

PALISADE 51: A Palette of Colors Pt. 6

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Recap

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

[music intro - "[See All Of This](#)" by Jack de Quidt begins]

Jack (as **August Righteousness**): You are harboring a prisoner, and I intend to see them delivered to my army today.

Austin (as **Curious Righteousness**): Have you considered that losing the one that you're looking for, we lose something and someone that can contribute to our own project?

Jack (as **August Righteousness**): Any contribution that she could make would be ill-earned, undeserved. You do not want something like her in your party.

Austin (as **Righteousness Delegate 1**): Not interested in purity. Interested in results.

Jack (as **August Righteousness**): This isn't a question of purity. This is a question of what has been done, and what has to be done to make that right. God knows I would struggle with the purity.

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Austin: Your given Witch task, right, is go make sure those Afflictions don't get swallowed up by this emerging power. You know? Go bring them to me instead as a counterbalance to this growing force that could become a god. What does that look like?

Sylvi: My idea is to do some sort of like, gesture, less than an actual conversation with them. And I don't want to lean too heavy on, like, "Oh, I make magic flowers appear," but doing some sort of thing to like, give a region in the Afflicted Lands this, like, touch of Perennial magic—

Austin: Oh, that's fun.

Sylvi: —in a way that benefits them would be, I think—like, creating some sort of grove or something, basically, that they can call home and is, like, a little safer.

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Austin: So yeah, you get there.

Keith: Everything's covered in oil down there.

Austin: Yeah, what—yeah, there's just oil. Yeah.

Dre: Grody.

Keith: It's just oil, like, when the oil hits something funny, and it's got that weird rainbow color, but it's just always that.

Austin: Yeah. Chromatic.

Keith: And it's—yeah.

Austin: Yeah. Yeah.

Keith: Um... yeah. Sounds good to me.

Austin: Also, a fun thing here of this is one of the last things Eclectic did [**Keith:** Yeah.] was free a Divine from this stuff in a similar way, and here's Leap picking up the chain.

Austin: Unction needs some time, wants to be cared for in a way that isn't exploitative, does not go and join the emerging gestalt consciousness of the other Divines, maybe hangs out with some Twill in a safe place.

Keith: Uh-huh.

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[music intro - "[See All Of This](#)" by Jack de Quidt ends]

Clementine's Second Scene

[00:03:51]

Austin: Clem.

Art: Yeah. Hey, hi.

Austin: 1 misfortune. Your goal, of course.

Art: I want to rule Stel Kesh.

Austin: There we go.

Art: Stel Kesh taking lots of losses. It's looking more and more precarious all the time.

Austin: Uh-huh.

Art: Just gotta tip it over.

[**Jack** chuckles]

Austin: Here. Here, that's here. Not in the galaxy.

Art: Just gotta tip it over.

Austin: Okay.

[**Jack** and **Dre** laugh]

Austin: Do you already have a scene in mind, Art?

Art: I do have a scene in mind, but—

Austin: Alright, well, I'll shut the fuck up.

Art: I'm happy to hear any...

Austin: Oh, I was gonna see—things that we know now are true. You can get a message out into space, [**Art:** Uh-huh.] out into the rest of the Principality, via the newly operational Faultless Blue. And...

Jack: Holy shit. Message one from Leap saying "Everyone take the day off." [laughing]
Message two from Clementine...

Austin: Saying "We have your daughter."

Jack: Oh my god.

Austin: You know? "Cynosure Whitestar-Kesh, we have your daughter."

Art: "Surrender the Stel." [chuckles]

Austin: "Surrender the Stel if you want her." Or come here, you know?

Art: Yeah. Come...

Austin: That's a pitch. That's a loose pitch for how you could touch the rest of the galaxy.

Art: That's better than mine. Mine was gonna be long and wouldn't accomplish anything, ultimately.

Jack: Well, let's hear it.

Austin: Let's hear yours.

Keith: Yeah, that's very Clem to me.

Art: I was gonna capture fake Gur Sevraq.

Dre: Damn.

Austin: Oh.

Jack: Oh shit.

Keith: Oh yeah, I like that.

Jack: Oh, no, this is—I mean, it is longer and more complicated, but it is tied to more levers than a Princept who is outside the story.

Austin: Yeah.

Art: But what does it... do? [chuckles]

Jack: Well...

Art: What can I say that I've accomplished?

Keith: Well, it's tied deeply to unrest and revolution, or at least the original pitch...

Austin: Yeah, it still is.

Keith: Okay.

Janine: We also potentially get a scene of Clem and hollow Figure.

Austin: We do. This is true.

Jack: Not only does it give us an encounter with hollow Figure—or the thing that was Figure, I know that that's not Figure anymore. It's also worth remembering that real, true Gur Sevraq has now been totally appropriated by fake Gur, and there's something very sad there. This isn't just an encounter with fake Gur Sevraq, this is an encounter with the last, you know, meager crumbs of Gur Sevraq. I think from Clem's perspective as well, if I'm imagining Clem as capable of, like, a three-step plan, Future is a really powerful speaker. And a really powerful potentially unifying force. We've already seen this kind of starting to kick into place. And if Clem could somehow be like...

Austin: And where is it going, Jack? Because this is what I've been thinking about since we last recorded is Future and Devotion have been hiding off-planet, and we kept saying it's, you know, we want to keep the focus on Palisade. "How are we ever going to bring them back in" had been one of my concerns. Well, now this thing would like them to join. And so, what if they are on their way here to join with this emerging Divine being? This new post-Divine being. Right? Future is this, like you said, this incredibly powerful speaker, this rhetorician, this being that can see potential futures. Devotion is a corrupted version of a god that—or of a Divine that was once very powerful, and now we've seen how it uses people. And it wants to—they're part of unrest and revolution. They're part of this Divine being that is being formed, but they're not part of it yet. They have not done the sticky flesh Cronenbergian joining yet, right? So what if they need to get here? What if they need to come here and do that process which--

Jack: They have to break through Mourning's blockade...

Austin: No, they don't. There's a truce.

Jack: A truce with whom?

Austin: With that group. With this Divine group that—

Jack: Oh, the Divine group can say "Open the thing, let them in."

Austin: Yeah, right?

Jack: Yeah. Yeah, that's true. I was confused about a truce with Future, which—no. Not yet.

Austin: Which doesn't exist, but Future and Devotion are part of their political entity, which we've seen so far there's been a truce with, because it's primarily the formerly tortured Divines from the Garden of Fidelity. Now, would Mourning betray that truce for them? I don't know, but it sounds like Clem would.

Jack: Yeah, I was about to say, what if God's greatest girl decides to get there first?

Austin: In fact, would—

Sylvi: What would Cori be doing there?

[**Jack**, **Austin**, and **Dre** chuckle]

Austin: I mean, Devotion's there, so.

Sylvi: Ah, yeah, good point.

Austin: Forget about that, what if Mourning explicitly would like Clem to do this? Because then Mourning can say "Ah, Clem went rogue."

Jack: Well, and, it's a—

Austin: "We didn't break the truce, the strange, you know, witch broke the truce."

Jack: And also, if we can pounce, we might be able to move against Future and Devotion.

Austin: Right, all at once.

Jack: Yeah.

Austin: Sorry, that's kind of what I mean, is that like, Clem becomes the deniable asset to move against them without it being a truce being broken with this emerging Divine being. You know?

Jack: Yeah, yeah, yeah. Yeah. I see what you mean. Yeah. Art, this is not long and bad. This is—there's like, this is a plan connected to eight other really interesting plans.

Austin: Uh-huh.

Art: Alright. I mean, it was my idea. It's clearly what I want to do.

[Keith laughs]

Austin: Yeah, we should do what you want to do.

Jack: Yeah, we get to pick the scenes in this, Art. You just go for it.

Art: Well, I don't want to do anything that would like, you know, do more harm than good, you know? I'm...

Jack: You're playing Clementine. [chuckles]

Art: But I'm trying to be on the team. Clem's on the team.

Jack: Wow. She's got her own branded sports kit. It says "Kesh" on the back.

Keith: It says "I'm on the team" on it.

[Austin chuckles]

Jack: Yeah. [chuckles] Everyone keeps saying you're not part of Kesh.

Austin: I have a vague pitch for something for this emerging Divine being kingdom. It's called the being kingdom, that's what it's called. It's not called that. I like this—I was looking into like, the history of, you know, the gestalt in philosophy and stuff like that. And where I ended up was actually not there, but in some fun esoterica occultism stuff—

Jack: [cross] Oh, that's a good place to go.

Austin: —and this concept of the egregore, which is not the word I want to use here, because I think egregore is like a—it doesn't have good mouthfeel. I think egregore...

Jack: I've always said egregore [pronounced eager - gor], but...

Sylvi: Oh, I disagree.

Janine: What did we hear egregore in? Where's egregore from?

Austin: I don't know.

Janine: We watched—

Sylvi: I know it—I'm pretty sure I know it from The X-Files.

Austin: Oh, interesting.

Dre: Oh.

Janine: Maybe.

Keith: That sounds right.

Janine: I feel like we watched some sort of very bad movie where there was an egregore.

Austin: But one incredible—this incredible thoughtform picture from—is fantastic.

Dre: Ahh.

Jack: Oh, shit. That's amazing.

Austin: "Thoughtform of Charles Gounod's music, according to Annie Besant and C.W. Leadbeater in Thought Forms, 1901. An egregore, also spelled egregor [ey - gre - gor] or egregor [ee - gre - gor]," and there's a French version, which I'm not gonna pretend I can pronounce, and an ancient Greek version. "It comes from the Greek work

egregoros, which means ‘wakeful’. It’s a concept in Western esotericism of a non-physical entity or thoughtform that arises from the collective thoughts and emotions of a distinct group of individuals.” But there’s also a sense of it being, da-da-da-da-da... in the latter sense, in the esoteric and exoteric sense, is—there’s a sense that it is a collective mind, a collective entity. And in that way, I really like “waking”. I like the waking something, or the wakeful one, or something like that.

Jack: What about...

Austin: Waking is such a powerful word for us. Waking up, obviously, has lots of long-term connotations.

Jack: Like the Waking Cadent.

Austin: Right. The Waking Cadent, and just the idea of one age is coming to an end, and something new is waking up, you know?

Jack: Okay, here’s my proposal.

Austin: Yeah.

Jack: And we can—I think that you have already gotten us, you know, three quarters of the way there, Austin, such that even if we don’t decide it now—

Austin: Please, push us over the edge. Yeah.

Jack: What about just Wakeful? Specifically not “the” Wakeful.

Austin: Sure.

Jack: In the past when we have come up with character names like this, we’ve often, you know, attached the article to the front to sort of suggest a group. And I think it would really push our... conception of this thing as storytellers if we have to keep referring to it as almost like an individual thing.

Austin: Wakeful, yeah.

Jack: You know, it's not "the" Wakeful. It is "Wakeful" with a capital W. That's its name.

Austin: There's another really fun thing here, because—if I remember right, we're going deep into the archive here—road to season six, the post-Autonomous Diaspora culture, the Autonomous—or the Divine Collaborate, had Divines that were named as nouns—or they were adjectives instead of nouns. So, they were Graceful instead of Grace, right? They were Harmonious instead of Harmony. And so—

Jack: Oh, you know what this—

Austin: —this being Wakeful instead of Wakefulness or the Wakeful is really fascinating.

Jack: You know what this also is? This is a fuckin' Delegate echo.

Austin: Yeah.

Jack: Delegates are given names like August Righteousness.

Austin: Right, Wakeful Righteousness.

Jack: Or Bright Mercy, or you know.

Austin: Or Bright—yeah, yeah. Totally, right.

Jack: And there's a reclamation of that, and sort of like a swallowing up into the gestalt. It/its pronouns, they/them pronouns?

Austin: Either, both? All pronouns? Any pronouns for Wakeful?

Jack: Yeah. Yeah.

Austin: Shifting pronouns? I don't know. We've been saying it as a kingdom, we've been saying they as a set of beings, but if it's one being, if it's Wakeful... I don't mind. I think it/its works.

Jack: We've had a few it/its Divines. They've historically been interesting.

Austin: Yeah, yeah. There have been a mix of them. Often, they are, you know, Arbitrage explicitly eschewing gender. I don't know that's that what this is doing, necessarily, but yeah. I like Wakeful. So, Devotion and Future are coming to join Wakeful. To merge with it. Where do we want this scene to take place, Art?

Art: We did say that people should go to space.

Austin: It's cool to be in—space is the place.

Art: Cool to be in space.

Jack: Yeah, there's a—let's say that there is a corpse of one of Whitestar's Landers that got blown to pieces by the blockade as it took off, or by Cause anti-air stuff.

[00:15:06]

Austin: Yeah.

Jack: And it is like, hanging in orbit. I'm thinking of those great—that great bit in—I think it's Dead Space 2 or 3 where you go into the star field that is just a load of ruined ships, and you're just moving through this, like, wrecked flotilla hanging in zero gravity. And that could be a place for Clem to lay a trap. I don't know. Surrounded by the Mirage.

Art: Yeah, that sort of thing, and then like, what if Clem waits for them to break orbit? Like, what if you were in the, like, experience of breaking into orbit, and then Clementine was attacking you?

Austin: Yes, yes. Art, this is a classic Gundam fight that you are setting up without knowing it, and I am very happy about it.

Art: Well, yeah.

Austin: The fight during the slow descent into Earth's gravity.

Sylvi: Oh, yeah.

Austin: Or into, you know, as you're—

Jack: Do they do this a lot in Gundam?

Austin: They do this—every Gundam series has a—well, not every, but...

Sylvi: Yeah, well, most of them.

Art: Yeah, it's..

Jack: Well, here's the thing. Here's the thing. They're right. It's an idea that I had not conceived of until this moment, and I am immediately like, I want to see depictions of that in media. So they must have had that thought and then just started animating them.

Austin: Yes, yes. It's really cool, yeah. Yeah. Because different series, like, have to take it seriously in different ways. You know?

Jack: Yeah, there's like the red corona fire of the heat shields, and, oh, sick, I can see them—

Austin: Yeah, uh-huh. Yep. And hey, does this machine have the heat shielding it needs, but this one doesn't, and you can use one as the shield for another, or et cetera.

Jack: Is Clem flying her dragon, or is she flying a spaceship?

Sylvi: Oh my god.

Jack: Clem with her hair, like, in zero G around her, not needing to breathe because of Iconoclastic power, flying a dragon in space, is...

Austin: Yeah.

Art: Well, if they're in the atmosphere, there is air.

Jack: Oh, that's true.

Austin: Yeah, but you know, you're descending on them as they're—you know what I mean? The image of you, like, poking out behind the space hull—

Art: The flotilla, yeah. Yeah, I guess it is...

Jack: Let's—

Austin: Can Clem breathe in space, you know?

Art: Yeah, why not?

Austin: Yeah.

Jack: Zero G, blonde hair like a drowned corpse.

Austin: Yeah. Yeah.

[Sylvi laughs]

Austin: And, you know, it's probably—on the way down here, which, I mean, we've already—Clem's already been a drowned corpse once, you know?

Art: Yeah.

Jack: Oh yeah, she has, yeah. [chuckles]

Austin: So it's kind of a classic look.

Jack: It is to Clementine what fighting into orbit is for Gundam.

Austin: That's right. Exactly. And there's like a—what do we think Devotion and Future arriving look like? Are they—do they have a number of ships, and it's like one of these is the real ship and the other ones are fake ships? Is Devotion here as a sort of courier? Like, I guess, Cori...

Sylvi: Yeah.

Austin: What's Devotion's—could Devotion be here in a revealed form, or is Devotion being brought here on a sort of Altar ship? Like, what's...

Sylvi: Oh, can I... I had an idea for like, Devotion's physical form, like, ages ago.

Austin: I would love it, yes.

Sylvi: And, well, like... we've talked about how the mechs made from Devotion's, like, magic need one pilot to sustain it. What if there was like, a super robot that needed a bunch of people inside giving their life to it?

Jack: Oh!

Austin: Yeah. That's really fun.

Jack: It's a space Wicker Man!

Austin: It's a space—yeah.

Sylvi: Very much so, yeah.

Jack: Instead of one guy and five hundred farmyard animals, it's five hundred guys.
[chuckles]

Austin: Is it humanoid? Is it a different shape? Like, what's the vibe?

Sylvi: Part of me wants to be just like, big fucking eyeball. Like Andross vibes, except just the eye. You know?

Austin: That's very good.

