community, [Janine sighs] unless it's some sort of weird middle-of-the-road perfect consensus, is going to fall apart at every step. So bringing in a new member, out of circumstances other than luck, is gonna be really hard.

AUSTIN: I guess I should— that's my question, is why is that hard? You don't have— no one here has a say as to if somebody else gets to move in. Right?

JACK: Uh, no, but I think that like, I could see... I think it's hard because we have to get through Claret, and I think we have to get through Walligan.

AUSTIN: But you don't. Like, Claret could say no. But that to me isn't a— this is why I want to hit something firmer when we talk about expansion. Like...

JACK: Okay. Sure. Why does somebody want to move in here?

AUSTIN: That's a harder question, exactly.

JACK: If they look at it, they see armed security detail walking around, a butcher that doesn't really seem to know what he's doing, this weird notary that closes up extremely early, [Austin, Janine, and Dre laugh]

KEITH: 7 pm is not early. There's no television. [Dre laughs] There's no electricity.

JACK: Someone who's just visibly hustling, even if you can't be exactly sure why they're hustling. [Dre laughs]

AUSTIN: That's multiple people, actually.

JACK: Right. A cobbin bookshop you can't go into if you're taller than like four feet tall— [laughs]

JANINE: You can go in partway. He'll bring the stuff out to you.

JACK: You can go in partway. And kind of a gigantic sort of monster on a horse who runs a pub, sometimes? Why do I want—

JANINE: And a living orange basket.

JACK: Yeah, and a living orange basket, and... Why do I want to move in here? Also, where's my shop? Oh, that's right, there's like fourteen security guards in it. [Austin laughs] I think that's the difficulty.

AUSTIN: Yes. That, to me, is a better— that explains to me the greater difficulty. 'Cause like, even if Claret said— 'cause it couldn't be something that we can solve in one scene. It couldn't be like, someone goes and says, "Hey, Claret, we should get someone new in here," and she goes, "Okay." The end, we did it.

JACK: No, we have to—we have to make ourselves—and I realize this is just, I'm setting us up for failure here, but you asked my why it's difficult. We have to make ourselves...appealing! [Dre laughs]

AUSTIN: Yeah. It'll be great. So, Lilith?

DRE: Oh god. Um...

AUSTIN: And who else? Yeah, so I guess, right. Lilith builds the scene, right.

DRE: Yes. Okay, I want...Remembrance and Tisk. And I want the scene to be that Lilith grabs Remembrance and says, "Hey, we gotta go talk to Tisk." And like, they both just kinda poke their heads in through the door, and are like, "Hey Tisk, you got a moment?" [laughs] How short are we talking about these ceilings, here? Like, how comical is this whole situation?

JANINE: It's not that the ceiling is short, it's that the shelves are very very close together.

DRE: Okay.

JANINE: And like at the opening of the store, because, you know, it's practical sense that you want to keep the front of your store fairly open for people to move, it's not so bad. But the further you get back the tighter it is.

DRE: Okay.

JANINE: Until eventually it's just like, you could see a spot where, if you weren't paying attention, you might actually get stuck.

DRE: Does she* have like—

JANINE: If you were just trying to actually browse.

KEITH: It's sort of like when you write something on posterboard and you start bigger than you meant to. [Dre laughs]

AUSTIN: Mmm...

DRE: So maybe Tisk has like a nice foyer in the front, with like a reading nook or something?

JANINE: Yeah, there's probably stuff on tables in the very front, [Dre: yeah yeah yeah] and then you get to the shelves, yeah.

DRE: Okay. But Lilith goes in with Remembrance, into Tisk's store, and is like,

DRE (as Lilith): Look. Ever since County left and this whole soldier detail has come in? Business is tanking, we have to do something about this. And I think the best way is to get those soldiers out of County's old store and move somebody in.

AUSTIN: Can I be a customer in this scene?

DRE: Yeah, sure! [Janine laughs]

AUSTIN: Okay. Just know that there's like a middle aged woman who's like browsing the shop as you're talking. Like, trying to squeeze through the shelves, not having a great time. [Janine and Dre laugh] 'Cause you can bring in characters that are not from the fellowship, it's an important thing to note.

DRE: Okay.

AUSTIN: Okay.

