

PALISADE 49: A Palette of Colors Pt. 4

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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]

Austin: The Divine Fidelity began by taking some cuttings of herself and seeing if they would sprout. And then, understanding what was coming, understanding the curse of immortality in service, decided "I bet I can live a better life if I do that to some other Divines for the Principality." And so, here in the garden, she does that. Can you free

them before this whole facility is kind of consumed and closed off by the growing Garden of Fidelity?

Keith: We're running through this awful thicket of mean-looking flowers and chains and gears, knocking off chains, opening latches, cranking levers...

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Art (as **Clem**): I've been thinking about it, and I believe that with your intelligence and my forces, that we can cut off the head of the Kesh forces on this planet. You know where they are, I know how they think. We won't endanger any more of your soldiers. Again, I'm sorry about what happened last time. I sort of think that that was someone else's fault, but...

Austin (as **Jesset**): Do you think we haven't been trying to capture the Kesh people?

Art (as **Clem**): Yeah, I think I'm gonna be better at it than you.

Austin (as **Jesset**): Unbelievable.

Art (as **Clem**): I mean, do we want to—

Austin (as **Jesset**): No, go ahead. Give me—

Art (as **Clem**): Do we want to go over—

Austin (as **Jesset**): [cross] Didn't have any pr—didn't even—

Art (as **Clem**): [cross] —how many Kesh people have been captured by every group here? Because I brought one with me when I came in.

Austin (as **Jesset**): August, I'm sorry.

Jack (as **August**): No, no, we're on the same page.

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Janine (as **Thisbe**): The Garden is taking Delegates back. I have brought two of them with me. I want your help in protecting the Delegates as well as protecting you and your fellow Divines.

Art (as **Opposition**): We have no interest. Move along.

Janine (as **Thisbe**): No. I will not. This is important. If we do not act, if you do not act, there is no telling what the Garden of Fidelity will turn those Delegates into. It concerns all of you. If no effort is made at this point, there will be no chance for opposition later.

Keith (as **Guilt**): Don't—don't argue. You're making—it's confusing.

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

Levi's First Scene

[00:03:45]

Austin: Levi. I believe you are up.

Dre: Yeah. Um... I want Levi to do something very foolhardy.

Austin: Hey, what's your goal again?

Keith: Good.

Dre: My goal—I always lose myself on this sheet. Here it is.

Keith: Yeah, it's huge.

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

[**Austin** and **Jack** hum]

Keith: Uncorrupt-able motive. [laughs]

Dre: Yeah. When has it ever gone wrong?

Austin: Oh, boy.

Dre: Keith, don't worry about it. Under my new empire... [chuckles]

[**Keith** laughs]

Austin: Oh.

Keith: What a force for good.

Austin: A true force for good.

Keith: Overwhelming force for good.

Dre: Mhm. Submit to good.

Sylvi: Jesus.

Dre: [chuckles] Uh, hm. What is something that the Cause needs blown up or stolen?

Sylvi: Wow. What a good question.

Jack: Wow.

Austin: Exanceaster March. Um...

Sylvi: Yeah, either/or.

Austin: The remnants of whatever—I mean, we keep trying to get rid of the Whitestar Fleet, and keep losing those fights.

[**Dre** hums]

Jack: Yeah, you could capture March, you could get rid of the bits of the Whitestar Fleet, you could take a crack at one of the, you know, at Crusade or at...

Keith: Why am I thinking that we already had March?

Jack: No, we don't have March.

Austin: We don't.

Jack: Oh, because we threatened him. We said...

Keith: Oh, right, we're gonna arrest you, come—you know, and then he was like...

Austin: "Come and get me," yeah.

Jack: We offered him the chance to turn himself in, and he said "Give me a feather bed."

Keith: And he said—yeah, give me a nice cell, and we said no. [laughs]

Austin: Mhm.

Dre: I mean, you know? Fair.

Jack: Let me see...

Keith: I thought that that scene played out really well, but it is funny now that we don't have March.

Jack: Future—

Dre: And what's the deal with the Whitestar Fleet?

Jack: The Whitestar Fleet is the remnants of Lucia Whitestar's fleet. Lucia has been captured by Clem, and is now in Cause custody. They are—there are more of them than we thought, and they are tenacious, weird fighters. In my head, they're like a bunch of people who are extremely disciplined who also desperately wanted to create their own libertarian, like, violent cells, and so now they have all sort of scattered all over the planet. They are proving, like, more complex to get rid of than we thought. Something else that's interesting is that Cause leadership has now noticed that Future has gone missing. They don't know that Future snuck out before Mourning could put her barricade in.

Austin: I think that that's pretty cl—no, no, no, I think that's very clear at this point.

Jack: Oh, they know that Future is gone?

Austin: There are dead—

Keith: I think we even know where Future is right now. Which is—

Austin: We don't know. We don't—well, we know—

Keith: Like, deeper into the Twilight Mirage.

Austin: In the Mirage. Yeah, yeah, yeah.

Keith: Yeah.

Austin: Yeah, the Devotees smuggled Future out before the blockade took place.

Keith: Doing radio for Palisade.

Austin: But killed a bunch of the Dim Liturgy on the way out, you know?

Jack: Yeah, so we can put together the pieces. Future's gone.

Austin: And also, Future is doing broadcasts. You know?

Jack: Yeah, that's true.

Austin: And is saying outright, you know, "Thank you to my friends among the Devotees who protected me from the violence of..." Da-da-da-da-da. You know?

Jack: Yeah. "Slipping like a righteous ghost, we move through the Mirage."

Austin: Yeah. [chuckles] Yeah, exactly. Exactly.

Sylvi: Hate this guy.

[Dre hums]

Austin: Just one guy.

Keith: Famous shithead.

Austin: Just kill this guy.

Jack: You could also try and get the Iconoclasts in line. [chuckles]

Dre: Nah, I'm good.

Austin: You're not gonna—that's not your play?

Dre: Nah, I'm good.

Keith: You could blow up one of the Iconoclasts.

Dre: Yeah, but there's—they just keep coming back, that's kinda the whole problem. Okay. Um, I am not sure how a one-person, or, you know, handful-of-person mission could destroy the Whitestar Fleet, but kidnapping a guy sounds like something one person could do.

Austin: Doing some bounty hunting. Doing some extradition.

Dre: Mhm.

Austin: I mean, is it one person? Are you going in alone or are you bringing someone with you?

Dre: Let's see. Who would I ask to come with me?

Austin: August is your unexhausted relation.

Keith: There's one really great choice, yeah.

Austin: Eclectic is also a relationship with you.

Keith: But exhausted.

Austin: And it could be fun to have y'all on screen.

Dre: Mhm.

Keith: And I just learned about how you can make a relation—you can un-exhaust my relationship if you succeed.

Austin: That's true.

Dre: Oh, man.

Art: If you succeed in a very specific way. It's very...

Austin: Yeah, with a 4.

Keith: Yeah.

Austin: But it could happen.

Keith: It could happen. It just did.

Austin: And if you do that success but Eclectic is not there—I mean, I think it's still funny if Eclectic's like, "Damn, I should have gone on that mission."

[**Dre** laughs]

Keith: Yeah.

Austin: "Maybe that guy's cool."

Dre: Maybe then I wouldn't be so fuckin' sick of you. [chuckles]

Austin: Yeah.

Dre: Keith, what was the funny person? Was that August, or were you saying Eclectic?

Keith: Oh, funny person. Oh, I was saying that August is a great choice because it gets you a die, and so if you could figure out why it makes a lot of sense to bring August, you could roll better.

[**Dre** hums]

Keith: I was being pragmatic, not narrative.

Austin: Mhm.

Dre: Sure, sure, sure, sure. Yeah, I feel like just within narrative, this feels like the thing that Levitation does, and then goes to August and is like, “Check this shit out. You’re a big hero. Now I did big hero stuff.”

[**Jack** chuckles]

Keith: My official position—

Dre: Really a deep understanding of how August Righteousness thinks and works, obviously.

Austin: [laughs] Right, right.

Jack: If you—

Keith: My official pos—oh, go ahead, Jack.

Jack: If you bring me, I’ll bring my man, the bird with the gun, Anakalar Kalar.

Austin: Ohh.

Jack: Or Kalar Anakalar.

Dre: Okay, yeah. Hell yeah.

Austin: The Giantkiller squad has joined up.

Sylvi: You said that like “the babe with the power.” “I’ll bring the bird with the gun.”

Jack: I'll bring the bird with the gun. As opposed to the evil bird with the gun, Kitcha Kanna, bird leader of Advent.

Keith: My official position is that Austin is rolling too good to make frivolous decisions for narrative's sake.

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

Austin: I mean, a thing we have not started talking about is like, hey, are these obstacles gonna get in the way for you ahead of time when playing these things?

Keith: Yes, yeah. Right.

Austin: I think "death is a constant real threat" [laughing] is probably gonna be an obstacle here.

Sylvi: Yeah.

Keith: Yeah.

Dre: Eh...

Austin: I don't know that "other people are already the hero here" is. I guess it depends on what your goal is. If your goal is extradite Exanceaster March and bring him in for justice, I don't think that that's—"other people are already the hero here" is an obstacle at all.

Dre: Sure.

Austin: I think, like, "seem like the cool guy hero" would be a part where that is an obstacle. You know?

Dre: Yeah, a hundred percent.

Art: Can I have a note here?

Austin: Please.

Dre: Mhm. Please.

Art: Which is that “death is a constant real threat” is another one of those too-broad obstacles like “has no skills and incapable of learning”. “Death is always a—” that’s—you’ve just described being alive.

Keith: [laughs] Yeah, it is hard—gonna be hard to do anything, because everywhere, you can die. But it is a reflection of the goal, [**Austin:** That’s right.] which is to be acknowledged across the galaxy.

Dre: Yeah, yeah, yeah.

Art: Yeah, no, I hear you, but oof.

Austin: It’s a big one.

Keith: Yeah.

Dre: Mhm.

Austin: You could have a goal for a scene that’s like [chuckles] “go get a really nice breakfast” and then I don’t think—I mean, I don’t know, it says constant. [laughing] It says it’s a constant threat.

Sylvi: Yeah, no.

Keith: You could choke on those eggs.

Sylvi: If you don’t chew well enough, you’re—thank you, Keith.

Austin: Yeah, exactly.

Dre: Food poisoning.

Keith: Get a shell on a hard-boiled egg, start choking.

Austin: Yeah, yeah. It’s all true.

Dre: Someone poisoned me.

Keith: Yeah.

Austin: So, what is your—so your goal is capturing Exanceaster March.

Dre: Mhm.

Austin: The location is City City.

Dre: I do like the idea of Kalar and the Giantkillers coming with.

Austin: Yeah. And August, presumably, in some sort of command...

Keith: And hey, what a great way to take the threat of death off your back than like, having a squad of Giantkillers with you?

Austin: Mhm.

Dre: Mhm.

Austin: Now, the obstacle does not say “when I am alone, death is a constant real threat.”

Keith: Right.

Dre: Yeah, that’d be a +2 sentence.

Austin: I think death is gonna be—that’s, yeah, uh-huh, that’s right. Yeah, uh-huh.

Keith: Death is a constant...

[**Dre** chuckles]

Keith: “Constant” is tough. It’s sort of inescapable.

Austin: It really is.

Dre: Damn, bro.

[**Keith** laughs] [**Dre** and **Jack** chuckle]

Austin: So is August there enough to give you the relationship bonus? In like, a command thing, even though Kalar is the one who's with you in the squad?

Keith: On comms, yeah.

Dre: Yeah.

Austin: I'm really just trying to help you get a die here before we start describing.

Dre: No, I know, I know, I know.

Austin: And that's—we don't even know what the—what does—"where does the camera come in on this scene" is a big question. Like, are we gonna describe some sick action shit you're doing? Or are we zooming in on a final confrontation with Exanceaster March? Like, where's the—where's the—where is the "what happens" question here?

Dre: Mhm. Yeah. Um... Where is Exanceaster March, and what does it look like to try to go get them?

Austin: We know that he's in City City.

Dre: He, sorry.

Austin: Presumably he's in...

Dre: Oh god, yeah.

Austin: ...some sort of, like... he's protected—okay, well, we know a few things, right?

Dre: Uh-huh.

Austin: We know he's protected by a bunch of private security people including Occam Olio, the—

Jack: Oh no.

Austin: —de facto champion of combat.

Jack: Of Palisade.