Janine: Can I add an it's spookier?

Austin: Yes.

Sylvi: Please.

Janine: You know when, like, a long-haired dog goes out in the show, and the snow gets all compacted into little snowballs that like, hang off of the fur, and it looks really uncomfortable and awful? The eyeball has something like that.

Austin: Eugh.

Janine: And that's where people go. The people are stored in the snowballs. [chuckles]

Austin: People go in the little...

Janine: Yeah.

Austin: Eugh. To like, in pods that are like...

Sylvi: Jesus.

Austin: Yeah, okay, right, sure.

Janine: Like hanging... yeah, mhm.

Sylvi: Yeah, I learned that in the health class.

Janine: Mhm. Yep.

Austin: Miserable. Miserable.

Janine: Spookiness out.

Sylvi: Sorry.

Austin: Uh-huh. Well, and that means Future is presumably—is there a—is there a bridge-type place that Future could be standing inside of Devotion?

Sylvi: Oh, yeah. I think it is like a ship of some kind. Like...

Austin: Okay. Yeah. Yeah, yeah, yeah.

Sylvi: It has to have space inside for the people that are—it's siphoning.

Austin: Fuckin'... the Devotion eye appearing over Palisade like a third moon. You know? It's big.

Sylvi: Yeah. It—no, it is like... bigger—I think it's big enough to have, like... a town in it.

Austin: Mhm. Which also means it's gonna take a while for it to, like—you know, it's big, it's controlling its descent, so it's passing into the atmosphere, like you said, Art. And it's taking a while to do it, you know? You're gonna have lots of fun time to like, try to get on board and do whatever you're doing, or, I don't know what you're gonna do. You tell me. This is good. This is a good visual.

Jack: Oh my god. The eye moon appears in the sky. The Realis theme starts playing.

Austin: Yeah, uh-huh. Uh-huh. We're getting there.

Art: Oh, I...

Austin: Yeah?

Art: I didn't write my relationship with...

Austin: With Gucci. You should write a relationship with Gucci.

Art: And who wants—I guess no one can be on this mission. We've sort of made this mission very...

Austin: Why? You don't know that.

Jack: It can be antagonistic, too.

Art: Well, no one else can breathe in space. [chuckles]

Austin: We have spacesuits.

Jack: We have spacesuits and spaceships!

Keith: I can breathe in space.

Janine: I don't breathe.

Keith: Right, I don't breathe.

Art: Alright.

Jack: This motherfucker hears about breathing in zero G for the first time and forgets that we invented spacesuits ten years ago. [chuckles]

Austin: [laughs] Again, the most Clementine thing possible.

Sylvi: Yeah. You're very method, Art.

Art: I am. My head is also empty.

Sylvi: [laughs] I didn't mean it like that.

Art: Uh... so yeah, I guess, who does want to come on this...

Jack: Who do you have relationships with that aren't exhausted?

Art: August and Gucci.

Austin: Mhm. Gucci has to go to keep you on a leash.

Art: Yeah.

Jack: And August is not going. August is—[chuckles]

Art: Well, that's how I can evoke the relationship, is August thought this was a bad idea and I'm gonna prove it wasn't.

Austin: I'm gonna do it.

Art: I'm gonna do it.

Austin: And this is justice that August won't be able to get. You'll get it instead of August.

[**Jack** gasps]

Art: Mhm.

Austin: You're capturing the great final criminal of all of this instead of August getting to do it.

Jack: And also, Gucci's gonna be here, but she's my sort of court-appointed, you know...

Janine: Also, that'll make it way more awkward when August wants to capture Clementine and put her on trial and whatever.

Austin: Yeah. Uh-huh. Okay.

Art: It's been murder to resize these text pieces.

Austin: Who else? Or what else—is there anyone else here for this? Does anyone else want to be here for this attack on Devotion? Cori?

Sylvi: I mean... it would make sense.

Austin: Your Witch in Glass hate is exhausted, but also...

Sylvi: The Iconoclasts are trying to eat me.

Austin: But are they up here? I don't know.

Keith: Can they breathe in space?

Austin: Maybe this is—I mean, yes.

Jack: Oh, at least one of them is. Clementine's dragon.

Austin: Yeah, Clementine's dragon is up here. Yeah. But also, it's Devotion.

Janine: Also, a thing that would be sick is that if Cori did some cool moves where because she's hunted by the Iconoclasts, she like, led them in behind the defense, and then sicced them on the thing, you know?

Austin: Oh, that's good. Yeah.

Sylvi: That's so cool!

Austin: We should basically just go in a circle and say if you're here and what you're doing during this attack in some way.

Sylvi: I'm doing that!

Austin: Okay. [laughs]

[**Janine** laughs]

Austin: Thisbe, are you part of this?

Art: Can someone tell me if they've successfully resized text after they've typed it?

Sylvi: Never been able to.

Austin: Yes, you absolutely can.

Janine: I don't think Thisbe would be here for this unless she was specifically asked.

Austin: Okay.

Janine: She does in fact not need to breathe, but also, I don't know that this is her bag right now.

Art: Maybe an encouraging word before we left, though, for Thisbe and Clem are best friends?

Janine: Oh my god. [laughs]

Austin: That is the boon. That is the boon.

Janine: That's so embarrassing.

Austin: Uh-huh.

Janine: That's so embarrass—I mean, that's—right, that's Clementine's version of that boon, huh? Ah...

Austin: You could—again, a boon could be you found a lucky penny.

Janine: Yeah.

Art: [laughing] And the boon is Clem believes that they're best friends.

Austin: Yeah. "I gotta do this one for Thisbe."

Art: Gotta do it for Thisbe.

Janine: Just for—just to reiterate my angle on that, the boon that I took from that was "exactly one concern has been gently assuaged."

Ali: If it changes anyone's scene calculus at all, I think Blue Channel is here.

Austin: Oh, Blue Channel is here.

Dre: Ooh.

Austin: Alright, well...

Ali: I can go to space. I can be, like, an airship carrier.

Austin: Yeah, yeah, yeah.

Art: Oh, now Clem's leading a whole mission. This is great.

Sylvi: Oh, god.

Austin: So is Thisbe here now?

Janine: Maybe Thisbe's on the Blue Channel just to make sure people don't blow it up, I don't know.

Art: Commander Clem. Commandant Clem.

Austin: Oh my god. Brnine?

Art: These are all things written in a journal in a really floral script.

[**Jack** and **Keith** laugh]

Sylvi: Saying it out loud on the back of her dragon.

Ali: My justification is that Cori and Gucci are here.

Austin: Right. Of course.

Ali: Also, I can be like a—like an airship carrier, right? I'm a...

Austin: Yeah. Yeah, yeah, yeah.

Sylvi: I mean, yeah. I imagine I launched off of the Blue Channel, right?

Ali: I'm the ship that can be in space.

Austin: Mhm.

[**Sylvi** laughs]

Art: Admiral Clementine.

Austin: And the ship cloaks, which means you could theoretically hide from the allegation that you were breaking the truce. Right?

Ali: Mhm.

Dre: Ooh.

Art: Ooh.

Ali: This is a Blue Channel ass mission, unfortunately.

Austin: It really is. Yeah. Do I have to go back to our Cause type? What was our—y'all were guerillas, opposing with ambush and scattered force?

Keith: Oh yeah.

Austin: You made specific assets and actors vulnerable or exposed in some way. That's kind of exactly what's happening here, so. It's good.

Jack: And Gucci is now trapped in a Blue Channel mission. You know, previously she's been the one calling the shots, but now, you know.

Austin: Alright, so we had Cori leading Iconoclasts inadvertently—not leading as in “I am in charge of them,” but leading as in “they're chasing me, and I'll pull them into the eye of Devotion.”

Sylvi: Catch me if you can!

Austin: Catch me if you can. Is Leap here?

Keith: Um... part of me was like, big space mission sounds like Leap's jam. And then part of me was like, I'm not blowing up for Clem.

Austin: Mhm.

Dre: Yeah.

Austin: But are you blowing up for—did you know Figure? You knew Gur.

Keith: Yeah. I knew Gur. Yeah, yeah. I'll do it for Gur.

Art: Gur, who killed Clementine. I mean, if there's anybody who Leap should be a fan of.

Keith: I know, yeah.

Austin: Give me, like, a scene. Not a scene, but give me a montage shot. Give me a—when the camera cuts to Leap, what's Leap's—what's Leap doing?

Keith: Um.... What is the layout? Is this like, a dog fight? Like, an in-space dog fight thing? Like, with a bunch of ships?

Austin: That's what it sounds like. It sounds like there is a...

Art: It's a high atmosphere dog fight.

Keith: Sure. High atmosphere, low Palisade orbit.

Austin: [cross] A high atmosphere dog fight. As the Divine Devotion's eye... right, is breaking into orbit. Or breaking from orbit and descending into high altitude. The—it sounds like Clem is revealing herself and her dragon from behind a bunch of space debris, and everyone's attacking the eye, the Devotion eye, to try to break into it. And/or destroy it.

Keith: Yeah. Can I get shot out of the slingshot into, like, a capital ship?

Austin: From the ground? That's very fun.

Dre: Ooh.

Keith: Yeah, yeah, from the Faultless Blue.

Austin: Sure.

[Ali chuckles]

Austin: That's dangerous.

Jack: Oh. Uh, can it do that?

Austin: No?

Keith: What?

Jack: It's a machine built to shoot someone so fast that they go through the Twilight Mirage, and you're like...

Keith: Turn it down to ten percent.

[**Jack** chuckle]

Keith: Shoot me through the capital ship. Into, whatever.

Austin: This is the most Exeter Leap plan I've ever heard.

Art: We tested it with some [chuckles] piles of junk, and this is the intensity where it doesn't turn anything into pulp.

Austin: [cross] Yeah, it works with the junk.

Sylvi: Cori's fangirling like fuckin' crazy when Leap's around. I feel like if I don't say that, people will be disappointed in me.

Austin: God.

[**Ali** laughs] [**Keith** chuckles]

Austin: I didn't—I forgot this.

Keith: Well, you read the books.

Sylvi: I've—all of them!

Keith: Yeah.

Austin: Leap, do you sign the books?

Keith: Of course I sign the books, yeah.

Sylvi (as **Cori**): [stammering] Can—would you mind sign—thank you so much.

Keith (as **Leap**): Inside cover? Front cover?

Sylvi (as **Cori**): Both?

Keith (as **Leap**): Yeah. Alright.

Janine: How red is Cori, and is it just her face, or is it her hands, too?

[**Austin** laughs]

Sylvi: This girl looks like a tomato.

Janine: How sweaty are her palms?

Sylvi: Oh my god, like, cold sweat. Like, she's—it's like—it's like if I got to meet Sephiroth.

Austin: Right.

[**Ali** and **Jack** laugh]

Austin: Leap's your Sephiroth.

Sylvi: She's written fanfiction about this motherfucker.

Austin: Right, sure.

Janine: Oh boy. Oh no.

[**Sylvi** laughs]

Ali: Can I speak to the audience for a second?

Austin: Yeah.

Sylvi: Thank you.

Austin: Yeah.

Ali: Leap x Murch. [chuckles]

Austin: Oh my god.

Keith: We're getting merch?

Janine: Huh?

Austin: No, Murch—Murchy. The cop who loves Leap.

Ali: [cross] Murch the cop.

Keith: Oh, oh, I thought you were—sorry, I thought you were pitching me in-universe Leap merch.

[Ali laughs]

Austin: Well, that's also true, though. Yeah.

Dre: Oh. That's also what I thought, yeah.

Austin: In-universe Leap hoodie that you can zip up and it looks like Leap's face.

Sylvi: Oh my god!

[Keith laughs]

Janine: Yeah, I thought we were saying that Cori had, like, a T-shirt that said like, "Leap X" on it or something, and it was like, Leap holding an electric guitar.

[Austin, Ali, and Keith laugh]

Austin: [chuckling] Yes.

Sylvi: It's like the—it's a skull and crossbones, but the face is Leap's face.

Austin: Is Leap's, like—yeah, yeah.

Sylvi: The skull is Leap's face, yeah.

Austin: Recorder face.

Keith: That's really good.

Austin: Murch the cop who loved the Alise Breka books and Leap, specifically, is who you were saying, right?

Keith: Yeah.

Ali: Mhm.

Sylvi: That's a toxic relationship, I think.

Austin: They have to meet now.

Keith: Yeah.

Austin: Yeah, I don't know that Leap would like Murch.

Sylvi: That would not go well for Leap.

Austin: No.

Janine: No. Don't date fans.

[**Austin** and **Ali** scoff] [**Dre** laughs]

Austin: True.

Keith: Well, the pitch would be that Eclectic like, you know, broke them out of whatever the City City—the fake City City, the little one.

Austin: Baseline C, yeah.

Keith: Baseline, you know, you know...

Austin: Opens the door.

Keith: Took her out of Baseline and made her a pirate. Actually, she's one of my rival pirates right now, right?

Sylvi: Oh, shit.

Austin: She is one of your rival pirates right now, which is very funny.

Sylvi: I mean, we know how rivalries go in this campaign.

Ali: Even sexier.

[**Keith** laughs]

Austin: [chuckling] Uh-huh. Yeah, rivals—we know where rivals go.

Janine: Yeah. Rivals to lovers. Fans to rivals to lovers.

Austin: Damn.

Sylvi: That is Cori and Elle. [laughs]

[**Ali** laughs]

Austin: That is Cori and Elle. That is Cori and Elle.

Janine: That's a lot of couples on this show. We have types. Everyone has types.

Austin: Oh, boy. Thisbe, give me a shot of you in this sequence. We're gonna come back around to Clem because it's Clem's sequence.

Janine: I'm just in the—I was just gonna say, I'm just in the boat.

Austin: Are you—what are you—are you just doing normal boat stuff?

Janine: I kind of imagine Thisbe, like, being on the bridge, and like, helping out in that sense. Of just like, keeping a tactical view on the situation, maybe.

[00:30:04]

Austin: Yeah.

Janine: Some like, back and forth with Brnine. You know. They're...

Keith: Tell the potted plants not to worry.

[**Keith** and **Janine** laugh]

Austin: Thisbe has leveled up so much more than potted plant carer at this point.

Keith: What, Thisbe's just gonna stop caring about the potted plants all the sudden?

Austin: Damn, true. True. I take it back.

Janine: You talk to the potted plants before the fighting starts. Idiot, jeez.

Keith: And then the fighting starts, and then you go, "This is what I was telling you about before."

Austin: Woah. Thisbe called someone idiot, damn.

Janine: [laughs] That's not—no, that's...

Austin: Idiot Leap.

Jack: It's Operant Idiot.

Sylvi: It's Integrity.

Austin: [laughing] Operant Idiot is so funny.

[**Keith** laughs]

Austin: Alright. So Brnine, is the—

Sylvi: Operant Numbnuts.

Keith: The silhouette of Leap and it just says Operant Idiot. That's pretty good.

Austin: Is the Blue Channel doing—what's the Blue Channel doing?

Ali: Probably calling shots, probably doing whatever my Palisade Tactical Genius moves were. Armour Astir Tactical Genius moves, I mean.

Austin: Right, right, right. Yeah.

Ali: The viewing things from afar, giving people boons, you know. Calling out shots.

Austin: Yeah.

Jack: I've gotta ask, Ali. Is Captain Brnine in communication with Clementine?

Ali: I might have to be. I—there's a version of this where I'm petty enough to just be talking to Gucci. [laughing] Which is—

Jack: Oh, sure. Like, "You deal with it."

Austin: Yeah.

[Dre chuckles]

Ali: Which is—yeah, fraught in its own way.

Austin: Mhm.

Ali: And I think Brnine is that much of a jerk.

Austin: Oh, that's good. You think they are or they are not?

Ali: They are.

Austin: Yeah.

Ali: Why wouldn't they be?

Jack: God, it didn't end well, the last Brnine and Gucci conversation was not a...

Austin: Yeah, and this is just...

Ali: They're professionals.

Austin: This is just—yeah. It's Gucci being like, "We've just entered Point Banana."

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

Ali: Oh, I'm obsessed with her.

[**Austin** laughs]

Sylvi: "We've peeled the first objective."

Jack: You can take the girl off Partizan, but...

Austin: That's right. [chuckles] That was who she was before she got here, like... she's not gonna stop.

Jack: Yeah, yeah, yeah.

Sylvi: Brnine just like, "I don't know if I can quit you." Hearing that.