JANINE: Tisk's attention is probably divided by having this customer. 'Cause his— Tisk's like whole thing is he knows people can't get super far back in, but like he— he doesn't have the time or resources or frankly the strength to do much rearranging at this point, so his whole thing is like,

JANINE (as Tisk): Oh, do you know what you want? 'Cause I can like go get— I can go get it from the back, or I can go get it from the middle part—

AUSTIN (as customer): I'm just browsing. I'm good. Thank you. Sir.

JANINE: [laughs lightly] He like keeps an eye on her, but is trying to more or less engage with the conversation.

KEITH: She sounds rude.

JANINE: [laughing] He's trying his best! [Dre laughs]

KEITH: No no no, she sounds rude, not Tisk.

JANINE: She's trying her best, too. [Dre laughs] Okay, so. Tisk's like,

JANINE (as Tisk): Yeah, the security thing *seemed* like a good idea, but now it's... [hushed] It's a bit overbearing? People don't like browsing through like novels and stuff when there's police officers and things, security folks, like peeking in the window, and

like they get all squinty sometimes? 'Cause it's kinda dark in here. They can't see all the way back, and they don't like that. It makes everyone nervous. So, yes.

DRE (as Lilith): How are things going for you, Cobb?

JACK (as Remembrance): You know, it's... Say what you want about where he was going and how he ended up, but...County was...he knew what he was doing. And uh, you know, if I'm honest...I think it's falling apart a bit. Maybe I sh—

JANINE (as Tisk): We should've done the coupons. [Austin laughs]

JACK (as Remembrance): Look, I don't know if the coupons is... [sighs] I don't know if I should stay, if I'm honest.

DRE (as Lilith): Wait, I mean...we can't lose you. Like, you and...you're—

JACK (as Remembrance): [scoffs] You can't lose an average butcher?

DRE (as Lilith): Yeah, but like—

JANINE (as Tisk): It'll be hard enough to fill that— to get one shop, and add some...we can't get someone else.

DRE (as Lilith): Yeah, I mean, you know—

JACK (as Remembrance): Mines got the extra room, and...

DRE (as Lilith): People show up to your place, and they buy some charcuterie, and then they go to Red Jack's, and they drink a little, and then they walk around, like. If you're—

JACK (as Remembrance): Lilith. Lilith. [music begins: "Red Jack" by Jack de Quidt] I don't know what charcuterie is. [Austin laughs]

DRE (as Lilith): Yeah, you do! It's the plates with like the little salamis on it. It's...

JACK (as Remembrance): Oh, it's like the salami plates. Look. I'm not—

DRE (as Lilith): Yeah! You make a good one, I'm just saying.

AUSTIN: The customer walks over and like, her whole face is like squished. She's not pleased with any of the conversation she's hearing.

JACK (as Remembrance): Look. I'm not a... [sighs] I'm not a butcher. I managed a swimming pool.

AUSTIN: She puts the books away. [Janine laughs] She goes— she's like,

JACK (as Remembrance): Oh, no, my god—

AUSTIN (as customer): On second thought...

JACK (as Remembrance): Oh, no, are you not gonna buy those?

AUSTIN (as customer): I just think maybe there are... I just, this place is great. I just...

JANINE (as Tisk): Thank you.

AUSTIN (as customer): You're welcome, sir.

JACK (as Remembrance): [softly, to Tisk] No, she doesn't...

AUSTIN (as customer): I'm just gonna leave these on the— I can't get back to put them back. I'm gonna leave these on the shelf, or on the counter, and you can...

JANINE (as Tisk): Oh, you don't want them? Why don't you want them?

AUSTIN (as customer): No, it's...

JANINE (as Tisk): This one's really good. It's all about different kinds of rocks?

AUSTIN (as customer): You know, I saw on the— people were saying to support the local community, and I really wanted to come check the place out, so, it's great, I just wanted to say it's great.

JACK (as Remembrance): There's a "but" at the end of that sentence.

AUSTIN (as customer): Noo. What? No. You're not allowed to say butt in polite company, that's what my mother always told me.

JACK (as Remembrance): We're not polite company.

AUSTIN (as customer): Exactly. I will see you all in the...just around. Bless Samot!

AUSTIN: She nods and steps out the door.

DRE (as Lilith): Ohh, this is...this is all going to hell. You're right, Cobb. We should've listened to County.

JANINE (as Tisk): We should've done the coupons.

[song continues to the end]