Austin: On Palisade. The de facto, you know, rando one-off faction game character who has become an unstoppable force.

[Dre laughs]

Jack: Yeah, we say this regularly, but Occam Olio really is the guy in the nemesis system who kills you six times in a row and ends up basically being the protagonist.

Austin: Yeah. That's what's basically happened with Occam.

[Dre hums]

Austin: And I don't know what Occam feels about any of this. Occam was, for people who have not listened to the faction games, Occam is just like, a rando—

Keith: Which is a mistake.

Austin: Eh, you know. It's—I—yeah. I agree. I agree.

Keith: Yeah.

Austin: Occam is a—was a random, like, non-commissioned officer in one of the PMCs that work for the Frontier Syndicate who managed to defeat Fealty and Veronique, and pushed them out of New Oath, or pushed them out of Greenfield or something forever ago. And then has since just stacked dubs over and over and over again.

[Dre laughs]

Austin: Is part—was a key part of getting the Motion stuff up and running for the Frontier Syndicate, for March. Right? Because—was part of multiple missions around retrieving the Palisade nodes that they then used to begin re-upping the Divine Motion. Sorry, I was remembering something about the new kingdom, which—is it a dominion? Is it a protectorate? I know that's not what a protectorate is, I know a protectorate is like

a state that is protected by another state, but like, maybe the state is protected by the Divines? I don't know. Another place you could put Divine protectorate forces is Chimera's Lantern, where there's a bunch of Nideo stuff already. Now, is Chimera's Cadent also up there waiting in the tunnels? Yes, but Nideo doesn't—Nideo still just has a bunch of forces up there. So, just thinking about future scenes and places we could have scenes. Anyway.

[00:15:09]

Dre: Ooh.

Austin: Yes.

Dre: I maybe have an idea of how I can get August in this scene without it feeling completely bending over backwards.

Austin: Sure.

Dre: So, the—where did the Divines set up again?

Austin: Which ones?

Jack: Oh, the Divine kingdom?

Dre: The new kingdom, yeah. Yeah, the new Divine kingdom.

Austin: Oh, they are in the Temple of the Threshold, is I think what we ended up deciding.

Dre: Okay. Okay.

Austin: Though they would also still be throughout a lot of this territory, because City City was a joint operation between the Frontier Syndicate and Nideo.

Dre: Mhm.

Austin: That's why it's inside of this big red area in the kind of east. You see it over here?

Dre: Yeah.

Austin: So, that area is still part of what is whatever this new post-Nideo faction is. Divine faction.

Dre: Well, so my pitch was gonna be on how to get August in is that after, you know, what happens with the Divines, and them starting to find—or found the Divine kingdom, is that August Righteousness basically tells people like, “Hey, without explicit orders or permission, you should not go into certain zones.”

Austin: Ah.

Dre: Which would include City City. And then Levitation answers that email by saying like, “Lol, oops. Already here.”

[**Austin** hums]

Dre: And maybe, like—and then they get on comms because August is like, “Alright, I gotta get you out of here without causing a bigger mess.”

Austin: Right. Because if what we've just established is this new Divine state is claiming truce with the Cause, Levi going in and destroying a bunch of shit is not going to maybe maintain that truce.

Dre: Yeah.

Austin: Right. That's kind of fun. Because City City is technically part—

Dre: This is a sneaking mission now.

Austin: This is a sneaking mission.

Dre: Yeah.

Austin: And that means that August Righteousness is the Colonel Campbell to your Solid Snake.

[**Dre** chuckles]

Sylvi: Oh my fucking god.

Austin: Or the Die-Hardman to your Sam Porter Bridges.

Dre: Oh. I did drive a big truck in my first time onscreen, so.

Austin: This is true. Yeah. I love sneaking mission on comms with August Righteousness.

Sylvi: What random trivia does August Righteousness give when you codec call him too many times?

Austin: Oh my god.

[**Jack** chuckles]

Austin: Jack, I don't think it's—

Jack: [jokingly, in August Righteousness's voice] Levi. This is August Righteousness. [laughing] The albatross is the largest bird in the—

[**Austin** and **Dre** laugh]

Sylvi: Yeah!

Austin: [laughing] You give that to August and not Kalar, the big bird guy?

Keith: Kalar would know.

Sylvi: I feel like that's a bit of a stereotype.

Austin: Yeah, it's a Hideo Kojima game.

Sylvi: You're right. You're right, never mind. You got me.

Dre: Yeah. If at this point, too, with that bringing August in, I wonder if it then no longer makes sense for Kalar to be...

Jack: No, I don't think Kalar...

Austin: Or maybe Kalar and the Giantkillers are like, on standby in that way of like, "If this thing goes loud, we have to call in Kalar, and we don't want that." You know?

[**Dre** laughs]

Jack: [chuckles] Yes. He's very particular about, you know, his rest day that he gets every so often.

Dre: Uh-huh.

Jack: Yeah, no, I think, you know, Kalar and the Giantkillers are, like, right on the edge of territory, you know, waiting. I think that to set the mood as we go in here, you can't tell if the call has dropped, or if August Righteousness is just sitting stony-faced with the, you know, the receiver in his hands regularly.

Austin: Yeah.

Jack: It's the, like, "Are you still there?" "I'm still there, keep going."

Dre: [chuckles] Ah, Levitation posted up on, like, a tower somewhere. Like a... I don't know. What's—what is—does City City have like, big power lines or anything like that?

Austin: Oh, yeah. I—you know. City City has—City City has power lines. City City has no power lines. City City has the biggest power lines. You know?

Dre: Sure. Yeah, yeah, yeah.

Jack: In City City, the power lines are the people moving through the streets. In City City, the power lines run underneath the sidewalks.

Austin: Yes. In City City, the power lines through you.

[Dre hums]

Austin: Because in City City, “line” is a verb.

Art: And “power” is an adjective.

Austin: That’s right.

[Jack chuckles]

Sylvi: [groans] Sometimes we say things that make me feel nauseous.

Dre: Yeah.

Jack: Yeah.

Keith: I think we only say things that make me feel nauseous.

[Austin laughs]

Sylvi: Yeah, that’s fair.

Austin: That’s the critical worldbuilding.

Dre: Yeah.

Art: I’ve been throwing up in a bucket for this whole session.

Austin: Oh.

Sylvi: Oh.

Austin: So, do we come in on you being, you know, you’ve gotten past—we’re in the final act of the Metal Gear game, right?

Dre: Yeah, yeah, yeah. Yeah.

Austin: Which, like Resident Evil, you're now in an underground lab and there might be plant monsters. I don't know. They're not plant monsters, generally but.

Dre: [chuckles] Sure. But as long as I can knock out that plant monster and put it in a locker, I think I'm good.

Austin: That's right. Yeah. Mhm. You gotta drop a porno mag and then the plant monster goes, "Huh?"

Dre: [chuckles] Finally, I've found the way to beat Occam Olio.

[**Austin** laughs] [**Dre** chuckles] [**Austin** groans]

Austin: I mean, I guess my question is—

Jack: Turns to the centerfold, dies.

Austin: Yeah.

Sylvi: Oh my god.

Austin: Oh my god. [laughs]

[**Keith** laughs]

Dre: Die from too horny. It happens.

Austin: My question is, is the interesting stake here for Levi—is it sneaking around? Is it finding—is it the fight with Occam Olio? Is it a conversation with Exanceaster March? Where is—where do you want to put the pivot point on this scene?

Dre: Ooh. Um... I don't think it's a conversation with Exanceaster March.

Austin: Okay, yeah.

Dre: Levitation is not interested in a philosophical debate.

Austin: Yeah. Then let's—then maybe it's the Levi vs. Occam Olio 1v1.

Dre: Yeah, I think it's the fight. I think it's the fight.

Austin: It's the boss fight, yeah.

Dre: Yeah. Hey, how else do you become a force for good acknowledged across the galaxy without beating up some bad guys?

Austin: Oh my god. Mhm. Yeah. Um... God, where is—and this is—this is like a—it's not a mirror match, because—remind me how you fight. You have like a big—you have a big pile driver, you jump around...

Dre: I have a big pile bunker, but it's a lot—it's very agility-based.

Austin: Yeah.

Dre: It is very much jumping around.

Sylvi: Can you do a pile driver, though? Like, does Levi have those abilities?

Dre: Probably. Probably.

Austin: But like, the way that—

Dre: Oh, man, then I could do... Yeah, go ahead.

Austin: No, you go ahead.

Dre: Well, I was gonna say, I bet I do a pile driver by launching myself with the person into the air with the pile bunker, and then I pile drive.

Sylvi: Oh.

Austin: Right, the Ninja Gaiden pile driver. The like, spinning—

Dre: Yeah, there it is.

Austin: —pile driver that Ryu from Ninja Gaiden can do.

Dre: Ninja Gaiden, a great touchpoint I should be thinking about more.

Sylvi: An Izuna Drop?

Austin: That is correct. An Izuna Drop. Thank you, Sylvi.

Sylvi: Yeah. No, I got you.

Dre: God, what a sick game. [chuckles]

Austin: It's true. I guess an Izuna Drop isn't really a pile driver, huh?

Sylvi: Eh.

Dre: It's close.

Austin: It's close. Anyway.

Dre: It's sicker.

Austin: It's pretty sick. Where is this fight happening? I mean, again, we know City City. Is this inside of—is this the you've climbed the—you've climbed the tower, you've climbed Exanceaster March's tower, March—the March center, you know? Exanceaster, the Exanceaster place, whatever it's called, and you've gotten to like, the top floor, and the sun is setting in the distance, and the Twilight Mirage is bright, and you're silhouetted against the sky. And then like, you're in a big open space, you know, just the whole floor is—the skyscraper's open, and there's Occam on the other side. And it's like, it's kind of like a low roof preventing you from doing your jump around shit. Or it can be on the rooftop, so that you can do your jump around shit.

Dre: Aw, rooftop's great.

Austin: Rooftop's good. Rooftop boss fight is definitely the play.

Sylvi: Oh, we've changed from Metal Gear Solid to Metal Gear Rising.

Dre: Sure.

Austin: That's—yeah, we have really kind of done that. And I think—I think Occam is a real Metal Gear Solid character, but I feel like Levi might be a Metal Gear Rising, character, so.

Dre: Oh, totally, yeah.

Austin: Yeah.

Dre: I'm from the Twilight Mirage.

Austin: In a weird way, Occam is the Solid Snake in terms of, like, what Occam does.

Sylvi: That's so funny.

Austin: And Levi, you—if you describe what your character does, that's a boss in a Metal Gear game. You know?

Dre: That's true. Yeah, yeah, yeah.

Austin: We've kind of reversed the setup.

Keith: Who's Raiden?

Austin: I don't know. Who's our Raiden? Who's the Raiden of...

Dre: Um, me after I get hurt enough.

Austin: Oh, I see. Yeah.

Sylvi: Trying to make a "Raiden with Thisbe" bit, but I can't make it formulate.

Austin: Yeah, I see. Yeah, that's...

Dre: Oh, okay.

Art: Oh.

Sylvi: Yeah, we can just keep going.

Austin: I see what you're going for.

Art: If we want to get sued, we could do some great "I'm Raiden with Thisbe" merch.

Austin: Eh, you know.

Keith: [chuckles] And then it's, what? What is the—what's on it? Is it just those words?

Art: [cross] It's Raiden, the character we all know, standing there with Thisbe.

Sylvi: [cross] With Thisbe, it's two things—

Austin: [cross] It's Raiden, I see. Yeah, I got you, yeah.

Janine: They both have great legs, so I think that there's a throughline.

Keith: They do, yeah.

Austin: [chuckling] That's true, yeah.

Dre: And then what's the name of Raiden's fake wife girlfriend person? Rose?

Austin: Rose.

Sylvi: Rose?

Dre: And then, yeah, Rose has Brnine's scouter on.

Austin: Uh-huh, yes. Yeah.

Dre: Yeah, okay.

Sylvi: Oh god.

Austin: What's the—what's this fight like? Describe to me—who wants to describe—help me describe this fight?

Sylvi: Well, I actually—I do have a question, **[Austin: Mhm.]** just given where we're at with—sorry, I have to move this big page around. War and conflict's at 3.

Austin: We are.

Sylvi: I'm assuming that there's way heavier military presence in City City now, yeah?
Or am I...

Austin: I don't know, because we've been discussing it as being not the—it's not Kesh, right?

Sylvi: Yeah.

Austin: It's not Whitestar Fleet stuff. It's...