[**Austin, Ali, and Jack** laugh]

Austin: Blushing at Point Banana, yeah.

Sylvi: Yeah.

Art: Mhm. And then—

Austin: [laughing] What if we kissed at Point Banana?

[**Sylvi** laughs]

Austin: Is Levi here?

Jack: [chuckles] It's just a shattered spaceship with Iconoclasts swirling around it. Okay, sorry.

Dre: Um, it sounds like this is everybody's here, almost.

Austin: Yeah, this sounds like a big mission.

Dre: So yeah, Levi's here. Levi's here with his—with his unit.

Austin: Oh, right.

Dre: I haven't come up with a fun nickname, but they are a mixed, like, cavalry unit.

[Art hums]

Jack: Cavalry...

Austin: Space cavalry. Mech cavalry?

Jack: Space horses?

Dre: Mech cavalry, yes. A hundred percent mech cavalry.

Jack: Okay.

Art: Space horses.

Austin: Mech horses, or like, fast mechs?

Dre: Uh...

Austin: Because like, a helicopter is cavalry in contemporary terms, right?

Dre: Yeah. I'm thinking 08th MS Team where it's mostly mechs, but there is, like, a support vehicle as well.

Austin: Yeah. That makes sense. Cool.

Dre: And then Levitation himself is a support vehicle.

Austin: Yeah.

Dre: Because he just be jumping across mechs.

Austin: Do you have a spacesuit on? Are you just out here?

Dre: Yeah. I probably got—which Mission: Impossible is it where Tom Cruise did the halo jump?

Art: No one can tell...

Jack: Oh, they're all so good. I can't tell them apart.

Art: Is that Fallout?

Austin: That's the one where he goes to Paris via that jump, right? That's the one with Henry Cavill...

Art: Is it the one before Fallout?

Austin: Maybe.

Jack: In any case.

Art: Fallout's the one where he does the—

Dre: No, it's Fallout, I found it.

Art: The holding his breath thing.

[Ali laughs]

Art: No one knows what happens in any Mission: Impossible movie after the one that Philip Seymour Hoffman was in.

Austin: The next one that they see, yeah.

Sylvi: I haven't seen any.

Janine: I do. The mission isn't impossible. That's every one. The mission? It wasn't impossible.

Austin: Sometimes it is.

Jack: They keep doing it.

Art: Sometimes it was.

Dre: Sometimes it is.

Austin: Sometimes it is. That's how they get you.

Janine: But in that case, then the mission was their friendship or whatever.

[**Jack** hums] [**Art** hums]

Dre: What's wrong with that?

Janine: Nothing is.

Ali: No, the mission is usually a lady dying.

Austin: That's right. That's right.

Sylvi: Ah, okay.

Janine: [chuckles] Cool.

Dre: That's—yeah.

Janine: Yeah.

Jack: Hang on. Brief sidebar.

[**Sylvi** laughs]

Ali: Are you sure? [chuckles]

Jack: The Wikipedia page for the director of Mission: Impossible lists the 2023 movie Mission: Impossible - Dead Reckoning Part One, and the listed follow-up is a 2025 movie called “untitled eighth Mission: Impossible” film. I have a guess about what the title is.

Art: No, they've decided it's not going to be—it's not Dead Reckoning Part Two. Dead Reckoning—

Sylvi: What are we fuckin' doing here, then?

Austin: Uh-huh. That's so...

Art: Dead Reckoning Part One is no longer Dead Reckoning Part One. It's just Dead Reckoning.

Jack: Are you serious?

Art: And the next Mission: Impossible movie is gonna be "Mission: Impossible - please don't remember that you didn't go see Dead Reckoning."

Austin: Yeah.

Jack: Wow.

Sylvi: Tom Cruise really got a lot of movies that get changed names, huh?

Austin: I was thinking the same thing. That doesn't happen that often, but it keeps happening with Tom.

Jack: That's wild. Okay, I take it back. Anyway.

Austin: It was Fallout.

Dre: Yeah. It was. It was. I'm—I found the scene on YouTube.

Art: Oh, is that also the one where he does the diving stunt?

Austin: Yes. I think it is.

Art: Jesus.

Austin: Into like, the well or whatever?

Art: Yeah, and he's like, down there for a really long time.

Ali: Media Club Plus season three.

Austin: I would do those movies.

Jack: They're good movies.

Art: And because it's Tom Cruise, I'm like, he probably held his breath for three minutes.

Austin: Yeah. That first one, ugh. Okay. Levi's out there in a spacesuit, diving and like, bashing things? Like, what are you—what's it look like?

Dre: Mhm. Um... lots—

Austin: Because I have to say, I'm sorry that I didn't get more detail on Levi versus the Divine You. We spent a lot of time describing the Divine You, and saying that you were like, jumping from a boat or whatever, but I didn't push you on, like, cool details. So I'm pushing you here on this one.

Dre: Yeah. Um, it's... I think there is definitely some for like, smaller mechs Levi can do. Like, direct combat with them. But otherwise, it is very Titanfall, like, rodeoing on top of enemy mechs, like, ripping out their access panels, breaking out their cockpits...

Austin: Oh, sure. Yeah, yeah, yeah. Great. I think there's a little Leap-Levi overlap in terms of style of combat, which is fun. Alright. Clem, it's your scene. We've got the who, we've got the what, we've got the where. What happens?

Art: Well, then the Mission: Impossible theme kicks in and Clem and the dragon and I suppose Gucci make the final move on the, like, lead ship.

Austin: Yeah.

Art: And then I think we have to roll dice. I think...

Austin: Well, what's the—yeah, where's the point at which—what's the thing that's in question for this scene? What's the goal? The goal is capturing the Divine Future. So yeah, I'm happy to roll those dice. And then we can play that out based on how the dice rolls go. Does that sound right? Yeah, you said?

Art: Yeah, I said yeah.

Austin: Okay. Let's gather dice. Opposition starts with three.

Roll/Resolution

[00:36:42]

Austin: There's only one trouble at 3 now. Shoutouts to Leap. Are there relevant burdens and obstacles here?

Art: It does sort of feel like "has no skills and incapable of learning new ones" is in play here.

[Keith laughs]

Austin: It is.

[Dre laughs]

Austin: I think it is.

Keith: Huh. Again for that one?

Austin: But the other one is not. "Stel Kesh is out there and you were exiled anyway" is not really what this one's about.

Art: I would say it's not.

Austin: So you gather two dice and then you add relevant relationships. That's two.

Art: Gucci and August and boon. Thisbe is my best friend, and is working with me on this mission as best friends.

Austin: Do you send Thisbe messages while...

Art: Yeah, constantly.

Austin: What type of messages do you send?

Art: Just like, “It’s happening in 3 minutes. I hope this goes well.”

Janine: Thisbe’s learning a lot about, like, secondhand embarrassment.

Dre: Jesus.

Austin: God damn.

Dre: Damn.

Ali: All this time with Brnine and you thought you’d be an expert by now.

Janine: Yeah, this is actually kind of—normally, like, Brnine’s the one whose phone is blowing up with messages from Gucci, and suddenly Thisbe’s the one getting the texts and just has to be like, “Eh, don’t worry about it...”

Art: Well, just like, heart some of them, you know?

Austin: Could you thumbs up some of them, at least?

Janine: Thisbe—I don’t know that Thisbe knows where the emojis are.

Austin: Aw.

Janine: I mean, she knows. She could direct someone to them. But in terms of like, her kneejerk reaction.

[Keith and Dre laugh]

Austin: Damn.

Janine: I don’t think she would have a kneejerk reaction [chuckles] to emojis.

Keith: Thisbe, can I have directions to the emojis?

Austin: Alright, this is an equal roll. 5v5. Someone who is not me roll the opposition dice.

Janine: I want to do it.

Austin: Alright, make sure you get them all.

Janine: Let's go, bestie.

[**Jack, Sylvi, and Janine** laugh]

Art: Everyone's here. [chuckling] Do you know how much bad things can happen?

Dre: A lot.

Austin: That's 6, 5, 4.

Sylvi: Woah.

Ali: Okay.

Janine: We're only missing a 2.

Dre: You almost rolled a straight.

Ali: [gasps] Ooh.

Dre: Oh, shit.

Janine: Woah.

Austin: Art rolled...

Art: Two 6s.

Austin: Two 6s.

Keith: Wow.

Austin: 6, 6, 4, 3, 2.

Keith: That's that unexplainable Clementine Kesh luck.

Austin: Are you going to Cheat?

Sylvi: Infuriating.

Austin: Or weakness?

Art: Yes? I have to Lash Out, right?

Keith: Yeah, totally. You have to.

Austin: [chuckling] Oh. You have to. You have to!

Keith: You have to.

Art: And just Lash Out that 6.

Keith: Lash Out the 6.

Austin: And it just—as long as it's not a 6...

Keith: Yep.

Austin: You get two wins here.

Keith: That's it.

Sylvi: Really funny if it's a 6, though.

Austin: Oh you could—yeah, uh-huh. It would be really funny.

Jack: How is this—what's this lashing out look like? It's Clem...

Austin: Yeah, what's this whole sequence look like broadly, and then interject some Lash Out in the middle?

Art: Okay, um... I'm not—

Austin: I have some ideas also, but...

Art: —sure about this relationship. I'm not sure about where this 6 is going, so let's—or I guess I'm not sure where anything's going.

Austin: Yeah.

Art: We don't know what all the numbers are gonna be. I think we can say with some confidence that Clem successfully breaches this ship.

Austin: Yes. This ship that is a Divine, Devotion.

Art: The ship that is a Divine.

Austin: What's it like inside of Devotion, Cori?

Sylvi: Oh...

Austin: Is it bigger on the inside? Is it smaller on the inside? I think a lot about Mako going inside of Order, and it being, like, a museum. Like, sometimes it's just not—Divines are weird, you know?

Sylvi: Yeah. We talked a little bit about when we went to, like, the Devotion—Violet Cove, yeah?

Austin: Yeah.

Sylvi: Was that the name of the place? Man, it's been so long. When we went there, we talked a little bit about the...

Austin: Or the Isle of the Broken Key is what it was, but Violet Cove is the name of the faction, yeah.

Sylvi: Oh, yeah. I feel like the architecture inside is similar, [**Austin:** Okay.] but I think that there are, like, pulsing veins all through this thing.

Austin: Ooh, interesting. Yeah.

Sylvi: Because this motherfucker is alive, you know?

Austin: Like being inside of an eye, yeah.

Sylvi: Yeah.

Austin: And like, very obvious elements of the corruption here, maybe, right? It looks infected in places inside of here, is what I'll say, broadly. You know? Some part of it was still sending Cori positive, real, true messages at some point, right? But I don't know that it's looking good these days.

Art: And I think to narrate Clem lashing out, it's Clem is just doing damage to the ship. Right? "Where is it?"

Austin: Yeah. Sure. Well—

Art: "Surrender Future," and just like...

Austin: Well, let's see what the roll is.

Art: Well, no, this—no, because I'm describing the lashing out, which is how we get the reroll.

Austin: Sure, sure, sure, sure.

Art: The lashing out still happens.

Austin: But I want to know if it goes well or not.

Art: Well, I mean, this is still happening.

Austin: Yeah, yeah.

Dre: [chuckling] This is still happening.

Austin: Reroll that 6. Janine, can you reroll the 6?

Janine: Uh-huh. [chuckles] [pause] I have to make sure I'm only selecting the 6. it's a 5.

Austin: It's a 5.

Keith: Wow.

Austin: Art, make sure you mark your misfortune.

Art: And then 2 fortunes.

Austin: And then 2 fortune, yeah. Uh-huh. And then you have to decide what you want to do with the where you're placing these. So your options are—because of the 5, 4, 4. You could—one of them gets through, right? So either a burden gets through, or an exhausted relationship gets through.

Art: I still—I still think burdens are better than exhausted relationships. I don't know that I'm correct about this, but...

Austin: Sure.

Keith: It's moot at this point, because there's only one turn left, so it'll—it's the same thing.

Austin: Well, it's not.

Art: It's sort of like insurance though, because Austin can cap.

Austin: I'm not...

[**Jack** and **Keith** laugh]

Austin: ...the GM.

Art: Austin, by which I mean, the opposition.

Austin: I roll the dice.

Sylvi: This is like a bit now.

Keith: Right.

Austin: Right.

Keith: It's just easy if we just have you as your enemy, Austin.

Austin: I un—yeah. Uh-huh. Great. Thanks.

Sylvi: Aw.

Dre: Aw.

Sylvi: You're the Perennial. You're the, you know.

Austin: Yeah, I'm the adversary. Yeah, great.

Sylvi: But I'm on your team!

Austin: You are. Thank you. Aw.

Sylvi: Yeah. [laughs]

Dre: I was.

Austin: Yeah, you used to be.

Austin: So, I mean, speaking of, so you're smashing your way through this place.

Art: Yeah.

Austin: You're destroying it. You have two 6s. You're gonna get to decide—Clem is going to get to decide a lot about what happens here. [chuckles] Where do you find Future?

Art: I still feel weird about, like, the geometry of the ship itself, but you know, in....

Austin: It's a big eye.

Art: But like, so what part of the eye is the...

Austin: Is it like the emperor's throne room? That's gotta be, like, the pupil, right?
Looking downward on...

Art: Sure.

Austin: Right? It has to be... yeah.

Art: Yeah, I guess that's it. If we're gonna be—yeah, so I guess it's in the pupil or right by the optic nerve.

Austin: Mhm, mhm. I want to see Palisade in the background as you're descending toward it, you know?

Art: Yeah, and I think that the white of the eye starts to get the inky blackness in as Clem comes in, [**Austin:** Ooh.] which I guess requires a reverse shot of away from Palisade, but you know, we can have two shots.

Austin: Yeah. We're allowed.

Art: You know, the eye gets—the iris—that's not the iris. What's the white of the eye?

Keith: Sclera.

Austin: Sclera. Is that right? Yeah.

Sylvi: Yeah. I believe so.

Art: The sclera is getting darker and tendril-y. And then we have the inside shot looking over with Future, and Clem's just in the room. The tendrils rip holes in the wall, and there's Clem.

Austin: And Future turns to look at you and it's Gur, right? Like—oh, and, I guess, like, nods at you, and the Figure, the hollow broken empty shell of Figure, charges at you.

Art: Aw. This is gonna be sad, though, because I won.

Sylvi: It wasn't supposed to be this way when you two fought.

[**Jack** chuckles]

Dre: Man, yeah.

Art: Can someone figure out how this would lead to, like, a burden?

Austin: Oh, that's fun.

Sylvi: I mean, like, simplest idea, but like, you could just get hurt here.

Austin: Yeah.

Art: Yeah, I guess, like, Clem hesitates, and you know, pseudo-Figure gets some shots in, and then gets eaten by an inky dragon.

[00:45:03]

Austin: Ah, sure.

Art: Because sometimes, the third time you die, it's by inky dragon.

Austin: Yeah.

Dre: Mhm, mhm.

Keith: Harsh.

Jack: Three-fold symmetry.

Art: And Clem is slow to get up, and maybe spits out some inky blood, and says,

Art (as **Clem**): Is that the best you have?

Sylvi: I hate it when she's cool.

Austin: And the Future—Future projects something—or opens something in your mind and asks you the question that they have asked you in the past. You who were once

Future's hallowed, at one point. What is the dream of the future that moves you? What vision do you see for yourself?

Art: Oh, maybe that's the burden.

Austin: Oh.

Art: Because Clem knows this isn't gonna happen.

Austin: Yeah. Yeah.

Art: Clem doesn't get out of this. When this is over, someone from Millennium Break is just gonna shoot her in the back of the head.

Keith: So cynical.

Art: [chuckles] Do you think it's untrue?

Keith: It'll be Leap.

Sylvi: I called dibs in the chat. [chuckles]

Austin: I mean, it's just vision after vision of this, right?

Art: Yeah.

Austin: Leap shooting you in the back of the head, right? Brnine opening fire through the window of this with the sniper rifle on the Blue Channel, right? Destroying you both. It's, you know, one after another, you being killed by the people who you are fighting alongside with right now.

Art: And the last one's probably Gucci, and, you know, I think Clem just grabs Future and shakes.

Austin: Well, you approach, right? And then from below the robes, out come the long spindly arms. We've been here before.

Art: Yeah.

Austin: Right?

Art: Yeah.