Keith: It also feels like somewhere that would pride itself on being somewhere where you can go to escape that.

Dre: Oh, yeah.

Austin: Right.

Sylvi: Well, here's the grim thing, then. Is it one of those things where it's just, like, the security is really heavy around the outskirts of it? Like the border of it?

Austin: Oh, for sure.

Keith: Yeah.

Dre: Sure.

Sylvi: And then on the inside, it's—everything's hunky dory?

Keith: I had to steal a cop car to get out.

Dre: Yeah.

Sylvi: Yeah. But like, has that—like, since then, things have gotten even worse.

Austin: For sure. So yeah, maybe what we actually need is, if we're gonna end up on that rooftop, what's the montage of you getting in like?

Dre: Um... let's see. I mean, definitely getting into the building itself is, like, doing lots of, like, double and triple wall jumps using the pile bunker.

Austin: Ah, sure.

Dre: To like, scale buildings and get up to the top of this tower. Having lots of, like, really quick timing, like, dodging from like, alley to alleyway, to like, avoid security and things like that.

Austin: Mhm. Getting information from August Righteousness about, like, **[Dre: Yeah.]** how the camera systems work.

Dre: Yeah. [chuckles] Yes. Talking very much to August Righteousness like how he has seen people talk in, like, spy movies.

Austin: Oh my god. Yeah, I guess that's an important question. [chuckling] Is Levi cool while doing this, or nah?

Dre: Um... from whose perspective?

Austin: Oh, good question.

Dre: I think, like, yes. It is—Levi does shit that looks cool. I think it is usually when Levi opens his mouth that things get less cool.

Austin: Oh, that's a fun way of drawing this character.

Dre: And get kind of more corny and dorky.

Austin: Yeah, that makes sense. Yeah. So yeah, get past the high war and conflict. Get through the wealth and resources that are the defense systems protecting Exanceaster March's headquarters, you know. And find your way through that—whatever that facility is. You know, we can roll on this Occam Olio fight. It feels like that's what there is. And we don't need to—we don't need to languish on every scene. You know?

Dre: Sure.

Austin: Sometimes it can just be a fight against Occam Olio.

Dre: I do have one scene that I want to pitch.

Austin: Please.

Dre: It's not something we need to play out, but just another, like...

Austin: Yeah, yeah, yeah.

Dre: Like, moment. Occam Olio throws Levi off the building.

Austin: Good, good.

Dre: And then goes to, like, peer over to like, see, "Okay, did that idiot land on the ground yet?"

Austin: Yeah.

Dre: And Levi, like, fuckin' Shoryuken uppercuts Occam Olio because he bounced off the ground with his pile bunker.

Austin: Wow.

Jack: [hums] Mhm.

Keith: Sick.

Austin: That's really good. Yeah, yeah, yeah. Incredibly funny.

Dre: And we'll see how well that goes.

Austin: And we'll see how well that goes.

Dre: After we roll.

Austin: After we roll.

Keith: I like using a weapon that like, fires a nail at a billion miles per hour basically being used as a pogo stick.

Austin: Yeah, yeah.

Dre: Yeah. I'm kinda—it's—

Austin: Oh my god.

Dre: I'm kinda using it as a cross between that and then—fuck, what was it called?

Austin: How many dice do you have?

Dre: There was a weapon like this in Unreal Tournament.

Sylvi: Um...

Dre: Was it just called the frag-hammer?

Jack: Oh, that sounds about right. That sounds familiar.

Keith: That sounds right, yeah.

Dre: The impact hammer, the impact hammer.

Keith: Impact hammer.

Dre: But you could use it to effectively rocket jump.

Keith: Nice.

Dre: So it's kind of a—I'm kind of playing it like that. Anyway.

Austin: How—I just want to make sure. This looks like six dice again on the opposition side—

Dre: Sure does.

Austin: Because it starts at three, and then there's one more from relevant obstacle, which is the death one. [chuckles] The "death is always—is a constant real threat."

Dre: Right.

Austin: And then—and then, here's my question, I guess. So that's—that's four. Is it one per trouble over 3?

Jack: Oh, let's check the book.

Austin: Or is it one...

Dre: I don't think so, because I read it as—

Austin: Opposition starts with three—yeah.

Dre: "Only one" because there's only one spot on the map.

Austin: I think you're right. That makes sense.

Keith: Especially because that would make it so hard as the game got towards the end.

Austin: That's what I was thinking.

Keith: Especially when you always start with two on the other side. Which is really rough.

Austin: That's what I—yes. I agree with this. So yeah, so let's say right now, you only get one if a trouble is at...

Keith: [cross] Five is still overwhelming.

Austin: Yes, agreed. Alright. And you have no obstacles—or sorry, you have no burdens currently.

Dre: Yeah.

Austin: Alright. Roll—

Dre: I don't have any boons either.

Austin: Yeah. Alright, yeah. I think we make the call that we are making, which is six is the cap on either side. And—but everything counts.

Keith: Yeah, I agree.

Austin: Which means likewise, multiple mastered obstacles, or multiple—or multiple positive relationships, [**Dre:** Sure.] or et cetera also count—relevant, you know, et cetera. So. So in this case, start at three, take two for each trouble over 3, take one for an obstacle, that's six. Rolling d6. Random side.

Roll/Resolution

[00:29:35]

Austin: Yikes.

Jack: Oh my god. That's—

Austin: Someone else should start rolling these. I should stop rolling these. I should stop rolling these.

[**Sylvi** groans]

Jack: That's as second bad as it could be. Austin has put up two 6s and a 5.

Dre: Boom.

Jack: Dre has just rolled—

Austin: Yo!

[**Keith** and **Sylvi** exclaiming]

Dre: Boom. Boom.

Austin: They did it again! They did it again!

Art: [exclaiming] Whaaat?

Austin: They fuckin' did it again! What's good?

Jack: Woah, the magic continued!

Sylvi: What was the skill issue?

Jack: The magic—alright, so now Levi blows up, right?

Austin: No, I mean—

Sylvi: Oh my god. I didn't even think of that! [stifled groan]

[**Dre** laughs]

Austin: That's what I was talking about! Dre, you rolled three 6s.

Janine: Death is everywhere, but this time, Levi—Levi is in control of it.

Sylvi: I was just excited.

Dre: Yeah.

Austin: You—you have to—what's—

Dre: This is how I become Raiden. [laughs]

Austin: Fuckin' only this could beat Occam Olio!

Keith: Can I offer—

[**Dre** laughs] [**Jack** chuckles]

Keith: Can I offer something? Can I offer something to save the game?

Austin: Yes, you have to say the thing you're gonna say.

Keith: Yes, please lash out.

Dre: Oh, yeah.

Keith: Lash out and make Austin reroll and get three 6 wins, please.

[**Dre** chuckles]

Austin: Yeah. Just make me reroll the two 6s.

Keith: Yeah. Yeah, yeah, yeah. Totally, totally. Yes. That's what I mean.

Austin: What's your—what is your good weakness, Levi?

Dre: Flee.

Austin: Okay, which we don't need to care about. You're not fleeing.

Dre: No. Yeah, yeah, yeah.

Austin: So you're—

Keith: So no extra die, which is fine, because you don't—it wouldn't—it's not relevant.

Austin: Right.

Keith: You can't use a better die than these.

Dre: No.

Austin: Unbelievable. Alright, you want to reroll the 6s?

Dre: Yes, please.

Austin: Random side.

Keith: Yeah.

Austin: Look at that.

Dre: Let's go. Let's go.

Austin: 2, 5. Which means it goes 5, 5...

Art: It's still the same, really. You don't have—okay.

Austin: Three—it's three 6s.

Art: It's 4, but yeah.

Austin: What do you mean it's 4?

Keith: Oh, but it's—

Art: There's a 4. 5, 5, 4.

Austin: Oh, there is a 4. 5, 5, 4. Right, right, right. But you beat—you get—oh, right, sorry. Right. I guess that's the thing, right?

Keith: Right. You still have to lose once.

Austin: You still have to lose a—you still get an exhausted relationship.

Dre: Well...

Keith: But, but—

Austin: Or—right. Sorry.

Keith: Does this mean that you can make two changes to the map because you rolled three 6s even though we don't pair the...

Austin: Wait a second. Dre?

Dre: Hold on, hold on, hold on.

Keith: Okay, sorry, this is a lot of questions.

Austin: Dre, go ahead and cook.

Dre: Um, I could also flee and ignore losses from 1 to 5.

Keith: But—now I'm, I'm taking a—I'm just reading over the thing, [**Austin:** Uh-huh.] and I'm looking at the interludes, and I'm seeing what you do with your misfortune, and I'm seeing a lot of bad news about my 4 misfortune.

Dre: Okay.

Austin: You can just keep those—you can keep misfortune.

Art: That's—you can just keep those and be bad at the end.

Austin: Yeah.

Keith: Yeah.

Dre: Oh, sick, okay.

Austin: But you can spend—you spend misfortune during interludes to get rid of it, so that going into the final—

Keith: Right.

Austin: After the third turn, you get a better outcome for yourself.

Keith: Yeah, but there's not a lot of good stuff to spend it on. Like, we can't—we don't have anything at 1 or zero, so we can't use that.

Austin: No, I get it.

Keith: So it's either burden or perish. [chuckles]

Austin: Uh-huh.

Dre: Here's the flip side, too. Just from the narrative perspective, [**Austin:** Yes.] a loss on a 4 is I have to exhaust one relationship.

Austin: Uh-huh.

Dre: And I think that is very funny [chuckling] to exhaust my relationship with August Righteousness.

Austin: That is very funny. Because of this. You're not wrong. It's very funny.

Dre: Yeah. Uh-huh.

Austin: Yeah. So, you narrate your successes. You got two 6s. I'm gonna read again from the book for what a good 6 looks like, a positive 6, which is not a doom, it is a resounding success. "The spotlight player marks fortune and narrates their spectacular victory. Winning on a second 6 in the same turn instead reduces a trouble's severity by 1. The spotlight player marks another fortune, then narrates how the trouble has healed, and how the map is impacted." So, you immediately mark 2 fortune.

Jack: And 1 misfortune.

Austin: Well—right. Well, no, what's the misfortune from?

Jack: From rerolling.

Austin: Oh, right, from the—right. From the reroll.

Keith: Losing a 6 is mark misfortune, it's just that we've done that a lot.

Austin: Right. Right, right, right.

Keith: Oh, or—losing on a 2 is also...

Austin: No, no, no. It was the weak—the spending the weakness was the negative here.

Keith: Oh, right, right, right. Yes, correct.

Dre: Yeah, yeah, yeah.

Austin: So, yeah. So it's two positives and a negative. Or a misfortune. Two fortunes and one misfortune. And then it's... I mean, tell me what the spectacular victory number one is, tell me what the spectacular victory number two is, and there you get to mark...

Keith: How does the fate—how does—how is Occam Olio doing this? Like, how does—

Austin: What do you mean?

Keith: How does Occam Olio even matter enough that these things are swirling around, you know?

Austin: Because Occam Olio's Occam Olio.

Dre: Bro, he's¹ Forrest Gump.

Austin: Yeah. Solid Snake.

Keith: [chuckling] Forrest Gump.

Austin: That's—yeah. That's John Spartan over there, okay?

Dre: [laughs] Master Chief.

Keith: [cross] It's just like, of all the people, of all the people, the no-name guy who gets wins after win after win after win, [**Austin:** Yeah.] and then finally loses, and even the lose is like, a huge deal.

Austin: Yeah.

Keith: But it's like, who is this guy?

Austin: It's Occam Olio!

Keith: Right, that's what I mean!

Dre: [imitating Solid Snake] "Colonel. Do you want ice cream, Colonel?"

¹ [00:34:00] Occam Olio was initially introduced with they/them pronouns, but is referred to with he/him pronouns by multiple cast members throughout this scene. This is later addressed and corrected.

Austin: Right.

Keith: Ice cream colonel?

Dre: I'm doing a Forrest Gump meets Solid Snake.

Austin: Meets Solid Snake, I see. Yeah, yeah.

Dre: Because he's talking to Lieutenant Dan. Yeah, yeah, yeah. Okay.

Austin: Mhm.

[Dre laughs]

Austin: Sorry, I was thinking of the "many ways to eat shrimp" conversation, but as a codec call. We can continue.

Keith: I was thinking about what you do with an ice cream kernel.

Art: Wait, hold on, hold on. I have a—I have a pitch for Dre on the rules here.

Austin: Oh.

Dre: Okay. On the rules?

Art: Have your 6 beat the 4 instead of the 5, receive a burden, and then spend your 2 fortune to rise in the hierarchy and master all obstacles.

Sylvi: Master death.

Dre: Sure.

Austin: Oh my god. I see what you're saying.

Art: Oh, burdens aren't obstacles. I'm sorry. That was my—

Austin: No, no, no. No, no, no, no.

Dre: But still.

Austin: It's still better.

Keith: No, but still, master death, yeah. This masters death.

Austin: Sorry, wait, wait, wait.

Keith: Wait, no.

Austin: Why would Dre not already be able to do that, though? Dre could do that now. You're—

Art: Well, but you could—I was thinking—I thought burden and obstacle were the same, and that's...

Austin: I see.

Dre: Ohh.

Keith: Oh, I see. Because obstacle is the 3.

Dre: Yeah, yeah, yeah.

Art: And so I thought that you could, like, take something and then eliminate...

Keith: But it might be better to receive a burden than to exhaust a relationship, honestly. I think that's a totally fair read.

Austin: But Dre really thought it was funny—

Keith: No, no, I'm saying—I just think it's still worth saying that it's... yeah.

Dre: Yeah.

Austin: Yeah, uh-huh. I see. I see what you're saying.

Dre: I'm gonna...

Art: The game is saying that it's worse, but...

Austin: Yes, but...

Dre: Right, yeah. I'm gonna stick with this.

Austin: Okay. I need you to start describing your victory. Victory number one.

Dre: Oh, sure. Um...

Austin: Resounding success number one: you fought Occam to—you know, you've gone through all of your ammunition, you're out of whatever the thing is that lets you do the pile bunker jumps. You're down to, like, the fistfight, maybe. I don't know, you tell me.

Dre: Yeah, what is—aw man, what is the dumb way that I win this fight? Maybe it is the scene I described.

Austin: Right. It's the uppercut.

Dre: It's the scene where Occam Olio throws me over the roof, [**Austin:** Yeah.] and it looks like Levi is dead, and then comes back and...

Keith: Yeah. The Back to the Future 2.

Dre: I mean—yeah. That probably is enough to kill someone.

Austin: Oh, you're killing Occam Olio.

Keith: Kill him.

Dre: I don't know if I mean to, but I probably do.

Austin: Damn.

Keith: Fuck him. Kill him.

Sylvi: Yeah.

Austin: So that's number one. And then number two is, at this point, nothing can stop you from getting to Exanceaster March.

Dre: Oh, yeah. Yeah.

Austin: Yeah.

Dre: And I think the exfil goes extremely well.

Austin: Right, you do get out without being seen. "Who was it? Who was it?" Everyone's like, chasing, you're like cutting down the alleyways, or jumping from rooftop to rooftop. They can never spot you.

Sylvi: Helicopters everywhere.

Austin: Helicopters, right. You've stolen a helicopter or a jet ski. It's right on the water, so—City City's right on the water, so I can imagine you, you know. You know... oh, I hate to propose this, [**Dre:** Sure.] but what if that second 6 is beating a different boss fight?

Dre: Oh, who else?

Austin: It's Exanceaster March inside of the Divine You.

Sylvi: Oh my god. [chuckles]

Austin: You're fighting in the water. Like, or in the—on the beach.

Keith: So you're saying get, like, a two for one.

Austin: It's a two-for-one. Yeah, yeah, yeah.

Keith: Why do you not like to suggest this good thing?

[**Jack** laughs]

Austin: [chuckles] It's—I don't know. Because we just did the whole scene with Occam Olio, and maybe this was the boss fight we should have been focused on. You know?

[Dre hums]

Keith: No, get 'em all. That's—yeah.

Austin: Alright, get 'em all. Fuck it.

Sylvi: Yeah. Boss rush.

Austin: Boss rush, that's right.

Sylvi: It's the finale. It's the end of the game.

Keith: Are you killing him?

[Dre laughs]

Sylvi: This is what's supposed to be happening.

Keith: Are you killing Exanceaster March, or capturing?

Dre: No, capturing.

Austin: Damn.

Keith: Okay.

Austin: Killing Occam Olio, but capturing Exanceaster March.

Dre: Oh, here's—important question, important question. What would August Righteousness tell me to do?

Keith: Hammer, don't hurt him.

Dre: For both people. Would August Righteousness tell me to kill Occam Olio?

Jack: Capture March... I mean, I want to get—I want both of them in custody. But it's more important to me that you capture March than you capture Occam Olio. Although...

Dre: Jack, I rolled two 6s.

Keith: Yeah, Olio's already dead.

Dre: No.

Keith: Oh.

Dre: If we want to capture them both, I rolled two 6s.

Jack: It is—

Dre: I think that's within the realm of possibility.

Jack: Yeah, I suppose what is more interesting to me is how Levi inflects this, right? August's orders are "capture Exanceaster March if you're gonna be doing this stupid mission at all." And if you could get Occam Olio as, like, this is the person that has been the thorn in our side for so long, you know, hell, capture him too.

Dre: Okay. Then, yeah. I capture them both. God, what does the Divine You look like? I've totally forgotten about this.

Austin: I'm about to link you to it. Don't worry.

Keith: Is it the Time magazine mirror?

Austin: It is—no it's not.

Sylvi: That would be really funny, though.

Austin: It is the Giant Project. Here is a—

Jack: [chuckles] Is this from the same assholes that we have been basically targeting this whole season?

[Keith laughs]

Austin: No, this is not from them.

Keith: Oh, it's the community human beings.

Austin: This is—yeah, this is from a group—there used to be a bunch of videos of its, like, like its PR, it's like, “Hey, you could invest in this project.” Those have almost all disappeared from the internet.

Jack: Gee, I wonder why.

Austin: Yeah, because it's fuckin' fake. This is a really good one.

Keith: Oh my god, you go into a selfie booth that turns into you?

Austin: That's correct, yeah.

Keith: That's bizarre.

Sylvi: What? I don't like any of that.

Austin: So imagine it's that, except it was that, and then also it was a big Divine you could walk around in, and like, hit the griddy in. You know?

Dre: Sure.

Keith: Who made this?

[Sylvi laughs]

Dre: Well, okay, now I'm back on board.

Austin: Well, this is how they get you!

Dre: Yeah.

Keith: That's how they get you.

Sylvi: Yeah, that's true.

Dre: Listen, if Exanceaster March hits the griddy in front of Levi, I don't know.

Austin: "You didn't think I had it in me, did you?" And then he hits the griddy.

[**Dre** and Keith laugh]

Austin: "We're outside," he says.

Dre: Damn, that's so sigma.

Austin: [chuckling] Yeah.

Jack: This is awful.

[**Dre** laughs]

Austin: It's—yeah. So it's this, except it has, like, lasers. You know?

Dre: Sure. Yeah, yeah, yeah.

Austin: We are describing—sorry, we're talking about a video of—and people who've listened again have already listened to this, but it's a giant—it was a giant statue—an idea for a giant statue that you—that had like, a whole body LED screen all across the entire body. 40 meters tall, which is kind of small by Divine status.

Keith: Oh my god.

Dre: Ahh.

Keith: By the way, I Googled the giant statue artist, because I just wanted to see whose thing this was, and the image search results that I'm getting are just absolutely full of creatures that are amazing. Oh my god. There's this thing.

Austin: Oh boy. Oh, that guy's great.

Keith: There's this thing.

Austin: Yeah, these are the other Divines you released.

Dre: Oh, is that one of the...

Keith: There's this thing.

Austin: You've got to describe these for the listener, Keith. You can't just drop this.

Sylvi: Yeah, you do.

Keith: Okay, so first, we've got a—like, a troll or gnome man. He looks like he's made of wood. He has an arm outstretched into, like, a little grassy area, and you can walk up his arm onto his shoulder, and he's wearing a shirt made of, like, wood shingles, and he's got a massive nose and a big bushy beard. The next one is—

Art: For the listener, this is definitely a gnome and not a troll. I don't know what Keith is thinking.

Keith: There's a lot of different kinds of trolls out there. Oh my god, and this one, holy fuck. Okay, so the next one is—[Sylvi laughs] sorry, there's a fourth one that I haven't linked yet. There's one that is like, a person made of wire frame, a person with outstretched hands, head looking up to the sky, but they don't have a bottom to their head. Like, they have a neck and a face and a top of the head, but the underneath just goes straight through. And then instead of—at their torso, it just melts into, like—it looks like paint pouring down instead of having a body. Like, they're just made of paint that's constantly dripping. The third one is a massive head slouched onto, like, a pedestal, with a tiny little body hanging limp like a male anglerfish. [laughs]

Art: Yeah, like a broken neck.

Dre: Yeah.

Keith: Jack, do you want to describe your horse here?

Austin: I've seen this horse, haven't I?

Jack: Oh, I posted the giant blue horse from outside Detroit.

Austin: That's where it is. Yes, okay.

Jack: This horse is massive. It's really frightening. It has a red light in its eye, and it accidentally killed its sculptor before it could be finished.

Keith: Oh my god.

Art: When they say that cars have horsepower, this is what—the horse they're talking about.

[**Keith** laughs]

Dre: Yeah.

Keith: And then the last one that I saw—this looks like it's in a city. It's made of stone, cracked stone. It's like a—it's a woman who is using her hands to rip open her chest, and inside of her chest is like, a forest.

Dre: Yeah. Keith, do you know where that first image is from? Like, if you click on it?

Keith: [chuckles] It's from duckduckgo.

Dre: Well, okay, I—

Keith: No, no, I'm...

Dre: I only ask because it looks—there's a park near Louisville that has a bunch of wood forest creatures like this.

Keith: It's in Copenhagen. It's the new giant sculpture by Thomas Danbo.

Dre: Gotcha.

Austin: I have also linked the original Giant Company—if you do a search on Google—or sorry, on YouTube for “thegiant,” one word, “thegiant Arnold updated”, you will find the original video that inspired the Divine You.

Keith: Wow.

Austin: It was updated to put Arnold Schwarzenegger in it, I believe.

Keith: Dre posted the one in Kentucky, and that looks like absolutely the same artist.

Dre: It's the same guy. It's the same artist.

Austin: Yeah, that has to be the same guy.

Keith: Yeah.

Dre: He made several that are in Bernheim forest right outside Louisville, Kentucky.

Austin: Anyway, I think this boss fight is against the Divine You, [**Dre:** Mhm.] and you're on, like, a boat that you have to jump off of, you know, and then land back on the boat. You know what I mean?

Dre: Oh, yeah. Mhm.

Austin: And someone's driving the boat for you. Maybe it's August Righteousness. Maybe it's somebody else. Who's—

Dre: Hey.

Austin: Who is—yeah?

Dre: Hey.

Austin: Uh-huh?

Dre: What if it's Occam Olio?

Austin: [chuckles] Okay, well now we're fucking talking.

[Dre chuckles]

Austin: Let's move the boss fight that we had against Occam Olio to the middle of the game, at which point you somehow—can Occam Olio be saved? This is an important question ideologically, but also aesthetically.

Dre: Yeah, I don't know the full depths of what Occam Olio has done.

Keith: [cross] What do you mean saved? I think it's important to say, what's the point? Kill him.

Jack: The Cause—

Janine: What does it mean to be redeemed? To seek redemption? To find...

Austin: This is the question, yeah.

[00:45:00]

Dre: I mean he can be redeemed and then, you know—

Keith: And then killed.

Dre: In the last moment...

Janine: [cross] To find a new life and apply one's skills into a newfound purpose.

Dre: Yeah.

Austin: Right, Occam Olio—

Dre: The Divine You smashes the boat, and Occam Olio drowns.

Austin: Right, right. Yeah. "You were a real soldier," he says to you.

Jack: [laughs] I don't—I mean—

Austin: They say to you. Occam Olio's they/them.

Sylvi: “You’re pretty good!”

Keith: Oh, sorry.

Janine: And they sink down, and all that’s left is a thumbs up, holding it just above the...

Keith: [laughs] “At the end of the day, I was... cool...”

[**Austin** laughs]

Jack: Are we—are we overcomplicating this?

Dre: [laughing] Probably.

Jack: Is it Giantkillers—is it Giantkillers picking you up in the boat, and we have both the captives?

Austin: Yes. I mean, yes.

Dre: Yes, yes, it is.

Austin: It is, it is, yes. That’s better. That’s simpler. But it’s not Metal Gear Solid. And I—I’m just saying that out loud.