Austin: The black inkiness that's spreading throughout the sclera begins to, like, splash back and forth like waves. It sounds like the ocean. The Future—I keep saying the Future. I don't know why. I keep saying the Future. It's just funny. I think Future says,

Austin (as **Future**): For too long, the naive or deluded shackled me to their misery, misusing and abusing my vision and calling it their gift. The only thing that made the so-called prophet Gur Sevraq different was that he carved me up and offered my power, which was stolen from me, to those he thought he could serve his goals.

Austin: And the voice drops. Gur's voice goes away, and Future talks in a different voice now.

Austin (as **Future**): I thought, scion, that you might free me from him. Atop that fortress in the sea, when I saw the anger in your eyes, I thought that you might earn my respect, that we might one day come to work together. But...

Austin: Taking Gur's voice one more time, they say,

Austin (as **Future**): You were always a dead end.

Art (as **Clem**): I don't want to talk to ghosts anymore.

Austin: What's it look like? How do you—how does the fight go different this time, right? Last time, the two of you—not you and—not literal Future, though Future was involved in that fight, certainly. But Gur and Clem fell off the top of the huge machine into the depths. How do you—you know, maybe there's this moment. You push Gur through the—or Future through the glass, through the front of Devotion. Gur is dangling there, the way that Clem was dangling there. But this time, Future reaches up to grab and pull

you down into the descent with it. And in this moment, I'm curious. Is Future dying here? Are you capturing Future? What was your goal again?

Art: We're capturing Future. And I think—tell me if this is too cheesy, because I'm feeling a little cheesy suggesting it...

Austin: Palisade's a little cheesy.

Art: You know, Future grabs Clem and tries to pull them both down, and Gucci's holding on.

Austin: Can I be—can I make it really visual?

Art: Yeah.

Austin: You get pulled out the front, connected to Gur, connected to Future, you're falling, and then from your neck, you're pulled back by an invisible leash that Gucci's holding.

Art: Sure.

[Sylvi laughs]

Austin: So you're like, leaning forward, and the leash, like, this invisible, long, literal leash—we've been talking about Gucci having you leashed—turns out to not be so figurative. And you're able to grab the orb from the head of the body. And yank it free, and the body goes falling. And you have Future.

Jack: Oh my god. The body of Gur Sevraq falling into a planet's sea is crazy.

Keith: Rewriting a lot of history today.

Austin: Wait, what?

Keith: Just like, a lot of parallels with things that happened to Clem, just redoing them, but with...

Austin: Oh. Yeah, yeah, yeah. Yeah, yeah, yeah. A hundred percent. It rhymes.

[**Jack** chuckles]

Keith: Oh, yeah.

Austin: What in this moment happens to Gur? Is Gur just still in there?

Art: Uh... still in the body, or still in the orb?

Austin: The orb. Future had captured Gur.

Art: Um... I would say yes, but I don't know if I'm being a little schmaltzy with that.

Dre: Schmaltz it up.

Austin: You got two 6s.

Keith: Sorry, what was the question?

Austin: If Gur's spirit is still locked inside of Future, does Gur die in this exchange, does Gur—does something else happen?

Art: I think Gur lives, but...

Jack: Is still trapped.

Austin: But is still trapped inside of Future, yeah.

Art: ...if everyone else dissents—but is still trapped, yeah.

Austin: Haunting Future.

Art: We can work on that if we want, or not work on that if we don't want.

Keith: That makes sense to me, because the failed roll was specifically about Figure.

Austin: Well, now it sounded like the failed roll might be shifting to visions of Clem's failed future. Alright. Two 6s means one—I mean, narrate your two 6s. I guess we've

narrated at least one of those. What's—what's the aftereffect of this? How does this reflect on the map? You gain 2 fortune.

Art: I think we tick down unrest and revolution, because [**Austin:** Yeah.] there's no longer fake Gur Sevraq causing problems.

Austin: Huge. And they don't get to join Wakeful.

Art: Yeah.

Austin: They don't get—which, what a good thing for this emerging life form to not be corrupted by Future and Devotion. Devotion crashes into the sea.

Sylvi: Oh, that's so cool.

Austin: Yeah. We get some like, Eva-style.

Art: Yeah, I guess that's the change in the map, is there's like...

Austin: A giant eye?

Art: Can we get like, a Planet of the Apes style Devotion [**Austin:** Yeah, yeah.] off the coast of—what's a cool place to be off the coast of?

Austin: Well, it's big, so. I can move this little octopus guy.

Jack: Oh, man.

Janine: What happens to the pod people?

Austin: Great question.

Jack: The pod people? Oh, the pod people in the thing? I have to imagine a lot of them die.

Austin: Almost certainly, right?

Jack: Here's my pitch for the crash. It knocks a hole in the wall of the Diadem.

Austin: Oh, that's very good.

Jack: And the ocean just starts pouring into the Diadem.

Janine: Hey, don't we have someone trapped in the Diadem?

Jack: Ah, they're gonna—A, the Diadem is huge, so it's gonna take a long time for that to, you know...

Janine: Okay...

Jack: And B...

Austin: Who's trapped down there? Just...

Art: That's where Crusade and them are.

Austin: Oh, right, we did—right, we did make a prison down there, huh?

[**Jack** laughs]

Janine: Yeah.

Austin: Yeah, yeah, yeah. True.

Janine: Yep.

Jack: Okay, yeah, so maybe not that.

Art: You can move the people.

Austin: Yeah, you can move the people.

Jack: Oh, that's true. Actually, a Divine getting buried underwater probably is not really gonna do anything to the Divine.

Austin: Yeah, Crusade'll be fine.

Jack: It's just more secure.

Austin: Yeah.

Art: You don't have to let the people drown just because it slowly starts to fill with water.

Austin: Trying to see if I can get, like, a little...

Janine: My concern was more that they could more easily get out by some sort of water method.

Jack: Oh.

Austin: Right, right. Sure. Eh, it's too big.

Jack: Yeah, I'm not tied to knocking a hole in the Diadem. I just thought, it's been hanging out there for so long, we've spent a lot of the season plunging things into it, so why not send a bunch of the ocean?

[Dre chuckles]

Austin: It's very fun. I do like it conceptually.

Jack: We could also say that Cause crews immediately start trying to, you know, sure up the hole in the wall.

Austin: Yeah. I mean, it could also simply crash into the ocean in such a way that huge waves of the sea—

Jack: Oh, waves start...

Austin: —pour into the Diadem over, you know, coming over the walls of it that keep it out, normally, or whatever repulsive force does. You know? You know. I think it's probably—there's probably some amount of, like, plumbing in the Diadem to drain itself somehow anyway, and it's about, like, hey, is that—is the amount of water coming in too great for that to keep up with, you know? Because presumably, it rains there.

Presumably, there are times that the tides do get wild enough to—for water to get in, so. So yeah. I do like the concept of it being somewhere near there.

Jack: I'm gonna draw it in.

Austin: What is—and so yeah, so that's the two 6s. I mean, Future—what happens with Future? What happens with—where do you bring Future? Do you bring—

Art: Back to the Blue Channel, I presume.

Austin: Wow, you do.

Art: I mean, unless someone wants to tell me that wasn't the plan, but that sounds like it was the plan from when we started.

Austin: No, no, no. I just thought maybe you'd keep it.

Art: I mean, I don't know how Gucci would let that happen.

Austin: True. Fair. The leash.

Keith: It also, you know, had a not-so-great vision of the future for Clem.

Austin: True.

Art: Yeah.

Keith: I don't want this thing that makes me see myself getting shot 80 times.

[**Jack** chuckles]

Art: For book-keeping purposes, the burden I am gonna take from this is the physical one, and then I'm gonna give myself the other one in the interlude.

Austin: Interesting. Okay.

Art: Oh, and because I don't think I said it out loud, the Gucci relationship is "If I must be leashed, I suppose..."

Austin: Well. It worked out.

Art: Yeah, and then that was literally what happened. Yeah, so Clem returns and hands over Future—

Austin: God, to Gucci? To Brnine?

Art: And I'm sure that everyone involved congratulates Clem on a successful mission.

Austin: No, can we—I gotta zoom in. I gotta—you're on the Blue Channel. Clem is on the Blue Channel, and handing over Future to someone. I gotta see it. I gotta hear the conversation.

Jack: Oh, wait.

Austin: Thank you for drawing this eye and making it bigger.

Jack: Also, if we're on—if we're on mirrors here, Clementine joins the rarified company of people who have willingly handed Future over to somebody.

Austin: Uh-huh.

Jack: Which is wild.

Austin: Mako Trig.

Keith: Yep.

Austin: Uh... that might be it.

Keith: [whistles] Short list.

Austin: Short list.

Sylvi: Exclusive club.

Keith: Yes. Bringing down the value, I think.

Austin: Yeah.

[**Jack** chuckles]

Dre: Damn.

Austin: So Brnine, are you there to receive Clem with Future?

Ali: I suppose so. It's my ship.

Austin: Gucci has the worst "I told you so" face on.

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

Ali: And I'm great at looking like a sad wet guy, so it all works.

[**Austin**, **Keith**, and **Jack** laugh]

Ali: I'm sure she's loving this.

Sylvi: Captain, you're looking sweatier than usual. Brilliant sheen today, sir.

Ali: [laughs] If she wants to lord this over me, she is getting—she's getting it.

Austin: Unbelievable.

Austin (as **Gucci**): Captain Brnine, I believe you know Clementine.

Ali (as **Brnine**): Yeah. Uh, hey.

Art (as **Clem**): The Divine Future, Captain.

Ali: I think Brnine just stares at it. [chuckles]

Art: That was Clem, like, extending a hand with it.

Austin: Hey Brnine, what's the future you see for yourself?

Ali: Oh my god.

Austin: What's the dream that gets projected into your mind as you take it?

Keith: This guy's a little worm. I fucking hate this thing.

[**Jack** chuckles]

Ali: It is looking past Clem to Gucci, and imagining launching out via the catapult back into Principality space.

Sylvi: Oh my god.

Austin: [hums] With Gucci, or by yourself?

Ali: With Gucci.

Austin: Or with the Blue Channel?

Janine: In a best man suit.

[**Ali** chuckles]

Dre: Damn.

Ali: It's—[chuckles] with Gucci or with the Blue Channel is a really funny question there. I was initially thinking Gucci, but... Brnine's allowed to be selfish. Brnine's allowed to see Gucci smirking at them and have—[chuckles] have a biased thought in this moment. That's allowed.

Austin: [chuckling] The biased thought is we should leave this place together?

Ali: [laughs] Yes.

Austin: Down catastrophic.

Sylvi: What if we just got away from it all?

Keith: This is—yeah, this is—

Sylvi: Things could be different.

Keith: I want to say, this is not a surprise to me at all. This sounds exactly...

Ali: [chuckles] Yeah.

Sylvi: Not at all.

Dre: Yeah.

Austin: Totally, yeah. This is—we've—you know, apparently we're a pro-bullying podcast.

Sylvi: Eh.

Ali: Apparently?

Sylvi: Apparently?

Austin: It's apparent to me.

Sylvi: Yeah, it better be.

[Ali laughs]

Keith: It's fine, it's 2024, when you say apparently, it means actually that it's not true. You're saying something fake that you made up for views.

Austin: Gotcha, gotcha, gotcha. Do you take Future in your hands? Do you—is it yours now? Add it to the Blue Channel's collection. Like, what's happening to it?

Dre: Jesus.

Ali: I mean, I accept it. I think Brnine is like, such a person that like, you know, if Clem is doing the hand motion, their hand is willed forward, right? I don't know that they have the...

Austin: Yeah, yeah.

Ali: The fight in them, yeah.

Art: And then what do you say to Clem?

Keith: This place is starting a real collection, huh?

Art: It's terrifying.

Austin: Was that Leap?

Keith: Yeah, that's Leap.

Austin: In character.

Art: No, that's Art.

Keith: Yeah.

Austin: I don't know if this place has walkways, but I think Jesset's up on a walkway looking down, and is like, vibrating. Like, his whole body.

Ali: Yeah, fair. Go for the kill shot, Jesset. [chuckles]

[01:00:00]

Austin: I don't think it's gonna—it won't work. That won't work. We know that won't work.

[Ali chuckles]

Austin: No other words between this group of people, huh?

Art: No thank you, no good job, nothing?

Keith: I think Leap is like, confused and worried about Future. And is like, I don't want to thank Clem, because I also don't think that giving us Future is good. So it's like, the mission worked, but now we have this thing that is bad.

Janine: Can I—

Jack: Does Clem ask for a thank you?

Art: You're not the captain. This was addressed to Brnine.

[**Ali** chuckles]

Keith: Yeah, but I'm here watching and thinking.

Austin: Thisbe, what did you say?

Janine: Can I have it?

[**Sylvi** and **Dre** laugh]

Ali: Man...

Sylvi: Yeah.

Dre: "Hey, can I borrow it? Can I borrow it for a second?"

Austin: I mean, the question is whether it's being—

Sylvi: Old two god Thisbe.

Austin: Is it being taken, or is it being—is not going to be given to August Righteousness's justice depart—emerging justice committee or whatever?

Ali: I mean...

Austin: And the answer might be no. the answer might be no, we're keeping it. It might be Thisbe keeps it.

Ali: Thisbe called dibs on the other one that was supposed to go to August.

[**Janine** laughs]

Ali: [laughing] So I feel like...

Austin: That's true.

Dre: That's true. You gotta learn to share, Thisbe.

Janine: I was only half—I was half-joking, I will say. I was like, I want to make this joke, but if they decide it's a good idea, I want to have a plan just in case. [chuckles]

[**Ali** and **Jack** chuckle]

Janine: But it was mostly a joke.

Ali: I think it'll probably go to August, unless I think of a good Asepsis-Future idea between now and the next Brnine scene.

[**Austin** hums]

Keith: That's a hell of a combination, and I do mean hell.

Janine: [chuckling] Oh, an aseptic Future, that sounds great.

[**Austin** laughs]

Jack: Oh, man. I mean, I do want to ask if, you know... You, Art, said, "What, is there no thank you or no good job?" Does Clementine push for that, or is she trying to let her...

Art: Well, is Brnine really saying nothing? Brnine just wordlessly takes it and walks away?

Ali: That doesn't seem—well, I don't know if it's a walk away, but I... [chuckles] It doesn't seem out of character for Brnine to be too awkward in this moment to be like, what's up or whatever? [chuckles]

Art: I mean, you've been command for a long time. You do usually acknowledge things when they happen.

Keith: It hasn't helped.

Dre: Yeah. Does Brnine do that? [chuckles]

Keith: Yeah, I don't think so. Clem might now know yet.

Janine: There's usually a speech that's like, "Hey guys, you did a really good job. I'm really proud of you."

[**Ali** laughs]

Austin: But that speech only comes, like, the Monday after the Friday.

Janine: "Let's go watch a movie."

Ali: I mean, we could do this as a scene.

Austin: That's—I would like to do a scene, yeah, that's what I keep saying.

[**Ali** laughs]

Janine: Do you invite Clem to movie night?

Sylvi: Oh my god.

Ali: No.

Keith: Clem picks movie.

Austin: Absolutely not. So is the answer, no, you don't give a speech? Or is the answer yes, you give some sort of speech, but not right away...

Ali: I guess if Brnine would say anything, it's like,

Ali (as **Brnine**): You're willing to give this up?

Art (as **Clem**): That was the mission.

Ali (as **Brnine**): Well, cool. Um... yeah. Uh... good work out there.

Dre: There's my captain.

Art (as **Clem**): Thank you.

Art: And Clem leaves, I think, you know. Clem doesn't live here.

[Ali chuckles]

Keith: Best not to press the issue.

Austin: Alright. Oh... the words going through my head right now are "I think Jesset's gonna try to steal Future. I think Jesset's gonna try to steal Future."

Sylvi: Oh my god.

Dre: Hell yeah, bro.

Ali: That would be so cool.

Keith: Yeah.

Austin: I think Jesset's gonna just steal it. Because I was gonna say, Jesset might come ask you for it. But I don't think—I think seeing you thank Clem is like, that's it. It's done.

[Ali laughs]

Austin: "It's done. It's done. I was a fucking idiot. I was such a dumbass. I'm gonna steal it," and then—and then, you know. Body rippling with Motion, you know? Like, parts of Jesset being replaced by a machine, by like, by the last time we saw Motion in the Demiurgos. You know? Or not even replaced by, but like, it's like, you know how Iron Man, the Iron Man suit forms around Tony? Imagine the Iron Man suit, forming—

Dre: Mhm. Our good friend Tony, yes.