[**Dre** and **Jack** chuckle]

Jack: It is, alas, not Metal Gear Solid, no.

Austin: Yes.

Jack: But it is Kalar just, you know, high five...

Janine: What if one of the Giantkiller people’s called, like, Cool Ranch or whatever the fuck? Does that help?

Austin: Yeah, that makes it better.

[**Keith** laughs]

Jack: Oh, yeah, maybe.

Dre: Yeah.

Austin: Cool Ranch and—what are the other—yeah, they're all just named for different Dorito flavors.

Keith: What's the last name?

Austin: Ranch.

Keith: Cool Ranch Ranch?

Sylvi: I think it's pronounced Maelgwyn.

Austin: [strained chuckle]

Dre: "Levitation, you'll never be able to beat the boss unless you drink this Monster Energy drink!"

Janine: Cool Ranch is actually a Delegate.

Sylvi: That's the Cori codec call.

[**Dre** chuckles]

Jack: Cool Ranch is a Delegate, and it's from the Divine Ranch. [chuckles]

Austin: Is a Delegate. The Delegate Ranch, yeah, uh-huh.

[**Janine** chuckles]

Austin: Uh-huh. That means that Ranch isn't cool anymore.

Dre: Aw.

Jack: Okay, so—

Austin: Hot Ranch. [chuckles] Has anybody looked into this? Has anyone looked into hot ranch?

[**Janine** chuckles]

Sylvi: Eugh...

Art: Hm...

Jack: Awful. Awful. What trouble are you reducing? Because on a second victory, you heal any trouble and impact the map.

Dre: Ooh, yeah.

Keith: I think this is such a good thing to be able to do.

Dre: Yeah, it's good.

Austin: It's the strong—it's one of the strongest things you could do, and it's—especially because it's like—

Keith: In life.

Austin: In life. If you could do this in life... damn.

Dre: Sheesh.

Austin: Sheesh. Sheesh is out.

Dre: Yeah. Is it war and conflict, or is it unrest and revolution?

Austin: You want it to be one of the 3s dropping down.

Dre: Yeah. Yeah, yeah, yeah.

Keith: Yeah.

Austin: Yeah. This feels more war and conflict than unrest and revolution, but mostly because I just don't know—but maybe Exanceaster March still had sauce like that. Maybe Exanceaster March was still funding unrest and revolution stuff. But—was probably more likely—here's my real thought. I suspect that inside of the Exanceaster March parts of this map, which are, just as a reminder, Greenfield and the Shale Belt and Baseline, this kind of like, trio of places, that is where some of the weapons for the remaining Bilat forces, and specifically the Kesh and Frontier Syndicate forces, were still being made. And so, if you cut off the snake's head there, that would impact war and conflict.

Dre: Okay.

Austin: I mean, it would most directly hit war—or wealth and resources, but like, if we're talking about dropping one of those 3s, [**Dre:** Yeah.] it feels like you would be stopping the ability for the Kesh remnants from getting resupplied from their allies in the Frontier Syndicate. Or something like that, so.

Dre: Alright, let's do it. Let's drop war and conflict to 2.

Jack: Amazing.

Austin: 2, 2, 2, 3. Huge, huge.

Keith: Huge.

Dre: Oh, I also impact the map.

Austin: Yeah.

Keith: Yeah. That's big.

Austin: Yeah. I mean, that's...

Keith: It's a map.

Austin: It's a map.

Sylvi: You know, the goal's looking a lot less unrealistic, Levi.

[**Jack** chuckles]

Austin: Shit.

Keith: Yeah.

Dre: That's what I'm here for.

Austin: Shit, yeah.

Dre: God, what did we say our final—control, unification?

Austin: Control and unification.

Dre: Okay, tell me if this is too big. Is this—does this bring down City City?

Austin: I mean, yeah. I think it brings down City City. It might bring down Greenfield. We might just get...

Keith: Let's—can we describe “bring down”?

Austin: Yeah.

Art: This is why this should have been our Vatican. We have to lose City City forever?

Keith: Nothing's forever. Except for, of course, the Divine kingdom.

Dre: It's always in our hearts.

Janine: I've got news. You could lose the Vatican forever.

Dre: It's true.

Art: It's not my Vatican, I just like the Vatican City City. That was gonna be fun wordplay.

Janine: It can all go.

Austin: Now the crusade could go get it. You know? This could be part of what the new—sorry, we have some other suggestions. I had suggested in the chat the Divine Mandate, and I'd said something about the word dominion or protectorate, but then we got a bunch of suggestions here from—was it Keith? Who suggested a bunch of these?

Keith: Yeah, I suggested a bunch of names.

Austin: Right of Divine Kings. Eternal Court. Sacramental Court, which I read the first time as Sacramento Court.

Keith: [laughs] I like—I don't hate that.

Dre: Nah, they're at the playoffs.

Art: Wrap it up.

Janine: I think I have an aunt who lives there.

Sylvi: Light the beam.

Austin: Mhm. Avalon's fun because of all of the King Arthur stuff, but that was mostly Kesh stuff.

Keith: Yeah, yeah.

Austin: Perfect Grade, like the—like a Gunpla's model quality.

Dre: Yeah, yeah, yeah.

Sylvi: That's pretty good.

Austin: Uh-huh. Anyway. Yeah, I think City City falls, but maybe, like, so does—I'm gonna just draw something on the map here. I'm gonna just draw this green in here. Let me just draw—keep on drawing. Boom. let me just get all that.

Jack: Oh my god, wow.

Dre: I'll take all that, yeah.

Art: Oh, fun.

Jack: Lone Marble HQ.

Austin: Yeah.

Keith: My use of "grade" was a class of things of the same stage or degree. That's what grade means there.

Austin: Right, sure. That makes sense. Yeah. I think this is a good redraw. I'm happy with this. Kind of looks like a lizard or a frog, maybe.

Dre: [laughs] It does.

Keith: [laughs] Be a little frog.

Jack: Very successful turn. Extremely successful turn.

First Interlude

[00:50:53]

Austin: And that brings us into the interlude, where we get to decide some things.

Keith: First successful turn.

Austin: Yeah, most—well, Clem was very successful.

Keith: Right, that's not—I don't count that.

Sylvi: Yeah, we don't count that.

[**Austin** chuckles]

Dre: Wow. Tough crowd.

Austin: “Interludes: There is an interlude after the first and second chapters of the game. During an interlude, everyone takes a turn—*briefly*—playing a scene, or describing a change—”

[Sylvi laughs]

Keith: Why’d you say that like that?

Austin: “—in their character—” because I know who we are. “Describing a change in their character, an NPC, or the world at large. Some of the options can only be chosen by spending fortune or misfortune. Fortune or misfortune spent in the interlude will no longer impact the game’s epilogue. That means spending misfortune now will prevent misfortune in the future. Conversely, by spending fortune, there will be less good left for the epilogue. On your turn, choose one of the options below. These following four are free.

New look: Describe a major change to the way your character presents themselves. Say what’s changed and what’s why. Time passes: Discuss with the group whether it should be a week, a month, a season, or a year. Describe an event in the kingdom or your character’s life that took place during that time. NPC scene: Have a short scene from an NPC’s point of view. Skip the normal scene set-up rules; don’t roll any dice for resolution. Just roleplay or narrate what happens. New goal: Give yourself a different goal. Replace any irrelevant obstacles with new ones. Keep your mastered obstacles.”

In exchange for points of fortune: for 1 fortune, you could get a new relationship. “Form a new relationship with a PC or NPC. Describe how it’s formed.” This includes a new one that’s no longer exhausted with the same person. For one point of fortune is “Two boons: Give yourself and another player a boon, as on page 67. You might share a treasure, learn a secret, or provide moral support.” As a reminder, boons are one and done positives. They’ll impact your next roll, but then they are spent. I believe that that’s true. Someone yell at me if that’s not true. “Two, rise in the hierarchy.” So this costs 2 fortune, which I believe only Levi has, is that right?

Dre: Mhm.

Keith: It's been rough.

Austin: "Change your role to reflect your new status. Master all obstacles. It costs 2 fortune." So—and a mastered obstacle goes from being a thing that's negative, to being a thing that is positive in a roll. [chuckles] The idea that we were like, "death is a constant real threat" is the scariest thing in the world because it always applies, and then you being able to maybe master it, is wild.

Sylvi: It's really funny.

Keith: Master it plus one.

Austin: Plus one, yeah. Alright. The rest of these cost misfortune. You could spend 1 misfortune to take a burden. A burden, again, is—it says "Take a burden: You might lose something precious, get cursed, or succumb to despair." A burden impacts, I believe, your next roll. "A little trouble: Choose any kingdom trouble that's at zero or 1. Escalate it by 1, then describe how the trouble worsens."

Dre: [chuckles] Don't have those.

Austin: We don't have those, so that cannot be used. Or spend 2—2 misfortune to perish. "Your character departs from this plane of existence. Create a new character, become one of the NPCs, or live on as a ghost. Costs 2 misfortune. After spending the misfortune for this, move any remaining fortune and misfortune to your new character. When creating a new character sheet, you can fill it out however you like. There's no need to roll dice or draw cards. You can carry over your old goal, or make a new one. Start with two relationships, one exhausted. This is a dramatic event that may take a few minutes to resolve. Feel free to ask the group for ideas and input."

Brnine

[00:54:32]

Austin: Alright, do we all have feelings about what our—what your interlude scenes should be? Do we want to go around in the order—the regular ass order? Which I guess would start with Brnine.

Ali: Um, yeah, I guess...

Austin: Who has no fortune or misfortune.

Ali: Yeah, I—this is...

Austin: You didn't weakness, huh?

Ali: I did not weakness, no. I didn't have to. I also wasn't going to lash out on—that would have been a weird...

Austin: Right. That makes sense. Mhm.

Ali: "Please come join me!" That would have been...

Sylvi: I can't relate. It worked great for me.

[Ali laughs]

Dre: Yeah.

Ali: Yeah, different relationship, I would say.

Sylvi: Yeah, for sure.

Ali: Uh-huh. I have an idea of my interlude scene. I wanted to do one of the NPC framing scenes.

Austin: Ooh, fun, yeah.

Ali: I'm a little torn, though, if it should be from Asepsis' point of view or from Hunting's.

Austin: Ooh.

Ali: Because I think either of them are sort of like, the vibe of the new channel—

Austin: Sorry?

Ali: Huh? The new channel, oh my god.

Austin: You said “the new channel”.

[**Ali** and **Keith** laugh]

Sylvi: Yo.

Austin: You gotta save that for whenever the Blue Channel blows up and you get a new ship.

[**Dre** laughs]

Ali: Yeah, you know—yeah, you know, the tide of the Blue Channel is changing, and now it’s called the New Channel. But I do think it’s that sort of thing. Like, for Hunting, I think it would be like—like, Hunting sort of like quietly going through the supplies list, and like—or like, trying to organize, like, missions or whatever and being like, “Well, Thisbe just did this thing alone, and then Cori just did this thing alone, and then Eclectic just did this thing alone.”

Sylvi: [chuckles] I feel like the thing Levi did alone is more impressive than what Cori did.

Ali: Well, yeah. [chuckles]

Austin: No, but in terms of—the thing that you’re talking about is about the fact they’re not working together. Right?

Ali: Right, yeah, yeah, yeah.

Sylvi: Oh, yeah.

Ali: Right, yeah, that's what I mean. There hasn't been, like, a team outing, I think is the thing there.

Austin: Hunting—is Hunting looking at the impending movie night coming up and wondering if people are gonna come in?

Ali: Wow.

Sylvi: Did someone die?

[**Jack** chuckles]

Sylvi: [chuckles] Sorry.

Austin: Movie night's every week. It just happens to be—

Ali: Movie night is every other mission.

Austin: Oh, okay, sorry. Sorry, sorry, sorry.

Ali: So, we don't have a downtime schedule anymore, so it's kind of hard to say when it is in time, because it used to just be in between every two missions.

Keith: Wow, things have changed.

Austin: Things have changed.

Ali: But yeah, you know, Hunting doesn't know that there's been a game shift.

Austin: Right. Hunting's living in it.

Ali: He's just living his life.

Austin: Yeah, uh-huh.

Keith: Right.

Ali: And I think that's difficult. That's a difficult transition.

Keith: They've never heard of Armour Astir.

Austin: Hasn't—sorry, has Asepsis—that's right. Has Asepsis changed, like, trustability ratings on anybody because of the non-teamwork stuff? Or are those still where they were?