Austin: [chuckles] Around Tony Stark.

Janine: We're on a first name basis with Tony Stark, okay.

Austin: Yeah, yeah, yeah. He sucks, so I just use Tony. It's that, but it's like—it's like the way the suit comes out, except it has the character of the way the Venom symbiote comes out on Eddie Brock.

Keith: I was just about to say Venom, yeah.

Austin: Right? Like, it's that sort of like, oh, it's a violent, aggressive, not-in-control. It wants out. And little plates of metal begin to like, pull—and like, Jesset's keeping it at bay. But it's in there. And I think Jesset's just gonna steal it one night. We'll see what happens. What is in here is it is hard to be a revolutionary. It is hard to see it go bad, it is hard to see the compromises you make. You cannot believe the fucking bedfellows you've wound up with. You can't trust anybody else. There's a little—you know, the Andor Saw Gerrera speech, you know, here. There's a little, like, "I can't believe we're working with Clementine Kesh. How are we—we're delusional. We're delusional."

Jack: "Also, I haven't slept in 14 days."

Austin: Yeah. Also, Motion is in here. Right?

Jack: Yeah.

Austin: Yeah, you destroyed all the Motion factories, except the one in Jesset City's heart. Which he put there.

Art: That sounds almost sweet.

Austin: [chuckling] Yeah, well.

[Dre chuckles]

Austin: He put it there because he thought it would be a way to get a leg up on the Bilats, right? So new emerging pseudo-antagonist. We can go forward to Thisbe.

Thisbe's Second Scene

[01:05:47]

Janine: Yeah.

Austin: Tell me what's your goal, and talk to me about what scene you want.

Janine: My goal is to mend the scattered shards of Divinity.

Austin: Oh, of course.

Janine: Yeah.

Jack: Wow. A goal that has taken on a different kind of resonance now than it did at the beginning of this finale.

Janine: Yeah.

Austin: For sure.

Janine: Yeah, that's true. So, the thing that I want to do for my scene is... I think I want to go to Chimera's Lantern.

Austin: Ooh, sure.

Janine: And talk to the Chimeric Cadent.

Austin: Ooh.

Janine: Specifically, I want to invoke their help, because I am realizing that, as my obstacle says, "I am an outsider. Why should I be the one to do this?" [chuckles]

Austin: Yeah.

Janine: Yeah. So I want to go basically petition the seemingly immortal monster Cadent that was once Signet and the Waking Cadent?

Austin: Yeah, it was Signet, the Waking Cadent, and I think—

Janine: The ice one? Yeah.

Austin: [cross] Yeah, the ice one, yeah. And then Belgard is in there too, yeah.

Janine: [cross] And then like the—and then Belgard, yeah. Yeah. It's a big crunched-up cruncher.

Austin: Yeah.

Keith: A big crunched-up cruncher.

Austin: A big crunched-up cruncher. That's right. I guess two things—or one is, who, if anybody, are you bringing? You know, who's in the scene besides you and the Chimeric Cadent? And then how do we—what is the scene itself? Is it just you're there in the court of the Chimeric Cadent? Is it—is there some other part of this that's in question?

Janine: I mean, I think, you know, so the game wants you to do big things for your rolls.

Austin: It does.

Janine: Which means that, to me, I don't know that rolling to see if the Chimeric Cadent agrees to help or not is big enough.

Austin: Yeah. Yeah, yeah, yeah.

Janine: That feels kind of like, meh.

Austin: Yeah. I guess—

Janine: So, the roll might actually be, like, on the course of action that follows that.

Austin: Right. Totally.

Janine: Or on getting there, if it's like very dangerous there, or...

Austin: Yeah. One of the things that comes to mind for me is that there is—that there is the Divine—what is the name of the Divine that's up there? Why am I blanking on this?

Jack: Oh, the one who is digging into the planet for Nideo?

Austin: Who was digging into the planet for Nideo, which—

Jack: The planet. The moon.

Austin: Right, the moon, sorry, yeah. Which now, especially, given that Nideo has thrown in with Wakeful, like, here we are again. Wakeful is now trying to—Wakeful is trying to continue to grow its Divine body, right? And so this thing that—this appropriative thing that Nideo was already trying to do on the moon on Chimera's Lantern of stealing the bodies of—it was like, Souciance and Dissent and some other ones. Is even more, you know, and is now literally trying to like, exhume those bodies, resurrect them, and bring them into the rest of this new emerging body of Wakeful. Consecration was the name of the design—or the Divine that was up there. I said “design” because Consecration is also—was Nideo's chief, like, Altar designer and weaponsmith and forge and stuff here for Nideo. Which, you know, there's some fun resonances there. There's this being that could be playing the role of like, body-maker for this emerging new being. But nevertheless, is still also trying to excavate these resting Divines, so easy to imagine that would add some difficulties here. But I don't know what side of things we want a roll to come down on. Does anyone at the table have thoughts on what this scene—any, you know, ideas?

Jack: It might be worth thinking about what the Chimeric Cadent would ask.

Austin: Yeah.

Jack: And pulling some sort of stakes, pulling some sort of dice stakes, out from that request.

Austin: Mhm.

Jack: I mean, Janine, do you have a sense of what Thisbe might be willing to offer? Part of this is like...

Austin: Can I—

Jack: Go ahead.

Austin: Can I interject for two seconds to say, I know you're asking for help, Janine. But do you know what—are you basically saying, “hey, I have this dilemma. I want to help stitch together the fractured shards of Divinity, but I don’t know what that looks like. Or I have an idea of what that looks like, but I need your help getting there. Or...” Like, what is the action you would like the Chimeric Cadent to do, because that might help us answer the question Jack just put forward, which is like, what might they ask of you? You know?

Janine: Yeah. So I think, like... I think the thing that’s kind of happening here that Thisbe kind of wants to unpick is there’s a group of Divines and pieces of Divines and people who love Divines and stuff that were like, deeply traumatized and confused, and hurt, and like, various shades of things that it’s hard to fix, and currently feels like it’s snowballing in a very bad direction.

Austin: Mhm.

Janine: And I think for Thisbe, there is, one, a desire just to make sure that the Chimeric Cadent is aware of this.

Austin: Sure.

Janine: Because it feels like it kind of is in their wheelhouse. But also, a degree to be like, I really want to support this cause of like, Divines just like, being people. Just—like not being people people, but like, being individuals and that being okay, and like... the way that this keeps getting wrapped up in religion is scary. And it doesn’t seem like it’s going good. [chuckles] You know?

Austin: Yeah, yeah.

Janine: And I think it is sort of... to me, there is kind of like—obviously I don’t want to infantilize Thisbe, but there is sort of a somewhat, like, childlike quality of like, reaching out to someone that you know is stronger than you to be like, “I cannot do this alone.” But—and like, “I’m lost.” You know? “I’m lost in this project. I really—I need someone who can like...” You know, Thisbe’s been chasing, like, how to communicate and stuff,

and like, she's got the mechanical components of it. But she still doesn't necessarily know the words. She still can't communicate on that level, you know?

Austin: Yeah. Yeah.

Janine: She is still, as the obstacle says, an outsider. So she needs a different in.

Austin: Yeah. This is—I get—yeah, I think this is a good—I think this is a really good direction. I'm struggling, because I'm sleepy, to figure out what it is that this scene should be here. Because it could just be this conversation. And you have to convince the Chimeric Cadent to...

Janine: It could be that like, also—I mean, what if it's a thing where the Chimeric Cadent would need to be able to leave to do this?

Austin: Right, yeah.

Jack: Yeah.

Janine: But can't leave with the shit going on. The digging and stuff, yeah.

Austin: Yeah, definitely. And at which point, then, it becomes a bigger scene of just like, how do we get Consecration off of this moon? Yeah.

Janine: Yeah. Yeah.

Austin: I think that's fine. I'm happy to do it that way. Because I do think that the—I can imagine the world in which the Chimeric Cadent says "Yes, okay, I'm willing to come..."

Jack: Sort of intercede, almost, right?

Austin: Yeah. In some way, right? Though I don't know what that intercession looks like quite yet, I do think the idea of like, okay, you have to come out of your—you have to come out of your cave throne room, and you have to go back into the world, is a fun thing to put on this character. You know? Not in a scolding way, but in a sort of, like, here is someone here saying "Please help us untangle this situation." Which we know is

a thing that historically Signet, the Waking Cadent, Belgard, are all compelled by. It's just that for the last few thousand years, they have been maintaining their other role, which is like, a sort of care and protection. You know? In the kind of, not passive sense, but in the production of a space sense. So... so yeah.

[01:15:03]

I think, you know, without zooming in too deeply, we get that, you know, that is the request made. The Cadent spends most of its time repairing the damage that's done here, and fighting off Nidean troops and, you know, keeping the weapons of this monstrous—you know, there's something kind of interesting here that like, there's a thing that we talk about on A More Civilized Age all the time, a Star Wars podcast that Ali and I do, where, you know, historically, any two sides in a war come to look like one another over the course of a long war. Right? Because they start using the same techniques, and technologies, and et cetera. And there's something really fun about the idea of Consecration, this Nidean Divine, slowly starting to build weapons and vehicles and robots that are better-suited for the tunnels and caves of the Chimera's Lantern that increasingly do look more like, for instance, the little, you know, I don't know if you remember this, but like, the teeth—

Janine: The tooth dogs?

Austin: The tooth dogs, yeah, exactly. They start to look more biological. They start to look more insectoid. They start to look more like that, and like, being on this haunted moon is like, increasingly—what's the word here? Spooky? It's increasingly spooky. So I think the idea of like, Thisbe needing to, like, lead a group to confront the increasingly spooky Consecration and drive it away is a totally fine scene, so. Who?

Jack: And the, like, back in the day but back before, you know, Nideo started to fall apart, there was some, like, mid-tier Nideo weapons manufacturer who was assigned to Consecration back on Palisade looking at the documents and being like, "They keep making fucking tooth dogs. I'm asking for something that can like, fight in the desert on Palisade."

[Austin and Dre laugh]

Austin: Uh-huh.

Jack: “You’re making, like—this just says tunnel worm?”

[Austin and Janine laugh]

Jack: “Useless to me.”

Austin: “It just says here ‘slithererer.’ Which, I don’t... is that a slitherer who slithers more? What’s happening here?”

Keith: It’s a slitherer that slithers slithers.

Austin: That’s right. Yeah.

Janine: Naturally.

Austin: Uh-huh. So, who’s in this scene?

Janine: So, I think this is a thing that—I mean for one thing, I think Thisbe would probably be going into this aware that like, we’re probably gonna have to fight Consecration at some tier.

Austin: Oh, yeah. Yeah.

Janine: So there would, I think, be a desire to bring August Righteousness, for example, if they’re on board. Just like, you know, things might get hairy, and this is also a good opportunity for someone who wants to hurt certain factions to....

Austin: Sure.

Janine: ...work that through their system, but I think also...

Austin: Move this over here for a second as a reminder how fucked up this place is.

Janine: Yeah, yeah.

Austin: Uh-huh.

Janine: But also, I kind of think Thisbe would bring this to Brnine, finally.

Austin: Oh, interesting.

Janine: After kind of like, nursing that contempt a little bit. Like, you know, Thisbe did not approve of how Brnine handled the situation with—I forget the name.

Austin: Refrain.

Ali: Lattice.

Austin: Lattice, yeah, yeah.

Janine: Refrain, yes. But then when Thisbe tried to do something to fix it, it went very bad.

[**Ali** snickers]

Austin: Mhm. [chuckles] Not so easy now.

Janine: I think, you know, that tends to—yeah, that tends to readjust your perspective on things, of like, “Yeah, no, maybe Brnine had the right idea,” or at least “Maybe I’m not as smart as I think I am right now.” And I think—so I think Thisbe would truly, like, come to Brnine and like, lay out everything that I’ve laid out in terms of what she thinks needs to happen and like, what she’s concerned about and like, all of the stuff with Delegates and Divines and like, how it seems to just keep spiralling in this awful way socially. And that she wants them to just be a people unto themselves.

Keith: It’s funny to watch Thisbe slowly develop an ego only to have to immediately swallow it.

[**Ali, Austin, Janine, and Sylvi** laugh]

Austin: Damn. So true.

Janine: Yeah...

Ali: Yeah.

Janine: I mean, listen, you get one magic spine, and you go through all kinds of changes.

Austin: Yeah. Damn. Puberty, am I right, folks?

Janine: Yeah.

Jack: This is Thisbe journeying the Dunning-Kruger curve following getting Integrity as well.

Austin: Yeah, yeah.

Janine: Yeah.

Jack: Yeah, August is gonna come. I think that there is also like, Mourning has told Thisbe and Righteousness that a Twilight Mirage combat unit is going to be deployed on Chimera's Lantern alongside this attack, but it's gonna come from inside the Mirage. So you know, as we're setting off, we are independent from this group that's gonna show up. And whether or not they do well, I suppose, can be on the dice.

Austin: It sure can be.

Jack: These guys didn't fuckin' show.

Austin: Right, right. We'll find out. I mean, they will show partially in the sense that you will be producing a dice, a die, because you are an un-exhausted relationship at the very least.

Jack: Oh, that's true. But it might go badly.

Austin: Yeah. This is true. Is there any—do we want to zoom in at all on that Brnine exchange? Brnine, how do you feel about Thisbe coming to you to be like, "Hey, here's how I'm feeling about stuff."

Ali: Um, great about it. I'm here to support Thisbe.

Austin: Okay.

Ali: I feel like it makes sense. I was sort of involved in the last scene because the Blue Channel can go to space.

Austin: Right, right.

Janine: Yeah, that was... yeah. That's also a factor for sure.

Ali: So the idea of going to [laughs] Chimera's—yeah, uh-huh.

Austin: We are in space now, two scenes in a row.

Ali: Yeah, look at us.

Janine: Yeah.

Sylvi: We did it!

Dre: Woohoo!

Austin: [cross] We've done it. We've done the Gundam turn of being in space for the pseudo-finale mid part, you know? Yeah, this is it. Cool. What's this look like as we're—I see you gathering dice already, Janine, but I'm just curious, high level. Is this a big fight across the, you know, imagine there's a two-minute version of this scene, you know, imagine we've come in on the beginning of an episode and Thisbe's in the middle of this. Is this a big battle? Is this a small, like, incursion while a big battle happens in the background?

Janine: I think—so I wonder if part of the conversation happens before they even land, because Thisbe can—like, that can happen. Thisbe's learned about that.

Austin: Yeah, yeah.

Janine: I'm assuming the Chimeric Cadent would take her phone calls because they've already met, and you know.

Austin: Well, and you specifically can have quote unquote phone calls via psychic powers now. Right?

Janine: Yes, exactly. Yeah.

Austin: So, yeah, yeah, yeah.

Janine: So I imagine it's a thing where it's just like, kind of a blitz. Like, kind of a—having the plan before they are within range, and then just kind of like, out of nowhere, swooping down and being like, “Okay, we're gonna fuckin' destroy you. We're getting you out of here.”

Austin: Yeah. Huge shot into the side of the Divine Consecration, which is like this gigantic living forge, you know, the size of many buildings, you know? Yeah, fun. Cool, alright. Let's see how this goes.

Roll/Resolution

[01:22:16]

Austin: Three dice to begin with on the opposition's side. No troubles at 3. Incredible.

Janine: Yay!

Keith: Wow. Amazing.

Dre: Yay!

Keith: We've really done it. We've turned this around.

Austin: Obstacles. “Some Divines and their shards are antagonistic, evil, or dangerous.” You are fighting one. I'm adding one for that one.

Janine: Yeah.

Austin: “Thisbe is an outsider, why should she be the one to do this?” This...

Janine: I don’t think that counts for this, yeah.

Austin: ...doesn’t count, yeah. This is explicitly about undoing that one, ideally, but we’ll fuckin’ see. That’s only four dice on this side. Look at that.

Jack: Wow.

Janine: Do I get a dice for...

Austin: Oh, wait, sorry, sorry, did you already use the spiral of futility? Or is that... this is only your second scene, right?

Janine: No, what? Yeah, this is only my second scene.

Austin: Alright, well, I think the spiral of futility counts as an opposition burden here.

Jack: I think it does.

Austin: Yeah. But it’s—

Jack: I mean, you are specifically coming to someone to say “Help.” [chuckles]

Janine: Yeah. Does “exactly one concern has been gently assuaged” help me?

Austin: Yeah. Yeah.

Keith: What was the concern again?

Janine: That I have an Axiom in me.

Austin: Yeah.

Keith: Oh.

Janine: And I don’t know how to get it out. [chuckling] But Clem’s working on it, so it’ll be fine.

Austin: Clem's working on it, yeah.

Keith: Yeah.

Austin: Spend both of those so you can delete both of those.

Art: Top people on it. Top people.

Austin: You got people still? It's not just weird creatures working on it?

Art: I'm referring to Clem as top people.

Keith: [cross] No, I think Clem is the top people, yeah. [laughs]

Austin: Oh, I see, I see, I see. Yeah, the thing that I keep coming back to on boons and burdens is like, if it's "I found a lucky penny gives me an extra die," then yes, anything that went well or bad—

Keith: Yeah.

Janine: Yeah.

Austin: It's literally just, "Damn, my brain is like—" either you wake up feeling kind of good today, or you wake up feeling kind of bad today. And in this case, you do both, so go ahead and add—so that is what, you start at two, you add one from your relationship, you add one from your boon. So you have four. Opposition is five.

Keith: That's a confusing kind of day. I feel like I have those all the time.

Austin: Yeah. Does someone want to roll the opposition dice?

Keith: I'll roll those. I don't think I've rolled them yet.

Austin: Alright.

Keith: Alright, I got those, multi-sided, random side.

Janine: Okay. Alright. Okay.

Austin: Okay.

Keith: Okay, that's not the worst.

Austin: Hey.

Keith: One 6, tie 6. Yeah, that's not the worst thing in the world.

Austin: Interesting. Alright.

Janine: Yeah, I can do something with this.

Austin: You can do something with this.

Keith: You can master two obstacles.

Austin: No.

Keith: Wait, no, no, no. No. I keep doing it backwards.

Austin: You do it backwards, yeah. You could receive two new obstacles if you really wanted.

Art: Well, you could master two obstacles, it would just be a...

Janine: So I think countering the 6 is the easy one.

Austin: Sure. No doom, but also no resounding success.

Janine: Yeah. And then it's like, do I want to do a 4 or 5?

Austin: [cross] Which is easy at this point because...

Janine: [cross] Form a new relationship or take a boon.

Austin: Yeah.

Janine: I think I want a boon.

Keith: You can get a die and reroll that 6.

Art: [cross] Relationships are definitely stronger than boons, I don't...

Austin: What?

Janine: To what end?

Keith: Oh, sorry, no, I'm... I misread which one was your good weakness. I thought that Lash Out was your good weakness, but it's Cheat.

Austin: It's Cheat, yeah. Which is reroll your own dice.

Keith: To the end of getting the overwhelming success.

Janine: Um...

Austin: Right, you could reroll—

Janine: Oh, that's true.

Keith: You could reroll the 6 and get a fortune.

Ali: Is it worth the misfortune?

Austin: If it—hm.

Keith: I guess it depends on what Thisbe's misfortune is, which is 2 misfortune and no fortune.

Austin: Yes. She would theoretically—she would, theoretically, she has a one in six chance of getting a fortune. That's not a hundred percent chance. Because that 6 could roll a 6 again.

Keith: Right.

Austin: But as long as it's not a 6 again...

Keith: It would be an even trade, yeah.

Janine: [cross] You know what, I like those odds, though.

Austin: Okay.

Keith: That's pretty good.

Janine: Or wait, no, wait. Cheat is reroll any of your own dice.

Austin: No, but remember—

Keith: No, no, you wouldn't get a reroll with Cheat. You wouldn't get a reroll with Lash Out, it would just reroll the one 6. But it would still be—as long as you can win on that 6, then you still mark a fortune.

Austin: You would also be marking a misfortune, because you'd be engaging in weakness.

Keith: Yeah, yeah.

Austin: So you'd be going from 2 fortune—sorry, you'd be going from 2 misfortune and zero fortune to potentially getting 3 misfortune, 1 fortune.

Keith: Plus an overwhelming success.

Austin: Right.

Art: Well, no, it's not a resounding success, you need two 6s for...

Keith: No, no, just one.

Austin: Well, you don't heal—

Art: Oh, but it doesn't, like... it doesn't have the good...

Keith: It doesn't heal the map. Yeah, it doesn't do anything to the map.

Austin: Yeah, yes.

Art: So all you'd get is to mark a fortune, so it's less—without the chance of a second one, it's less...

Austin: Yes.

Art: I think, appealing, to get the offset of fortune.

Janine: Yeah, it kinda—it's kind of like everything's coming out in the wash. In a way.

Austin: Quite literally yes.

Janine: Yeah, I'm not gonna bother with that, then.

Austin: Yeah.

Janine: It's just a headache.

Austin: And it's interesting to know that you got this outcome without cheating or lashing out or fleeing or menacing.

Janine: Yes, yeah.

Austin: Right? Like, we can characterize that.

Janine: Sometimes you need to ask for help.

Austin: Mhm. Yes.

Janine: Is the lesson of the day.

Austin: I think the real question here ends up being do you want a boon, or a new relationship? Because those are the ones that...

Janine: I think I want a boon.

Austin: Alright. So you can narrate your successful dice, which is this 5. Which is the boon. What's this look like, and what's the...

Janine: I imagine this kind of—I don't know why all my, like, metaphors and stuff lately have been gross. I'm glad that Ali cut out the mouse turd thing.

[Dre and Sylvi laugh]

Janine: But, to me...

Keith: It's back in, baby.

Art: Yeah, leave that in, though.

Janine: The thought that I'm having here is like, when you pick a tick off and then flick it into the woods. Like... like, I think it is a thing of like, I don't know that Thisbe—I don't know that they are capable of fully killing Consecration, I think is a fair thing to say.

Austin: Yeah.

Janine: That's, you know, we treat Divines with the weight of Divines, and that's, you know. But I can really easily in my mind picture it like getting blasted off the surface and then kind of like, spiraling limply into space.

Austin: Well like, especially when space is, you know, there is a blockade, effectively, around Palisade from a gigantic space fleet from the Twilight Mirage, right?

Janine: Yeah.

Austin: And I mean, I guess technically, it's—sorry, we should frame something else here too. I think this is a good idea, I'm happy to roll with this. We just made a big deal in the last scene about how doing direct combat against Wakeful could have repercussions, and we didn't say—we didn't mention that at all here when we did talk about at the beginning that, because this is a Nidean Divine, it is connected to Wakeful in some way. So, I just want to re-emphasize that this is, like, an unauthorized or a—something is happening here, like, Righteousness explicitly was not part of the

previous mission. I mean, partly because of Clem. But also partly because of the potential problems with...

Jack: Oh, August.

Austin: Yeah, August Righteousness, sorry. Yes I was using his last name, I was using the—yeah. August specifically. But in here, we did not mention that at all, and I wanted to say it out loud and maybe come up with a throwaway reason for why it's okay this time, or something that we've done to hide—maybe the fact—maybe Integrity helps you hide it, maybe there's something else.

Janine: Is it a thing where maybe what Consecration was doing was considered kind of a black op, so it's like a thing of like, to act in response to it, [**Austin:** Right, sure.] you have to acknowledge it and tell everyone what the fuck that thing is, and like, what's going on up there, and that's not a thing they're necessarily ready to do.

Austin: Yeah. Another different thing could be—I like that. Another thing that we could say is Consecration was not actually down with Wakeful, and was the last remnants of true, old Nideo, like, “Hey, fuck all this new ‘we’re gonna become a gestalt being’ shit. I’m the weapon master. I’m making weapons for Nidean soldiers. We are going to take back Palisade. We’re gonna rescue Crusade,” you know?

[01:30:13]

Janine: Oh god, right. Or like, turn the moon into their, like, freaky base. Their supervillain base.

Austin: Right, right. Their supervillain base. Yeah. I think that's maybe the easier narrative spin on this, is like, it isn't—in the same way that not all of the freed Divines joined Wakeful, not all of the Nidean Divines joined Wakeful either. Why would they? You know? Some of them, to emphasize that they are still individuals making their own choices, would have remained loyal to Stel Nideo and the Divine Principality, these things that they've decided to back for thousands of years, so I think that maybe makes this an easier thing given August Righteousness's, you know, and all of those forces,

their key, you know, participation in it, so. Alright, so that's your successful 5. So you're gonna write a new boon. What is your new boon? Also, you can get rid of your current boon and burden.

Janine: Oh, I forgot about that.

Austin: Is your new boon the support of the Chimeric Cadent?

Janine: Yeah, I have a fun way that I want to phrase that.

Austin: Okay.

Janine: I want to say that I'm under the Chimera's wing.

Austin: Oh, that's fun. That's great. Then everybody else, let's come up with a new obstacle for Thisbe.

Dre: Ooh.

Austin: Because that is the other 3 that does not get blocked here. Um...

Jack: Let's see. Introducing the Chimeric Cadent to Wakeful is a risk.

Austin: Oh, that's fun. That's really not about...

Jack: You know, this is—it's not really about Thisbe. That's the issue in having...

Austin: Hm, yeah, yeah, yeah. It is about "mend the scattered shards of Divinity," though, in some ways, right?

Janine: That is also kind of already the some Divines are weird, are weirdos, are weirdies.

Austin: Yeah, you're right. It is already that one. Yeah, yeah. I wonder if there is a particular... is there anything going wrong with Thisbe? Hey Thisbe, anything weird with you? Has all this sudden change—

Janine: Ebullience?

Austin: Yeah, I mean, I know that Clem said she was working on it, but there was not a scene about fixing Ebullience, right?

Janine: No.

Austin: So.

Janine: And also, one could argue that Thisbe is being suspiciously more active in the sense of active versus reactive than normal.

Austin: Yeah. A hundred percent. Do you call the Chimeric Cadent “Operant Chimeric Cadent”? Is the Chimeric Cadent an Operant?

Janine: No...

[Dre laughs]

Austin: What’s like—is there another term of role, like another role that you would assign to them?

Janine: I’ll be honest, I don’t—as I’m thinking about this, this is like, a classic thing that I’m gonna say, and then I’m gonna forget that I said it, and then someone’s gonna bring it up later, and I’ll be like, I don’t know if I said that.

Austin: Uh-huh.

Janine: But I wonder if there are no more new Operants in general.

Austin: Yeah.

Janine: If like, the existing Operants are like grandfathered in.

Austin: Uh-huh.

Janine: Because that’s just polite, that’s what you’re used to calling them.

Austin: Grandpa Brnine, yeah.

Janine: But like, new people. I guess this isn't new, though. They met before.

Austin: Yeah, but they didn't talk before.

Janine: I don't know that—yeah. And that was also, like, right on the cusp of a lot of stuff.

Austin: Yeah.

Janine: Yeah, I feel like there aren't a lot of new operants, and I think specifically in the Chimeric Cadent's case, I think Thisbe might just use Cadent, because that's already a title.

Austin: Yeah. That makes sense. Cool. Obstacles. Yeah, I think a less funny way of saying Ebullience is still in here bouncing around, err—or, you know, it's not erratic behavior, necessarily.

Jack: Bee in your bonnet.

Austin: There is, yeah, uh-huh.

Janine: Enervation? Is that the word we're looking for?

Austin: I always get those backwards. I always get...

Jack: Isn't enervate about being sapped?

Austin: It is. It is about being sapped.

Janine: Is it?

Austin: Yes. If you're enervated, you are sapped. You are weakened.

Janine: Oh.

Jack: I know. It fucks me up all the time.

Janine: That's a bad one.

Jack: Yeah. It's the whole flammable, inflammable shit, except...

Janine: Yeah, or like, chartreuse. I always think chartreuse should be red, but it's green.

Jack: Oh, I would have said it was a kind of purple.

Art: Wait, flammable would be a good obstacle for...

Keith: Wait, but there's a difference between enervate and innervate.

Austin: I think that might be—is that what's the...

Keith: Innervate is the opposite of enervate.

Austin: Yes. Yes. There's enervating and innervating.

Jack: I don't think those words should be that similar.

Austin: I agree.

Jack: Let's take another crack at it.

Janine: No, also this doesn't matter. We can phrase this any other way.

Art: Whose fault is this? Is this...

Jack: What about...

[car horn distantly in background]

Janine: Beep.

[Dre chuckles]

Janine: Tiny horn somewhere. I just thought it was funny.

Austin: I heard that.

Jack: It's like, the image that I am having is that the single little marble of Ebullience ping-ponging around in Thisbe has now split in two, and they are now both ping-ponging around, and that is somehow, you know, but I don't know how to say—

Austin: [cross] Oh, sure. Yeah, yeah, yeah.

Janine: [cross] Oh. Double ping-ponged.

Jack: Yeah, double Axiomed.

Austin: “Ebullience's influence is growing” is fine, right?

Janine: Ebullience is exploring the space.

[**Jack**, **Janine**, and **Dre** chuckle]

Austin: Ebullience is exploring the space. Nightmare. Great. Love it. Alright.

Jack: Oh, restless leg syndrome Thisbe.

Janine: I'm literally bouncing my leg right now.

Austin: There we go.

Jack: That's Ebullience.

Austin: That's Ebullience bouncing around, yeah.

Jack: Janine, Ebullience is exploring the space.

Janine: I can't believe I gave Thisbe ADHD.

Austin: Uh-huh.

Dre: [chuckling] God.

[**Sylvi** laughs]

Jack: God, remember when Ebullience got loose at Lone Marble, and just like, destroyed an entire campus in 40 seconds.

Austin: I do. I do remember. That was fun.

Janine: Yeah, yeah.

Jack: That was great.

Austin: That's happening inside of you now.

Jack: I don't think I was on that... yeah, yeah, yeah. Wow.

Levi's Second Scene

[01:35:50]

Austin: Alright. Levitation, now a hero. You have your own squad, if I'm remembering correctly.

Dre: Mhm, mhm.

Austin: Do you have a name for that squad? Did we pick one?

Dre: Not like a nickname or anything yet, no.

Austin: Okay. What is your goal?

Dre: To be a force for good acknowledged across the galaxy.

Austin: We're about to see a wild roll, because you have two mastered obstacles, which is wild. So what is your scene? What is your goal for this upcoming scene?

Dre: I am not a hundred percent sure.

Austin: Okay. Let's talk through it.

Dre: So, kind of the thing that comes to mind is—last time we saw Levi onscreen was the big fight, where Clem did a lot of good stuff.

Austin: That's true.

Dre: It feels—

Austin: Well, what do you mean by good stuff?

Dre: Well, okay. But like, we went into battle with Clem.

Austin: That's true. Uh-huh. And it went well.

Dre: Yeah. And it went well.

Art: And Clem did fine. What do you—what's this besmirchment?

Dre: Well...

Austin: You know, did Clem do good or did Clem do well?

Dre: Damn. I don't know. Is Clem like Superman, or...

Janine: It was a big fight in which her horrible monsters, rather than injuring someone, just chased someone trying to injure them, and injured someone else instead. That's good?

Jack: Please, Clementine was exploring the space.

[**Janine, Dre, and Keith** laugh]

Austin: Oh, Clementine was exploring the space. So, are you looking to do a Clem scene?

Dre: [laughing] No, that's definitely not what I'm looking for.

Austin: Okay, okay.

Dre: I mean, I think it's—this is Levitation came to a war that has been going on for a long time, that has become very complicated.

Austin: Uh-huh.

Dre: Levitation doesn't know all the context of that.

Austin: Uh-huh.

Dre: And maybe, I don't know. I don't know if this is... you tell me if this sounds like a scene that is just like, we've done this already in this season. But I think it's Levi being like, okay, are we the good guys here?

Austin: Instead of—versus who? Versus...

Dre: Well, and I guess it's not "are we the good guys", but it is "are we doing good at being the good guys?"

Sylvi: You're not doing an "are we the baddies", is what you're saying.

Dre: No. No, no, no, no, no.

Austin: So this is...

Dre: And so I think that it is... hm. What were you gonna say, Austin?

Austin: I was gonna ask, is it—thinking again about how scenes should have kind of big dramatic goals, [**Dre:** Yes.] a version of this that—a goal that it sounds like you might be talking towards is Levi wants to ensure that we're doing good here on Palisade for people.

Dre: Yeah.

Austin: Right? That feels like something we could maybe build a scene around. Versus the sort of like, it's fine to talk—do a scene where you're like, "I want to talk through an idea with somebody," you know, like in character. If the result of that talk through ends

up being, “Hey, let’s re-double our efforts towards blank,” and then the outcome, you know, suggests that in some way. You know?