Ali: Um, you know, I think it's a really—I think it's been tough for Asepsis, because back in PALISADE, we said that, like, Asepsis freaked out even just being around someone from the Twilight Mirage, [**Austin:** Yeah.] because they had been, like, trained to fight the... NEH, was that it? Was that it? [chuckles]

Austin: Yes, I think that is what we said originally. Right? That like, at its earliest time, it would have been—it would have recognized things that were not from the Divine Principality as being outsiders, which would have included the NEH, would have included Advent, would have included—et cetera.

Ali: Right.

Austin: And like, there are elements of those groups still inside—not Advent so much, but the NEH still inside of the Twilight Mirage.

Ali: So I think that that has a weird side effect where like, every—like, it's more neutral towards a lot of things. Even things that it was like, fond of, in terms of just being like, oh, I need to... like, if I'm doing a math problem, I need to use a different formula to figure this out. Like, the boundaries and the sort of, like, algorithm—I know algorithm is a bad word now, but it is a Divine. The like, algorithms that I'm using are now out of date for the information that I'm processing. And I think that that's sort of like, a disorienting effect.

Austin: This makes sense to me.

Ali: I know, my guys. They're disoriented.

Austin: Yeah. Damn. The boys.

Jack: My evil little boys.

Keith: Poor guys.

[**Ali** and **Keith** laugh]

Keith: My minions.

Austin: Hunting is pure and good. Hunting is fine.

Jack: Oh, sorry, sorry, I was describing the evil little boys as the Asepsis drones.

Ali: Right.

Austin: Oh, yeah, yeah, yeah.

Sylvi: Horrible creatures.

Ali: And I was saying my guys as the two guys, Hunting and Asepsis.

Austin: Right, yeah.

Keith: Oh, okay, sorry. I totally read it as you talking about Asepsis.

Austin: This is exactly right. Alright. Is that your scene?

Ali: I believe so, yeah. I think that just like, the wide view of the Blue Channel right now is...

Austin: Yeah. Hunting, like, walking around the Blue Channel, like, alone on the DDR machine. You know? Like...

[**Ali** laughs]

Sylvi: Oh, buddy.

Austin: Looking through the VHS tapes, you know? Doing, you know, eating alone at the mess hall. There's not a mess hall, but you know what I mean. All those things.

Pacing back and forth where Routine Rennari used to read Shakespeare. Anyway. That's you.

August

[00:59:42]

Next up is August, I believe.

Jack: Yeah, I have 3...

Austin: You have [chuckles] 3 misfortune.

Jack: I have 3 misfortune.

Ali: Oh, boy howdy. [chuckles]

Jack: And I think that, you know, sometimes you play these games and you look at the numerical stuff on your character sheet, and you're like, I don't know if that reflects the narrative. This is a 3 misfortune situation for August Righteousness. I turned over whether or not I think I should die. I don't think I should die.

[Sylvi laughs]

Jack: I—[chuckles] I would, however—

Keith: You and me both.

Jack: I would, however, like to take a burden.

Austin: Okay. Tell me about the burden you're taking. What's this look like?

Jack: The book calls burdens—just to check in again. “You might lose something precious, get cursed, or succumb to despair,” is what they describe the...

Keith: Or I could get stung by wasps.

Austin: Yeah, remember, burdens are not long-term failures. You know? Necessarily.

Jack: Right. So this could be reflecting, for example, the fact that August Righteousness was wounded in the Iconoclasts.

Austin: I think it should be a new thing.

Jack: Yeah.

Austin: Because it's an interlude scene, right? So.

Jack: Yeah. I would like to take the burden—I am—I want to reflect the fact that my army has essentially been out-maneuvered by the Iconoclasts, and I can't really deploy troops with the confidence that I could in the past, because I'm now not only watching for my opponents, but I am watching for Iconoclasts turning against me.

Austin: So appropriate that you are describing the Iconoclasts causing you doubt when Clem is holding the doubt card.

Jack: Yeah. Yeah.

Austin: So maybe we can get a little color on that from Clem, or from Art, I guess. Art is holding the doubt card, Clem is not.

Jack: Yeah.

Keith: They may both be.

Art: It's hard to, like, talk about doubt in a new and interesting way.

Keith: I think it's easy.

Austin: Oh my god.

Sylvi: Damn, okay.

[**Keith** laughs]

Jack: I mean, I have a—

Austin: We're collaborating.

Art: You want to swap cards?

Dre: You know what, Keith? I doubt it.

Austin: Jesus christ.

Sylvi: Get him, Dre.

Jack: I have a way into it that we could start talking about it, though, Art, right? Which is that like, August Righteousness has been fighting a long war. And the war has changed several times, [**Art:** Yeah.] but it has never changed quite as dramatically as it has, you know, first the Mirage bombs go off, then Clem and the Iconoclasts start coming around, then the Iconoclasts start killing my own troops, but also, you know, giving great wins. Then August starts having these weird waking dreams about walking into a cavern. And then the dreams go away after he goes with Thisbe to the Afflicted Lands. A bunch of new Divines have showed up. I think someone's trying to make a kingdom. All of this stuff is like, swirling around, and is ultimately coming down to the really queasy unpleasant thing of previously I could send, like, a guerrilla unit of fourteen men and women out, and now I have to think about whether or not the Iconoclasts are gonna shred them. My own soldiers.

Art: Right, because you are not capable of fighting this war anymore.

Jack: Yeah.

Art: This war has passed you by. The leadership needs someone who can adapt to these new circumstances. You're old.

Austin: Damn. Damn.

Sylvi: [chuckles] Add the TikTok thump after every one of those lines.

[**Austin** and **Dre** laugh]

Jack: And, also, at the same time, you're a child who was abandoned by your parents. You know, what has Righteousness been doing? Righteousness is free.

Austin: Yeah. Yeah.

Jack: And they're, you know, they're silent. Maybe dead up in the Afflicted Lands. And so yes, it's that awful double suspension of like, you are an old soldier who the war has passed by, and you are a child that has not been collected from the lost and found station.

Art: Yeah, because doubt doesn't need to be logically consistent.

Jack: Oh, it rarely is.

Austin: Yeah.

Jack: Okay, so I'm going to take the burden "adrift".

Austin: Ooh. That's really fun.

Jack: Also, the fact that he's August Righteousness is particularly bad here. People are, you know, people are looking to him as a respected figure and he's, you know, just reaching impotently. Or feels like he is. That's the other thing, right? You know, it's...

Austin: Right. Whether it's—yeah, yeah. There's something also here that's just fun of like, aligned with all the stuff that Art was just saying. It's just like, you know, you're fighting a different war than the one that you thought you'd be fighting.

Jack: Yeah.

Art: Yeah.

Austin: In a real way. From the—you built a forest—you built an ideology around fighting a war on Palisade. Then you were fighting against—which had nothing to do with the Divine Principality. It was about the Fabreal Duchy, you know? It was about

stuff that hadn't been—you know, huge open spaces on this planet, you know, in places that have since become colonized.

Jack: Yeah.

Austin: And against people who had completely different ideological and, you know, historical goals. And now that's really coming to bear now that you're in the middle of the Mirage, too, so. Interesting stuff.

Jack: I can't figure out how to erase my fortune marks. This is a metaphor.

Keith: [laughs] Can draw over it with light.

Austin: I can get it. There . There you go.

Jack: Oh, thanks.

Austin: You select it and then hit delete. There's no erase in...

Jack: Oh, I see. It's like I've drawn it on.

Austin: Yeah, it's a thing. It's a physical thing.

Jack: And I think that, you know, the scene is exactly what we've described. It is not external at all.

Austin: Mhm.

Jack: You know, it is the voice in August's head. It's just the camera on him at his makeshift desk. You know, scratching at the healing wound on his hand.

Austin: Yeah. That is your scene.

Cori

[01:05:36]

Austin: Next up is Cori.

Sylvi: Yeah.

Austin: You have 2 misfortune.

Sylvi: I sure do. Time to die.

Austin: No!

Sylvi: I'm joking. That's not happening. Nah.

[**Jack** and **Art** chuckles]

Sylvi: I'm gonna say that every time I have 2 misfortunes, though.

Jack: It's funny every time.

Sylvi: I think so.

Art: Also in real life when you have 2 misfortunes.

[**Keith** chuckles]

Jack: Mhm.

Sylvi: Honestly, in real life, it just takes, like, half of one.

[**Jack** chuckles]

Sylvi: Yeah, so I'm trying to figure out—I wanted to take a burden related to the fact that there's—as much as the conversation went well and Elle joined us, it does sort of feel like there's still convincing to be done that, like, Cori's vision of fighting for Perennial is doable. And maybe I'm taking—it's too many steps back or whatever to make this a burden now. But I do kind of—I'm trying to figure out, like, a way to word the sort of tightrope walk she's doing of being, like, very proud that she got Elle to come join the crew, and join the Cause and all that, while also being like, well, I do have to put my money where my mouth is now. Is put up or shut up too [chuckles] stupid to write for a burden?

Jack: No.

Austin: No, I think that's actually perfect for it. Yeah.

Sylvi: Okay, cool.

Austin: My more interesting thing is like, how do you want to visualize that onscreen? You know what I mean?

Sylvi: I mean, I think it's—it's like the look that they give each other when, like, oh, there's new news about more fighting breaking out in the north. More stuff happening in the Afflicted Lands, or like, stuff happening in City City, or like, all that sort of—it's just like, it's the—I think it's just, like, one of those things where it's just like—it's—because this takes place over a period of time, right, like, we can kind of abstract things.

Austin: Right. Yeah.

Sylvi: Where it's just like, there was a week where it just felt like every victory came with two equal losses or something. And it's just like... Cori—the way I see it is like, Cori being, like, completely burnt out from this. Like, really exhausted. Been working herself to the bone. Piloting her mech a lot.

Austin: [sighs] Yeah.

Sylvi: And like, it is both a moment of tenderness from Elle being like, taking care of her, and like, I don't know, wrapping a blanket around her or something simple like that. Real easy visual shorthand for the feeling. But then also, the like, reminder that—I think she reminds her that she has a ticket out of here, is the big thing.

Austin: Oh, that's good. Yeah.

Sylvi: Because that's—I like playing the boon into a burden, [**Austin:** Yeah.] but not having it be—cancel each other out, necessarily.

Austin: Yeah, you still end up with both of them.

Sylvi: Yeah, it's that "remember that we do have a way out of here if you change your mind and see things my way."

Austin: Yeah, yeah. I like it. I do like it.

Sylvi: Or the way I used to, or still sort of do. Yeah. Anyway. Okay. I'm gonna—I'm gonna still write down put up or shut up though, because I like that.

Austin: Cool.

Eclectic

[01:08:40]

Keith: Hello.

Austin: Hello.

Keith: I think it's me.

Austin: I believe that that is true.

Sylvi: I believe so.

Austin: Yeah, you're gonna hop over this, and then, yep, Eclectic. You have 4 misfortune, somehow.

Keith: I'm gonna ask something—

[Sylvi chuckles]

Austin: And 1—and 1 fortune, yeah.

Keith: I'm gonna ask something that I don't there's a good answer to.

Austin: Mhm.

Keith: What is a ghost?

[Sylvi laughs]

Art: What is a ghost?

Austin: Well, we're in the Twilight Mirage, right? So...

Keith: "Perish: Your character departs from this plane of existence."

Austin: Yeah, yeah.

Keith: "Create a new character, become one of the NPCs, or live on as a ghost. Costs 2 misfortune."

Austin: Mhm. Yeah.

Keith: What is a ghost?

[Sylvi laughs]

Austin: I think—this is a genuine answer, because I think about this structurally.

Keith: And I want to say that I said there's no good answer because the book doesn't describe it in this case.

Austin: No, but I think I have one that I think—you know, I think about a lot of this stuff structurally and in terms of narrative conceit, and narrative pressure, and narrative limit.

Keith: Yeah.

Austin: In the way that I think, like, a mech is different than an exo-suit, because a mech has a level of abstraction and interface, and an exo-suit is just you move your body and a thing happens.

Keith: Yeah.

Austin: For me, that's like an important distinction. And there's always exceptions, but that's like, what mechs are about.

Keith: Mhm.