Dre: Yeah, yeah, yeah.

Austin: So I’m fine to have that scene either as a big action sequence, or as a quiet talk with somebody. It’s just that the outcome of that quiet talk should then be literalized in some sort of way, expanded upon, if that makes sense.

Dre: Mhm, mhm. Yeah, and I think the only way that I can really think of if that then becomes a big, like, where that quiet talk become a big action is if it is Levi being like, “Hey, I think we should take action against Clem.” And I don’t feel good about that.

Austin: About being the person who’s like, we should take action against Clem.

Dre: Well, Levi being that person.

Austin: Right, right, right.

Dre: Both in terms of like, where Levi fits into the group, but also, like, that doesn’t feel like where Levi’s at as a character to me.

Austin: Sure, sure.

Janine: What if it’s one of the squaddies?

Dre: What do you mean?

Janine: Like, one of Levi’s squad people has ideas. Or maybe acts without go ahead, or like, there is some sort of situation where either it’s like, you have to discipline them or admit that they’re right and do something about it, or something like that.

Austin: And they are the one coming to you saying why aren’t we doing X? Where X could be solved for arresting Clem, or actually building something in all these places that have been fucked up and destroyed, or why are we, you know, not focused on getting out into the rest of the Principality to help people there, or...

Dre: Yeah.

Austin: Et cetera. I mean, I guess that's another way of thinking about this is you have two scenes left. Your goal is to be a force for good acknowledged across the galaxy. Whatever you do here should build clearly in that direction.

Dre: Yeah. The other thing that just came to mind for me from, you know, I can't remember if you said this, Austin, or if Janine just said this. That's not good. But like, you know, why aren't we getting to the places where the rest of the Principality is? I'm also wondering if there's space for why aren't we—why aren't I interfacing more with, like, the good force and the Twilight Mirage, connecting that to what's going on here in Palisade?

Austin: I do think we have a little bit of an answer for that, which is that like, all that runs through August Righteousness, right?

Dre: Yeah, okay.

Austin: Through Mourning and—sorry, I guess actually the answer is, you probably are doing that, right? We aren't seeing your day to day, but I bet you have meetings with General Mourning, or at least someone who reports to General Mourning.

Dre: Sure.

Austin: That's my guess. And a thing I just want to say out loud, because I want to just re-emphasize something is like, on your turns, you shouldn't feel like—I know I keep saying I'm not the GM, [Dre laughs] and I know that there's limits to that, because there is a sense of "I don't want to step on prep," or "I don't know all of the lore super well because it's been a decade of building this setting on and off," right?

Dre: Mhm, mhm.

Austin: However, like, I don't control the Afflictions. I don't control Wakeful. I don't control any of the other remaining—I don't control the remaining Kesh people, right? And I literally don't have a turn in the game at this point. So for instance, if someone

said, like, “Hey, I think Wakeful stops being passive. I want Wakeful to start taking territory.” Or, “I think the remaining Kesh forces do a surprise attack, and I want to come in on Levi defending people from a surprise attack.” Or “Hey, one of the Cause factions, the pirates have decided ‘fuck the Cause, we’ve basically won this war already,’ and Carmine Bight starts robbing other Cause members.” Like, anything is on the—like, I’m not in charge of anything. Right? The table might have some thoughts, right? But like, I—I just want to make sure that you feel like you have the typewriter in front of you, not the IM screen to me saying “What happens next?”

Dre: Yeah.

Austin: Because I don’t have a mechanism for triggering—I don’t—I’m not saying “what do you do” here, right? Outside of—what I’m saying is to Dre, hey, what happens in this scene that you’re framing? But it should be the whole—it’s all at your fingertips in this. And I know that might be scarier in some ways.

[**Dre** laughs]

Austin: But what I mean by that is like, if you do want to frame a scene of Levi doing some cool shit, but you don’t know what—but you don’t see any cool shit for you to respond to, you can invent the cool shit. You know? You can invent the crisis. You can invent the trouble. And I guess, on the topic of crisis, these things are all down to 2, but 2 is still a problem, right? War and conflict, wealth and resources, health and spirit, and unrest and revolution are all at 2, which is way better than when two of them were at 3. But 2 in the book does still say that there are, you know, pockets of real problems, you know? And so that means there’s pockets of problems with stuff that isn’t just fighting, but pockets of problems with there being, you know, food for people. Or pockets of problems with there being adequate transportation, or stuff like that. You know? So.

Dre: Yeah. Um... okay. I think—I think I have a framing for this. I like the idea of—because I hadn’t been thinking about, like, what Levi’s day-to-day looks like. And I imagine part of that, like, promotion and being the big hero is spending more time in meetings talking about doing stuff instead of doing stuff. [chuckles]

Austin: Uh-huh.

Dre: And so I think the scene is that Levi has, like, some sort of meeting coming up, and basically just like, ditches it and disappears and takes his squad and goes to do, like, rebuilding, or delivering supplies, or something like that.

Austin: Yeah.

Dre: I'm not sure... and I guess maybe this is why everyone else plays the opposition, I'm not sure what opposition to that necessarily would look like.

Austin: What's the—what is the—your hope for the rebuilding is to repair damage caused by the war, basically. Right?

Dre: Mhm. Yeah.

[01:45:09]

Austin: Yeah. I mean, the way that this works is like, if that's what you decide to do and we end up not being able to build opposition, we end up, you know, we look at your—we look at your obstacles, which aren't a problem for you anymore, right? And then we look at your boons and burdens, and we just play the scene out. At the end of the day, the opposition will get—it's three dice at the very least, right? Because something will be uncertain, right? Maybe it's—maybe this is how we can zoom in on this. Maybe it's a community that doesn't trust you because you're from the Millennium Break, and you're not from here. Why are you trying to help us rebuild? Or maybe it's people who had previously been part of some part of the Principality here. Or it's someone who—maybe it's just dangerous to do, right? Like, maybe you're just in the middle of, you know, it's dangerous to rebuild inside of a city that has been bombed. Right? It just is dangerous. There are munitions that haven't been set off, et cetera. Maybe this is not what your squad wants to be doing.

Jack: Oh, god.

Austin: Maybe your squad is like, “We are supposed to be knocking heads. You recruited us to knock heads, and now we are knocking nails into planks. That’s not the same.”

Dre: Yeha. I could get court martialed.

Austin: You could get court martialed for disobeying orders.

Jack: I’ve got one. What if the Wake—what if Wakeful is like, “This area is under our jurisdiction. Why are you coming in here to rebuild it?”

Austin: Yeah, I mean, here’s a very, you know, it’s very possible to imagine that a place like, for instance, City City or one of these border areas between the Bontive Valley or Greenfield and the Temple of the Threshold central area. One of these areas that’s like, whose is this really, you know? There’s like, a little bit of a territorial overlap, you know? I kind of like that idea. Levi up against Wakeful—not up against in a combat sense, but like, Levi comes face to face with the emerging new super-being, you know? But not in a military capacity, despite your background, is really fun. Jack, do you have a thought of where that might be taking place?

Jack: Let’s see. Oh, what about, like, a gate house town that was originally for pilgrims to the Temple of the Threshold?

Austin: That’s fun.

Jack: I mean, of course, when I say originally, it was something before it was, you know, and then it became a gate house town, and then it became useless, and like, war-torn, and barren, and now rebuilding is happening, but of course, the Wakeful is like, well, look, this is—this is basically our lobby, you know?

Austin: Did we actually do a scene in one of these places? No, we did not. Creston is pretty close, this one here is fun. Or anywhere—yeah, anywhere that’s like, between—I guess we don’t have to zoom in too close, necessarily, and pick a particular spot, but yeah. Anywhere on that border makes sense to me. And yeah, it’s a place that has been—like I said, bombed out, unexploded munitions still exist. There are still—maybe

there are a handful of pockets of Nidean troops who haven't—who have not joined up with Wakeful, but have also not, you know, turned themselves into August Righteousness's, you know, emerging justice leadership or whatever. Who is with you in this scene? If the "what" is you're trying to rebuild, and you're trying to presumably convince Wakeful to let you do it here, who is the who? Who is with you?

Dre: Yeah. Um... I mean, so it doesn't matter who's with me from a mechanics standpoint, because both my relations are exhausted. So really, it's kind of a question of who would fit to be here, or who would want to be here?

Austin: Mhm. Um... great question. I'm thinking of NPCs who exist in this season. I feel like you could get—I feel like you could get—maybe Art and Jack tell me if I'm wrong about this—but Veronique and Fealty here, or at least someone from that faction here, some folks from Rose River.

Jack: Yeah, I think so.

Austin: This feels very Rose River-y. Historically, they had been—I guess they've changed since, right? Remember for a while there they were scholars, and they were focused on learning things, and improving things, but then we eventually changed them into agents or something, didn't we?

Jack: Yeah, there was a shift as they kind of got called upon as one of these, like, large combat Divines.

Austin: Yeah. And in some ways, it's kind of interesting to see if, okay, well, do we have to switch—can we switch back to that could be a fun alignment here, so yeah. I could imagine Rose River people, I could imagine—you know, a week ago I could imagine Jesset being here.

Dre: Aw.

Austin: Future-holding Jesset, I don't know as much. You know?

Jack: Any of the player characters? I mean, I would put forward August Righteousness, but I think part of the way this scene hums is if Levi has just gone, “Well, I’m gonna—you people just sit around looking at clipboards. I’m gonna go fight.”

Austin: Yeah.

Dre: I could see Levi asking potentially Cori to go as just like, the closest person in age.

Sylvi: I think she—

Austin: Oh, Cori would go. Yeah, that’s fun.

Sylvi: Also, just, it’s a very Cori move that you’re pulling. The “people are sitting around, so I’m gonna go do something” vibe.

Austin: Mhm. Someone else who’s here, I think, maybe just as a background character, is Particular Emphasis, Parti, who is one of the intro characters. She’s a Delegate who does a radio show. So I think, like, helping to set up a new radio station down here, right? They’ve been up in the Shale Belt the whole time up in the mountains, but like, setting up a broadcast station down on, you know, further out from where the signal normally goes is fun. So yeah, Cori’s there, Parti’s there. Is Elle here with you, Cori? Or do you think Elle is not...

Sylvi: If she wants to be.

Austin: Elle doesn’t want to be here. What are you talking about?

Dre: [chuckles] Fuckin’ dorks.

Sylvi: Yeah. Well, she’s probably not there.

Austin: Yeah. Yeah, yeah, yeah. Elle would go if you said “Hey, I need you for this.” But...

Sylvi: Yeah, but like, you know.

Austin: Otherwise, Elle is gonna be busy.

Dre: Would Elle go if Cori said “I want you to come to this”?

Austin: Yeah.

Dre: Okay.

Austin: Yeah. But you have to ask.

Sylvi: I don’t think she does. I think she’s like, she helped me do the—the Consecration thing was stressful enough, you know?

Austin: Yeah, that’s fair. That’s fair. Alright.

Ali: I’m free to chaperone.

Austin: [chuckling] Oh. To chaperone.

Sylvi: [laughs] Aw, Uncle Brnine.

Ali: I can drive you guys to the mall.

[**Dre** laughs]

Austin: Ah, it’s so funny.

Dre: [chuckling] Uncle Brnine, you always play the weirdest music in front of my friends...

Austin: God. Yeah.

Dre: [chuckling] All you do is talk about movies you want us to watch.

Austin: [chuckling] Uh-huh. You guys ever see...

Ali: You have to build character.

Austin: Yeah, uh-huh. I do love the idea of Brnine just rocking up and naming random movies and asking if they’ve seen them. You know?

[Ali chuckles] [Dre laughs]

Austin: I just think it's good.

Jack: "Have you seen Escape from New York?"

Austin: Well, that's a little on the nose.

Keith: "Have you seen Escape from L.A.?"

Austin: "You guys ever seen Dawn of the Dead? You ever see—it's like a zombie movie, but..."

Jack: "Okay, have you ever seen Day of the Dead?"

Dre: "Y'all ever seen Kingdom of Heaven? But it's gotta be the director's cut."

Austin: The director's cut.

Keith: Have you played the game Daikatana?

Sylvi: I have, actually.

Austin: Oh, gamer Brnine is too much.

Art: I worry that Brnine might be a Boondock Saints person, though.

Sylvi: Oh my god.

Austin: That's brutal.

Ali: Haven't seen that. I cannot say.

Dre: That's rough, Art.

Austin: That's rough. That's rough. That's rough.

Art: But like, does it feel completely false in your heart?

Austin: No. It doesn't.

Dre: Kind of.

Austin: I don't know. It's just two dudes trying to make the world a better place, you know? That's the way people think about that movie. Genuinely.

Dre: Mhm.

Keith: I haven't seen it.

Austin: You're good. You're from Boston, so.

Keith: They go into, like, a board room and they kill everybody in the board room, right?

Sylvi: Kind of? I think it's a hotel room.

Austin: Yeah, I mean—yeah. Uh-huh.

Dre: Is it a board room or a court room?

Austin: It's a court room.

Keith: Oh, it's a court room.

Austin: I think it's a court room. I think it's a court room.

Art: Is it possible that Keith's thinking of the movie Dogma?

Keith: No. No, I've definitely seen Dogma. Dogma's good.

Art: Yeah, but there's a board room scene in it.

Austin: Alright. Scene is happening. You're rebuilding this place. You're bringing it back on board. Let's call it Creston, it's close to the border here. What does the—what's the—are you using, like, military technology to do this rebuilding stuff? Are you just using normal everyday ace hardware materials?

Dre: Ooh. Uh... hm. Yeah, let's make it extra spicy, because I think, you know, the opposition potentially is me getting in trouble with Millennium Break.

Jack: I think—

Dre: Oh, go ahead.

Jack: Oh, I think the opposition that seems more pressing to me is Wakeful. Is, you know.

Dre: Oh, that's—yeah. That's true.

Jack: You are right on their doorstep.

Dre: Yeah. Well, to make that—

Austin: I think a potential outcome could still be the previous thing though, but yes.

Dre: Sure. Yeah. Well, I think bringing military hardware to help with rebuilding makes either one of those things more precarious. Right? It's harder to convince Wakeful, "No, it's chill that I'm here, bro," if I have military hardware with me.

Austin: Yeah. I have an idea for...

Dre: Because I guess—oh, go ahead.

Austin: No, you go ahead.

Dre: Well, I was just gonna ask, what is—outside of just the territory part of it, what is Wakeful's, like...

Austin: I think someone shows up, and I think I have a new thing that they can do to make their—not to make their presence known, that sounds more threatening than I mean. I think a—something that looks like a Delegate body, a Delegate shell, walks up, and I think a thing they can do is like put a different—they can kind of call out an element of themselves. What were we using for Wakeful before? Are we using it/its and they/them?

Jack: Yeah, we said any pronouns.

Austin: Any—we did say any pronouns. Right. Well, and I think here's an instance of it. I think that there is a—Wakeful can produce—can emphasize a part of the gestalt being in a shell body on will. You know, what if instead of there being August Righteousness, Wakeful decided what we really need right now is an August Righteousness. So let's produce one. Let's not generate, but like, let's briefly zoom in on this part of who we are. You know? And give them the body. Have them be in the world like this, and then bring them back into ourselves when their purpose has served. Has been served. You know? And it's—that body does not—that body can change, you know, they can kind of take an action to change who is in any one of their bodies.

So, you know, Agent Smith, the classic Agent Smith who ends up with like, you know, a thousand thousand bodies, except imagine if instead of needing to be Agent Smith, they could all be different—I guess the agents are already doing that in the Matrix, right? But like, it's all just different versions of themselves. Right? So, whereas our big list of potential—you know, if what we wanted here was, you know, Welcoming Leadership or Engaged Opposition, or we wanted Territorial Righteousness to come out, we could, right? And it's not—I don't know that it's like a—one, I think it changes the body in a cool way. I think, like, colors change on this—there's like a color-changing robot shell body that can like, adapt to whatever person has been generated inside of it. And in this moment, I don't know who it is. I will read...

Jack: Oh, I think I have one.

Austin: Go for it.

Jack: I think this body sort of emerges. Oh, yeah. I think it, like, it climbs out of a well or something.

Austin: [chuckles] Great.

[Dre shudders]

Jack: I love the idea that the gestalt is like, just, you know, is in this space one way or another.

Austin: [cross] Just spread through. Yeah.

Jack: And this is Graceful Communicant.

Austin: Oh, yeah.