Austin: I think ghosts are about temporal and spatial disentanglement. Or like, a—you don't get to touch the world the way you used to touch the world. You can touch it still in limited ways on schedules that are not the same as the material schedule. In ways or places that are limited in some way. And in ways that are fundamentally alienating for the person or for the people that see you. Even a good ghost—even Casper is a ghost first. Right? And when Casper shows up, the other characters in Casper the Ghost, who we all remember, go “Ahh! Ghost!”

Keith: Yeah.

Jack: Oh, Mark and...

Keith: Stinky Pete.

Dre: Yeah, Stinky Pete.

Austin: Stinky Pete, Mark.

Sylvi: Stinky Pete.

Jack: Mark, Jessica...

Art: Casper the friendly ghost. Please, Austin.

Jack: Casper the ghost. [chuckles]

Austin: I don't know that motherfucker. Friend—who—I don't know Casper.

Ali: I know Casper and he's friendly.

Sylvi: He's a polite ghost.

Austin: Okay, I trust you.

Jack: Oh, thanks.

Art: Yeah. And the song goes “Casper the friendly ghost, the friendliest ghost you know.”

Janine: [cross] He’s got, like, a girlfriend, right?

Sylvi: [cross] Songs say a lot of things.

Austin: [cross] I’m in the world, I don’t hear the song. I can’t hear the song if I’m in the world, right?

Jack: He makes that noise. It’s like Jaws. [chuckles]

Austin: [chuckles] That’s right.

[Art laughs]

Austin: But those are the things that I think I care about when I talk about ghosts. Even in the Twilight Mirage, where the Twilight Mirage has ghosts in a weird—like, digital ghosts or whatever. Like, whatever adjective we want to put on there because we’re in the Twilight Mirage. I think fundamentally it means changing the way you interact with the world to be less convenient in some ways, specifically around the way that you just don’t get to interact with people and objects the way you used to.

Keith: Okay.

Austin: That’s, for me, an important thing. I don’t know if anybody else has—I mean, Janine has “it’s spookier”.

Keith: Yeah. Well, that’s the thing, as a—

Austin: I believe Ali has health and spirit, and spirit is a synonym for ghost.

Ali: Mhm, mhm.

Sylvi: Oh.

Keith: As a ghost, there’s no like, extra rules for how the game changes.

Austin: I would talk a lot about fictional positioning, is what I would talk about.

Keith: Right.

Ali: Where are you—what's with—what's—why are you so curious about ghosts?

Austin: You know why.

Keith: Because I have 4 misfortune, and misfortune is how you lose the game.

Austin: Here's an important one.

Sylvi: He's trying to die twice.

Austin: Here's an important one. You can't die twice.

Sylvi: No, I'm joking.

Austin: You couldn't. I think that that's an important one. You couldn't become a ghost again.

Janine: Yeah, also what happens when you're a ghost and you are still playing the ghost, so you continue to accumulate misfortune? That's—that just—you're just gonna be the—it's...

Austin: You still lose the two, but yeah.

Janine: No, I know, but I'm posing this to Keith as, like, this isn't a way out. This is a way deeper. [chuckles]

Keith: I think it's a way—it's a way out of two.

Art: Ironically, you'd get a lot of information on this by watching the Casper movie, I think.

Janine: Oh, yeah.

[Ali and Keith chuckle]

Keith: The—because, like, I have to take another turn regardless. So I'm either gonna take turn two with 4 misfortune, or with 2.

Ali: As it goes.

Austin: Or with 3.

Keith: Could Eclectic—

Austin: There's another interlude coming.

Keith: There is another interlude. But that—

Art: And then is there a third interlude, or is there no third interlude?

Austin: There is just the ending after that. Interludes go between two and three. Or, sorry, one and two, and two and three. And then there is a finale.

Art: Oh, yeah. I see that.

Keith: I have low confidence in taking a burden and winning a scene based on how things have been going.

Art: Well, past performance is no indication of future...

Keith: Right, but it wouldn't be on equal terms. That would be taking a handicap to take a burden. So it's not... Like, if we've already been having trouble, then having trouble plus a burden isn't, like, a great choice. So it's really die, become a ghost, or nothing.

Austin: Are you sure about this? Are you sure this is the end of Eclectic?

Keith: I don't want—

Austin: What was—what was your last scene with Eclectic again? Was going and freeing Delegates. Divines.

Keith: Losing—getting two 6 losses. Setting free the Divines, and then they established a rogue kingdom.

Austin: That did happen.

Keith: I was thinking that maybe Eclectic goes down to the Divine zone, the Divine special zone...

Austin: Uh-huh. The Temple of the Threshold area.

Keith: Temple of...

Art: Please, the Divine special zone.

Keith: I thought—oh, it was the Divine special—yeah, it was the Temple of the Threshold.

Austin: Yeah. We didn't name—

Dre: No, the Divine, comma, special zone.

Austin: Special zone, I see.

Keith: The Divine, comma, special zone.

Austin: Comma special zone, yeah, uh-huh.

Keith: Um...

Austin: We really gotta name whatever the new Divine kingdom is.

Keith: And then I think that—I think Eclectic maybe is trying to do a parlay here, feeling bad about how this went down, feeling like, "Shit, maybe I should have gone with my gut and not done this and let them out. This seems bad." And maybe I get—I get August Righteousness'd into Opposition.

Austin: Into Opposition?

Keith: Yeah. Without meaning to.

Austin: Sorry, August—that has not happened to August Righteousness. You're saying—

Keith: Well, but that's—that's what—

Austin: Like the thing we talked about before.

Keith: Right, sure, yeah. That's what they're looking for, though. Maybe.

Austin: That's brutal.

Keith: I think it's brutal, yeah, it's bad.

Austin: And what you're saying is, what happens is you go to this new—to Sacramento.

Keith: Yeah.

Austin: And you say, "I want to parlay. I want to talk to Opposition." But Opposition has been brought into this thing.

Keith: Yeah.

Austin: And you can't bring Opposition out of it.

Keith: No. Or myself.

Austin: And in fact, Opposition quite literally reintegrates with you.

Keith: Yeah.

Austin: Which is horrible.

Keith: Yeah.

Austin: And Hunting is on the Blue Channel, and Hunting is going, “Oh. Eclectic took another hover vehicle out. I guess he’s on another mission.” And he’ll never see you again.

Clem

[01:15:55]

Austin: Clem, who has 1 fortune and 1 misfortune. Easy.

Art: Yeah. If I can paraphrase a TikTok sound that I’m sure comes from somewhere else, would anyone like to shake a poor sinner’s hand?

Jack: Hm.

Austin: That’s from TikTok. They invented that one, yeah.

Keith: [cross] No, they made that up on TikTok.

Dre: Yeah. I thought you were gonna say something about your [scrutinue 01:16:15].

Keith: You guys are on a different kind of TikTok than me.

Art: Dre seems to be on a different TikTok than me.

Austin: Scrutinue?

Dre: Scrutinue.

Austin: Huh. What’s scrutin’ you?

[Dre laughs]

Sylvi: Hello.

Art: What’s scrutinue with you?

Austin: Yeah. That’s—yeah.

Dre: What's scrutin' Gilbert you?

Jack: Now, what kind of handshaking are you talking about? I mean, the answer for me is categorically no.

Austin: Sorry, Art, what did you say? I didn't—I was—

Art: Would anyone like to shake a poor sinner's hand?

Austin: Oh.

Art: I'm looking—for 1 fortune, I can give myself and another player a bur—a boon.

Jack: A bird!

Austin: You can give a bird?

[Ali laughs]

Art: A burn. Or moon. Um...

Janine: I might, depending on how Clem approaches.

Art: Well, we have to like, work sort of inside out on this, right? Because we have to figure out what the boon is before I think we can figure out what the approach is.

Janine: Yeah. I'm open to it, though.

Art: Share a treasure, learn a secret, or provide moral support.

Austin: The other stuff on boons is on the positive five result, as a reminder. A boon is something positive and temporary, like picking up a lucky penny, or gaining fleeting stardom from winning a space-time game show. Or writing a revolutionary poem.

Art: Oh, let's go on the 64,000 dollar pyramid.

Ali: No.

Janine: No, okay, I'm out. I'm out. [chuckles]

Art: Wait, that's not a—that's not a team game. Never mind.

[**Janine** and **Austin** laugh]

Austin: Is it to do with Iconoclasts? Is it to do with—because, like, are Iconoclasts—they're not really—they are not really... what is the phrase that you've used here, Janine? I'm scrolled away. Splinters of the Divine? Where did I... where are you at here?

Jack: No.

Austin: What's the, where's your...

Janine: Scattered shards of Divinity.

Austin: Scattered shards of Divinity, no.

Janine: No, they're...

Austin: They are corrupted worshippers of post-Divinity, originally. Axioms are sort of vaguely Divine-y. Which, again, we still don't really have a clear depiction of where Clem is getting Axiom technology from, or Axioms—how she's been making those is still a big open question, which I remember, Jack, you said you had some ideas around.

Jack: Wow, did I?

Austin: You sure did.

Jack: When did I say that?

Austin: In the first—in the character creation, I want to say.

Jack: Oh.

Austin: Or maybe it wasn't. Maybe it was last—it was last recording, because I raised it in the last recording.

Jack: Oh, wow. Exciting. Well, I can try and retrace those steps.

Austin: It may not matter here, necessarily.

Jack: I can come up with some ideas for where Clem's getting them from.

Austin: Yeah.

[Sylvi laughs]

Jack: Oh, I know. I know. [chuckles]

Art: But should it relate to the—should what you get from the fortune relate to where the fortune came from? Should this be something picked up on the mission?

Austin: No, this is a new interlude. This is a new scene.

Art: I guess if I can't come up with a good boon, I should...

Jack: Well, hang on. We can figure this out.

Keith: Boons can be small. They can be the opposite of being stung by a wasp.

Austin: Right. They could be finding a—you and Thisbe could find a lucky coin together.

Art: [cross] Some really good bug spray.

Austin: And that would be a new boon. Which is silly, because of the stakes of all of this, but is—it doesn't have to be big, right? It could be a rare day, a rare encounter between Clem and another person, where they both come out not feeling terrible about the interaction. [chuckles] Now what that is, I don't know.

Jack: What about something to do with Ebullience?

[Austin hums]

Janine: Oh, interesting.

Austin: Love this.

Jack: What if Clem sees as a pawn the—well, okay, so the Cause has now taken Greenfield, where Lone Marble HQ is.

Austin: It's true.

Jack: And—god, this actually dovetails really nicely, right? August is like, “Hello, excellent, we’ve got Greenfield.” Clementine is like “Yes, absolutely.” The Iconoclasts—

Austin: Which, by the way, is where the Twill were from originally, to connect back to another Thisbe original thing here.

Jack: Oh, yeah. The Iconoclasts go bounding through it like labradors in a shallow stream. And seize upon the Lone Marble HQ, where Ebullience is bee-bopping around. And—

Austin: No, because Ebullience is—isn't Ebullience—

Janine: Crunch-ified, right? Didn't something happen that made it—

Austin: Was crunch-ified.

Janine: Yeah.

Austin: You put the—

Janine: Hamburger.

Austin: —the concrete hamburger seatbelt on it.

Jack: Oh.

Austin: But also was in you, as a reminder.

Janine: Yeah, a little—like, a little bit of it was still in me, but a lot of the rest was like, all...

Austin: Yeah. We had a Thisbe Ebullience clock, yeah.

Janine: Yeah.

Austin: And there is maybe still one little marble of it bouncing around inside of the, like, the test engine inside.

Janine: Yeah, yeah, yeah.

Austin: Which, still, the Iconoclasts might consume, to your point, Jack. Please continue.

Jack: Just—oh, they just fall upon it.

Austin: Yeah.

Jack: And I wonder if Clementine could offer Thisbe some sort of Ebullience—because I know Thisbe had a lot of, like, unanswered questions about Ebullience. Am I remembering that right, Janine?

Janine: Um... yeah. I think it sort of fits into Thisbe trying to define, like, what is Divinity? What is synthetic existence? Like, all that kind of...

Jack: What if Clem offers you, like, a controlled Axiom to study and work through?

Janine: Oh, I don't know about that. [chuckles]

Austin: A controlled—that feels too clinical. I think—but what might be interesting is if Clem is able to—you know, the big conversation that we had between Ebullience and Thisbe, the thing that was tough was like, Ebullience isn't a subject with the sort of mind that even Thisbe as a synthetic being has. It is bubbling desire. It is an emotional—or a sort of set of processes that like, runs at full speed all the time.

Janine: It's 24/7 rollercoaster brain.