Jack: And Graceful Communicant, who is unarmed, approaches you and says,

Jack (as **Graceful Communicant**): Greetings.

Dre (as **Levi**): Hello.

Jack (as **Graceful Communicant**): You are the chief of this operation?

Dre (as **Levi**): Um... I suppose, yes.

Jack (as **Graceful Communicant**): If you prefer that I would talk to one of your superiors, please just make a gesture, and I'll move the conversation their way.

Sylvi (as **Cori**): Don't worry, Levi, I trust you.

Dre (as **Levi**): Oh, good. Um...

Austin: One of your squaddies is like,

Austin (as **Squaddie**): We got your back, commander.

Dre (as **Levi**): No. Uh, no. [awkwardly clears throat] No.

[**Austin** laughs]

Dre (as **Levi**): I can... I can speak on behalf of this operation.

Jack (as **Graceful Communicant**): A Millennium Break operation?

Dre (as **Levi**): [strained] Uh, well, uh...

Sylvi: [laughs] Pulling the collar. “Ooh, jeez...”

[Dre laughs]

Dre (as **Levi**): Um... yes. [clears throat] Yes.

Jack (as **Graceful Communicant**): Excellent. Millennium Break, I’m going to have to ask you to cease this operation immediately. The town of Creston is under control of Wakeful, and your efforts here are unnecessary.

Dre (as **Levi**): Oh, um, this isn’t a—this isn’t a military operation. This is just trying to help do some rebuilding, provide resources that it seemed like people needed.

Jack: The body changes very slightly. Something about the shoulders become a bit more pinched, and you don’t know that this has happened, but you’re now talking to Brisk Dissent. And Brisk Dissent says,

[02:00:00]

Jack (as **Brisk Dissent**): I don’t give two shits if this is a military operation. You’re moving in here with military materials. You’re knocking down a building over there. What are you doing?

Dre (as **Levi**): The building was already—it was going to fall down, like, tomorrow.

Jack (as **Brisk Dissent**): Do I come into your town and fix a broken window? Of course not. I understand that that’s your responsibility, that’s your place to do. If you came and asked me to come and help you, of course I’d come and help you.

Austin (as **Squaddie**): Hey, don’t take that tone with our commander.

Austin: Says one of your squaddies.

Dre (as **Levi**): Hey, hey. [high-pitched] No, it’s okay. It’s okay. It’s okay.

Austin (as **Squaddie**): Are you sure?

Dre (as **Levi**): [high-pitched] Yeah, yeah, yeah. No.

Austin (as **Squaddie**): I don't want them talking to you like that.

Dre (as **Levi**): Hey, hey. Hey. Take a breath. Take a walk. Take a lap.

Austin (as **Squaddie**): Alright.

Dre (as **Levi**): Take a lap.

Austin (as **Squaddie**): Sir, yes, sir.

Keith: Turning into Mickey Mouse.

Dre (as **Levi**): Sorry about that. Um... wow, this is hard. No wonder Brnine is...

Okay, um... hey, could we have permission to come in here and help out?

[**Austin** laughs]

Jack (as **Brisk Dissent**): No, of course not. Why am I gonna give you permission to come in here and help out? This is our territory.

Dre (as **Levi**): Is there like, a... is there a petition I can fill out, an application I need to submit?

Jack: An application. Like, brief internal gestalt, like...

[**Dre** laughs]

Austin: Well, like, and some of them are like, "Yeah, of course.

Jack: Yeah, exactly. Like, what's the word—like, Gentle Reflection is like, "Fill out the application."

Dre: Oh, okay.

Jack: Take the application.

Dre: Sure.

Austin: Noble Versatility is like, let's—doesn't say this, but internally, is like, "Well, let's hear him out." You know?

Jack: Yeah. And I think maybe this is the place for a roll, because I don't think that the body of the gestalt says "Yes, of course, fill out the application."

Dre: Yeah.

Jack: But I think that, you know, god, what does it look like to see this happen? Is this just like, a slight roll of the shoulders, or like an adjustment of how the elbow is held? Something rumbling from underneath the well?

Austin: You know, I think there is something in Levi—Levi, I think that you see what in your, I don't know, some—you obsessed over your great-great-great-great-grandfathers, like, who they were during the Twilight Mirage, right?

Dre: Mhm.

Austin: And like, you read their journals, or you watched documentaries about them, or whatever, right?

Dre: Mhm.

Austin: I think that there is probably something in there that has, like... probably Even talking about, like, you know, to be a good commander, to be a good officer, whatever, the way that Even would talk about serving in the Twilight Mirage, like, military, basically, and then the Notion, is like, "You always have to know how to read people. And I don't care if that has to do with, like, their—being on the battlefield or being in the board room," you know?

[**Dre** chuckles]

Austin: Like, you have to be able to see when someone is—has a weakness, or has an opening, or has whatever. And then kind of like, take advantage of that. Exploit that or recognize it. And I think, like, this is the first time in your life you've seen—you've realized you can do this, not just in a fight. And you see this gestalt being's shell—you see this Wakeful unit, like, begin to think, and so you have an opportunity. You recognize that there is like—it's the equivalent of when you're sparring someone in a boxing ring, and they drop their hands for a second. Right? Like, "Ooh, I could punch right now. I could at least get a jab in, but do I do a jab or do I do an uppercut, or do I do a hook? Like, what's the move here?" And I think you have to decide, like, how do you make your case—what's the effective way to make your case in this moment where they're open? Or do you make the case at all?

Janine: Austin's right. We should punch them.

Austin: [chuckling] Yeah, which sort of punch do you want to deliver?

Dre: Right, yeah.

Janine: Left or right, up or down?

Austin: Uh-huh.

Sylvi: Overhand.

Dre: Oh.

Sylvi: Underrated.

Austin: Oh, an overhand. Yeah, yeah, yeah. Like a Ryu style, like, boom! Like a top-down heavy attack, yeah, uh-huh. So yeah, I think that that could be the roll here, right?

Dre: Okay.

Austin: It's like, can you in this one moment, this brief moment where Wakeful is debating, can you come up with the best way to argue against them?

Dre: Yeah.

Roll/Resolution

[02:04:12]

Austin: You start with four, or you go up to four, because you have...

Dre: I go up to four, yeah.

Austin: Two plus two, they start with three, you don't have any boon—you don't have any, rather, burdens, right?

Dre: Mm-mm. Don't have any obstacles, either.

Austin: I think it's three versus four with you at four.

Dre: [laughing] Let's go.

Austin: Right? Am I missing anything?

Keith: I think this is the first ever.

Dre: We have no troubles at 3, yeah.

Austin: No relevant burdens, no relevant obstacles, no troubles at 3. Alright. The someone—Jack, do you want to roll these opposition dice, since you've been playing this roll?

Jack: Yeah, one for each represented gestalt entity. Alright, let's see.

Austin: Yeah.

Dre: I hate that it makes you say random side or choose side.

Austin: I know. Ooh, 6, 5, 4 from Dre.

Dre: I got a straight.

Austin: You did get a straight. Oh my god.

Dre: Jesus.

Sylvi: Wow.

Jack: Wow.

Sylvi: Hell of a Balatro hand.

Austin: 6, 5, 4 from Jack.

Jack: God, this is a parry from Wakeful.

Austin: It is.

Dre: Mhm.

Jack: This is a gestalt parry of like, haha, we represent multitudes.

Austin: Yeah.

Sylvi: I was like, literally double-checking to make sure the boxing punch I was thinking of is called an overhand, and there's an image of what's happening on the Wikipedia page.

Austin: For an overhand, yeah, uh-huh. Yeah.

Sylvi: Yeah. Yeah, you got counter-punched. It happens.

Austin: You did. It is.

Keith: It's the big boom.

Sylvi: Yeah.

Austin: Now, what do you do?

[Dre sighs]

Austin: An interesting scenario here.

Dre: Yeah. Okay, I'm looking at what a 5 and a 4 mean. Burden, exhaust a relationship. What happens if I don't have a relationship to exhaust?

Austin: I think you... oh, that's a good question. I bet it's—

Dre: Do I get a new one and it's automatically exhausted?

Austin: I bet not. I bet it's worse than that.

[Dre laughs]

Keith: Yeah.

Jack: I think it's in the book.

Austin: Yeah, I'm checking. I'm checking the book here.

Dre: [laughing] it's gotta be worse.

Austin: I bet it is.

Keith: Maybe it's a loophole. Maybe it's a loophole, and you just get out of it.

Austin: No, if all relationships are already exhausted, the spotlight player marks misfortune, and the opposition narrates how the spotlight player's isolation has impacted them.

Jack: Oh, nice writing.

Dre: Oof, oof.

Austin: Yeah, that's great. So yeah, you have some options here with—again, so, opposition rolled 6, 5, 4. Dre rolled 6, 5, 4, 3. So 6, 5 are your highs here. You could win twice. You could put your 6 against the opposition's 5 or 4, and the 5 against the 4, and get two wins, but then you'd have to take a doom, marking misfortune. And escalating a

trouble, which would be bad because that would get us back a 3. You could block twice, but lose. You could block the 6, take the 5, and win against the 4.

Keith: Or you could Lash Out or Menace.

Austin: Or you could Lash Out or Menace. Or you could... you could theoretically—what are you good at? What's your—Flee.

Dre: Flee.

Keith: Flee is ignore losses, but that's just like, way worse than Menace in this case, even with the roll of the die.

Austin: Yeah.

Dre: Yeah.

Keith: The extra die roll.

Dre: Yeah, yeah, yeah.

Austin: Well, it—yeah, because it would cost you a misfortune, right? That's the thing.

Dre: Mhm.

Keith: Yeah.

Austin: It wouldn't be so bad...

Keith: And you would—you're already tying, so you'd—instead of—you're not really losing anything from one to five, you're tying from one to five. Oh, but I see, because you can't—you're gonna lose one. So you'd either—yeah, okay. I see the slight difference there.

Austin: Yeah, exactly. But you could put the 6—you could block the 6, win the 4, and then spend a misfortune to ignore the 5, you know?

Keith: Yeah.

Dre: Yeah. Okay, I think what I'm gonna do is I'm gonna block the 6, I'll tie it. I will play my 5 to beat the 4, and then I will—so I will get a boon and a burden, effectively.

Austin: That is right, yeah. But you'll succeed at the scene if you want to, because you'll have gotten one full success.

Dre: Mhm.

Austin: Or one real success with the 5. So yeah.

Dre: Yeah.

Austin: That makes sense to me. What's this look like? What's the case you make? Let's talk about what this 5, the successful 5 looks like. What's the case you make to them that presumably convinces them, or what's the thing that happens that gets you what you want?

Dre: Sorry, I need to like shift gears, because I was looking up, like, oh yeah, how do boons and burdens work? And I need to re-shift my brain.

Austin: Yeah, we'll get around to those.

Dre: Yeah, yeah, yeah.

Austin: We'll—yeah.

Dre: Hm. I think maybe, uh... I think it looks like—so, one of the things that—one of the things that Waking¹ said was basically like, “Hey, I wouldn't come into your place and fix your broken window for you without permission.” And I think that makes Levi, like, mad. In like a very kind of like—like a Gon shounen way of like, why the fuck wouldn't you just go fix someone's window if you could? Why are you mad at me fixing your window? How does this shit get any better if we're just gonna fight over whether it's okay to help each other or not?

¹ [02:08:48] Misspeech of Wakeful.

Austin: Damn.

Sylvi: Damn. Hell yeah.

Austin: Levi said no borders. Let's go.

Dre: [laughing] Yeah.

Sylvi: Yeah! Real as fuck.

Austin: And that works, presumably.

Janine: Is there a Delegate named Gently Cowed?

[**Austin** laughs]

Dre: Damn.

Austin: I don't see one here, but...

Jack: The one I was thinking of was something like, Limitless Welkin.

Austin: Oh, that's really good.

Jack: Welkin is like the sky, [**Austin:** Yeah.] and Limitless Welkin just, you know, leans back and sits back against the well that she crawled up out of and says like,

Jack (as **Limitless Welkin**): You know what? You know, yeah, that's—I've always thought this, and I've always wanted to, you know, see something like this. See something like this happen. A window breaks, and you just go and solve the problem. Yeah. I mean, that's the way to get better, right? You know, time is long and we've been alive for so long. And this is the way, isn't it?

Janine: Limitless Welkin coming out of her well to be shamed by mankind.

[**Austin**, **Dre**, and **Jack** laugh]

Austin: God. Truly happened. Yeah. And they do it. They let you continue, and like...

Jack: Limitless Welkin strolling around with her hands behind her back like those old Italian men who look at building works.

Sylvi: [chuckles] That's how I walk around.

[**Dre** chuckles]

Austin: Uh-huh. I mean, I think that like, you know, three days later, a shipment arrives in Eversin, which is deep in the Bontive Valley filled with building materials brought from, you know, brought all the way from Cadent's Reach, you know? Across the sea to help rebuild Eversin, you know? Which got damaged in some recent battle or whatever. Right? People start crawling out of the wells everywhere with boards and nails and windowpanes. I think this is a boon, right? Like you said, one of the things you get here is a boon. It seems like the boon would be about this. What do you think it is, Dre?

Dre: Specifically being, what, that Waking has suddenly become, like—

Austin: Or Wakeful. Wakeful.

Dre: Wakeful, sorry.

Austin: Yes, the slightly less easy to say thing is important, but it's...

Dre: Yeah. [laughs]

Austin: It's the decision we make.

Dre: Yeah. So, is that, then, we're saying Wakeful just becomes more... like—

Austin: Cooperative, yeah.

Dre: Cooperative, yeah.

Austin: Like, seems to be—you know, I don't know how you think the boon hits for Levi, but it's some—it's something about this, right? You convinced—you convinced Wakeful to collaborate in the rebuilding of Palisade. Right?

Dre: Yeah. Um... I mean, is it—can the boon just be, like, a collaborative relationship with Wakeful? Is that too big?

Austin: It's not a relationship, but it's—

Dre: Yeah, yeah, yeah.

Austin: But I think it's just... it's—"I convinced Wakeful to help" is a perfectly fine boon. You know? Again, they can be—they're about—generally about individual, you know, events, effectively. You know? They're not ongoing...

Dre: Okay, okay. I think I'm still thinking of it as like, oh yeah, it's like an item I put in my inventory, and that's not how this game works.

Austin: Yeah, no, yeah. I mean, that's the bad side of continuing to say it's like finding a lucky penny.

Dre: Right. [chuckles]

Austin: Is it's not—it's the finding the lucky penny, it's not the penny itself. You know?

Dre: Yeah. That's a good way of putting it.

Austin: It's the, you know, hey, I did my recital and got a round of applause. Everyone clapped for me. And that made me feel good for a week. You know?

Dre: Mhm.

Austin: That's the way to think about it. Now, the burden...

Dre: Yeah, the burden is that we just built a new radio station and they went on air, and they said "Hey, an official envoy from Millennium Break helped us rebuild [chuckles] over here in Creston."

Austin: Uh-huh. And they did it with Wakeful's help. They let—Wakeful is part of the, you know, like, have August Righteousness...

Jack: Nideo's part of Wakeful.

Austin: Right, right.

Jack: Yeah. This is, you know, the conversation that we had a couple of recordings ago about Righteousness saying—August Righteousness, now I'm doing it—bringing the Principality to justice, and then talking about how Clementine, while still like a sort of guilty thorn in August Righteousness's side, isn't the Principality.

Austin: Right.

Jack: You know who is? Is Stel Nideo.

Austin: Right.

Jack: Who is thrown in with Wakeful.

Austin: Wakeful. And so what? Now we're supposed to just like, offer, you know...

Jack: Nideo?

Austin: Nideo amnesty? And sure, they're not the leaders of Nideo in most cases, but like, six months ago we were shooting at—these people were shooting at us. These people have come here. You know?

Jack: We just talked them into a prisoner exchange.

Austin: Right.

Janine: Get an email from Nideo that's just like, "Hey, we got windows too."

Austin: Uh-huh.

Janine: "You gonna fix our windows?"

Austin: Right. Right.

Janine: "You can come by at five."

Jack: But no court martialing, none of that stuff. I mean, why would August Righteousness court martial a trooper that has been so—that has delivered so many results prior to this point?

Austin: I hear it, yeah. Who's also publicly—yeah.

Jack: But like—yeah. Mistrust, and...

Austin: Yeah. I think that's—that's, you know, mistrust with Cause leadership.

[music outro - "[See All Of This](#)" by Jack de Quidt]