Austin: Right. And Axioms are generally that in a way that Divines are not. And that synthetics are not always, right? We've drawn them as being different than that. They can become those other ways, we've seen Axioms, like, barricade or—Polyphony shift over time. Though I don't remember how much Polyphony actually shifted in the end. Yeah, Polyphony does become a Divine, I think, in the end. I'm vaguely remembering some stuff. But, you know, there is difference in the way that they see the world. And it seems like Clem has a different relationship with Axioms than Thisbe has had. So a conversation about that, even, might be useful. Or some way of preventing Ebullience from taking over the body of Thisbe might be useful. You know? You know, if Ebullience is—you can feel the pressure of Ebullience on you in a way that's—feels dangerous. Is there a world where Thisbe is willing to talk to Clem about that, you know? Maybe the answer is no.

Janine: I think, honestly, if Clem approached Thisbe and just said "Ebullience," that would start a conversation for sure.

Austin: Right. Clem would presumably know Ebullience is inside of Thisbe based on this current status as the Witch of Glass/the Witch of the Axioms, the Witch of the Iconoclasts, et cetera.

Art: Mm. I don't understand how this ends up being a boon for both—I guess just like, the comradery of the conversation is the...

Austin: Yeah, someone will have taken the hand of the sinner. Which is what you were asking for, right?

Art: Sure. Well, yeah, but I was just sort of...

Janine: Art wanted someone to take the hand of the sinner and then go on a game show. [chuckles]

Austin: I see. I thought it was like...

Art: And then I forgot how pyramid worked.

Austin: Right. I thought it was like you wanted someone to treat Clem like an ally and actually...

Art: Yeah, no, I think that that's—that's correct, yeah. Here's a problem is that Clem knows more about Ebullience than I do.

Austin: You can just make it up.

Art: Uh... how does this start? I guess, yeah, 'cause Clem just knows, right? Are we saying Clem has the marble from...

Austin: Probably, yeah, I think so. Maybe one of the Iconoclasts returned it to you, or brought it to you from Lone Marble Group.

Janine: I'm imagining a scene where an Iconoclast, like, clearly has something in its mouth, question mark?

Austin: Yeah, yeah, yeah.

Janine: And Clem has to do the "drop it" thing.

Art: Drop it!

Austin: Yeah, exactly.

Janine: Holding her hand out. It spits the marble in her hand.

Austin: I just want to really underscore the fact that these marbles began with an Art character who pocketed them on Volition in Twilight Mirage, and here they are back in—one of them back in your hands, Art.

Art: I like the idea of Clem holding one, and it still has like, inky black slobber on it. So like, sort of trying to shake it off, but it's—it's gooey-er.

Austin: Yeah.

Art (as **Clem**): Thisbe. One of my soldiers recovered this, and I recognize it as like to you?

Janine: I wonder if there's like, a resonance. Like, I wonder if it's a thing of like, Clem is on the Blue Channel or something for some diplomatic stuff, and then like, walks past Thisbe and the inky gross marble in her pocket just like, starts vibrating. [chuckles]

[**Jack** chuckles]

Art: Yeah.

Austin: Is this on the Blue Channel, Brnine? Is Clem on the Blue Channel?

Janine: Well, I don't know where we are. [chuckles]

Austin: I was, you know. Maybe you're somewhere—a group place that you can both be at.

Janine: We're at Denny's.

Austin: You're at Denny's. You're at the deep dish steak house.

Janine: Mhm.

[**Jack** chuckles]

Art (as **Clem**): Is this meaningful to you?

Janine (as **Thisbe**): That's a sphere of Ebullience. Where did you get that?

Art (as **Clem**): During the roundup of the Kesh higher-ups, it was recovered.

Janine (as **Thisbe**): I see. One of them, a portion of Ebullience, is occupying me at the moment.

Art (as **Clem**): Would you like this one?

Janine (as **Thisbe**): No. I would... If you find a way to destroy that one, please let me know. But I do not wish to keep it.

Art: I think we get, like, just a quick of like—Clem tries the first two ideas for destroying it, starting with squeezing it really hard. And then summoning something stronger to squeeze it very hard.

[**Jack** laughs]

Janine (as **Thisbe**): I do not think that will work.

Art (as **Clem**): It's a tricky one, isn't it? Do you have any ideas?

Janine (as **Thisbe**): I've been containing it. Served a purpose for a time, but now it is somewhat annoying.

Art (as **Clem**): Does it need to be contained?

Janine (as **Thisbe**): Yes.

Art: Have we compared this to the Men In Black thing before?

Janine: Huh?

Art: Was that part of the original... never mind.

Janine (as **Thisbe**): You should contain it as you would contain the deadliest poison you have encountered.

Art (as **Clem**): [chuckles]

Janine: Was that an in-character laugh?

Art: Yeah.

Art (as **Clem**): Maybe more carefully than that.

Janine (as **Thisbe**): I don't find it particularly funny.

Art (as **Clem**): You sort of had to be there.

Janine (as **Thisbe**): Ah.

Art (as **Clem**): Do you have any—

Art: Oh, I guess you've sort of told—I was gonna ask if you have any notes, but I sort of feel like you're the kind of—you probably told me everything you knew.

Janine (as **Thisbe**): It desires to multiply, and to act, and to spread, and to exert infinitely more energy into the world than seems possible for it to contain.

Art (as **Clem**): Fascinating. Well, I sure hope these never come into the hands of a simpleton.

[**Sylvi** laughs]

Art: That works on two levels.

Janine: Thisbe's eyes flicker a little, but she does not say anything. [chuckles]

Art (as **Clem**): Okay. I'll get my finest minds working on it and I'll tell you if we come up with anything.

Janine (as **Thisbe**): Please do attempt to destroy it before attempting other things with it.

Art (as **Clem**): I assure you we will. Thank you, Thisbe.

Janine (as **Thisbe**): Good luck.

[**Sylvi** laughs]

Austin: No Operant Clementine.

Janine: There's never been Operant Kesh. Never.

Austin: [chuckles] Yeah. Uh-huh.

Janine: Even season one, there was never Operant Kesh.

Austin: Yeah.

Art: Alright.

Jack: Clem's finest minds, by the way, are a gibbering horse-headed creature made of black ink currently wrapping itself around a skyscraper.

Austin: Now, wait a second. We know...

Art: Uh-huh.

Janine: It has a lab coat.

Austin: Emaline Eccles is theoretically still in there somewhere.

Jack: Yeah, yeah, yeah. There's—

Austin: We have all those City Planning Department characters. [chuckles]

Jack: Yeah, there's Ernst Sweemey, there's Emaline Eccles... wow. How many limbs do they have now? Who could say.

Austin: Shunley Pernard. Antonina Juris. Plum Tort. Kojack Variety. We don't—no one remembers these people. Just...+-

Janine: Kojack Variety?

Austin: Yeah, Kojack Variety.

Sylvi: Yeah, I'm gonna have to—I don't remember Kojack Variety, I'm sorry.

Austin: It's an Elvis Costello album. Listen.

[**Janine** laughs]

Art: Yeah, we'll get all those people on it.

Austin: Uh-huh.

Janine: So is this the same boon for each of us, or is it a different boon?

Austin: “Give yourself and another player a boon.”

Janine: Okay.

Austin: “You might share a treasure, learn a secret, or provide moral support.”

Art: It doesn’t say they have to be the same boon.

Austin: It doesn’t say it has to be the same boon.

Thisbe

[01:29:26]

Austin: Thisbe, it is your turn. I believe, Thisbe.

Art: And the boon that I took is “Thisbe and Clem are best friends.”

Janine: Oh, god. [laughs]

[**Keith** laughs]

Janine: Very funny to have that in a boon and not a relationship.

Sylvi: That’s so funny.

Austin: Yes.

[**Dre** and **Keith** laugh]

Keith: Yeah, it lasts for one turn. The exact amount of time Clementine Kesh can value somebody.

[**Austin** and **Jack** laugh]

Dre: Damn.

Ali: Clem, I'm gonna kill you.

Jack: Wow.

Janine: Woah.

Ali: I'm gonna shoot you with a gun.

Art: Wow.

Keith: Wow.

Austin: We already learned that doesn't work. [chuckles]

[**Ali** laughs]

Jack: [chuckling] Many have tried.

Austin: Many have tried.

Keith: Don't be making friends with my exhausted relationship robot friend.

[**Ali** laughs]

Janine: I'm taking the boon "exactly one concern has been gently assuaged".

Austin: [chuckles] Good. Perfect.

[**Jack** chuckles]

Austin: You know what, sometimes that is what you need in this fuckin' life.

Janine: Yeah. Yeah.

Jack: Mhm.

Janine: Especially—it is my turn now, right?

Austin: It is your turn.

Janine: Yeah, I'm taking a burden.

Austin: Uh-huh.

Janine: The burden I believe I am taking...

Dre: Why?

Austin: Uh-huh?

Janine: ...is something about being confronted with futility.

Austin: Ooh.

Janine: I don't know if I've said it explicitly, but like, a big thing—I think I've said it more or less. A thing Thisbe has been gradually pursuing since visiting the lantern was the idea that Divines should be able to exist as a people in the same way that, you know, any humans or whatever exist as a people.

Austin: The Columnar, or...

Janine: Yeah.

Austin: Yeah, uh-huh.

Janine: Not—like, they should be able to choose if they want a candidate or elect or whatever. And then this also goes for Delegates, and to an extent, Ax—I think it's hard for me to say it as someone who played Signet, but I think Thisbe kind of thinks Axioms should be able to vote in some context.

Austin: Mhm, mhm.

Janine: But, you know, it's a thing of acknowledging, like, yeah, some Divines are antagonistic. Some people are antagonistic. That's a society.

Austin: Mhm.

Janine: You know, you can cast them out or whatever. You can punish them, but like, you—it's still a society.

Keith: Vote for who?

Dre: We live in a society.

Austin: I believe the Divine Crusade, I believe, is the new... uh-huh.

Janine: Yeah. So Thisbe, you know, doesn't want, like—doesn't think it's necessarily good to have Divines be gods of religions and things like that. She's just like, "We should just be people." Or, sorry, "They should just be people."

Keith: Yeah. Go to work. Get a job, Divine.

Janine: But in her first real stab at trying to make that happen, a new religion happened with people and Divines again. And I think there is a real sense of, like—and on top of that, you know, she is in possession of a Divine who deeply and insecurely craves a second part. Like, Integrity is desperately afraid of being alone. And so I think Thisbe is having this sort of reconciliation of like, "Okay, well, I'm understanding my own personhood, and I'm understanding that Divines are beings that aren't particularly different in a meaningful way from like—in the way that, like, how am I—you know, if I'm not different from Brnine, then how is a Divine different from me?" That kind of train of thought. But it's still leading to Divines want humans around them and, like, why can't it not be that? [chuckles] Why does it have to be that again? Why—like, this seems wrong, and why can't I fix it? So I think this is—it's purely a thing of just like, Thisbe is going through the motions as she's sort of, like, moving towards the next scene and stuff like that. But is gradually—in the same way she gradually came into the idea of, like, being an independent individual. Is also maybe sort of having a bit of a—not a depression spiral, but kinda. [chuckles] A little spiral. Just like, a little spiral of futility.

Austin: Yeah, yeah. Yeah, this is, again, very fun to have this right after a meeting with Clem. Not that it's—only because of the doubt.

Janine: Yeah.

Austin: The word—the doubt card that Art has. Not—I know it doesn't literally have anything to do with—it has to do with your scene, not with that past scene.

Janine: Yeah.

Levi

[01:34:12]

Austin: Okay. Now, Levi.

Dre: Oh.

Austin: Who has 2 fortune and 1 misfortune.

Dre: Yeah.

Keith: Wow. Lucky duck.

Dre: Okay, so I can only choose one of the things, right?

Austin: That is correct.

Dre: Okay.

Austin: Are you doing the big swing?

Dre: Yeah.

Keith: Yeah.

Dre: Well, what do you think the big swing is?

Austin: I think it's the rise in the hierarchy.

Keith: Mastered obstacles.

Dre: Yeah, it's the rise in power.

Austin: Uh-huh.

Dre: Yeah, yeah, yeah.

Keith: Oh, sorry.

Austin: That's the same, that's the same. Keith, that is what you said. Yeah.

Keith: I was thinking—oh, okay, okay, okay. Sure, great. Okay.

Austin: It's called "rise in hierarchy".

Keith: Got it.

Austin: Tell me what this—so, again, Dre, this is—you've mastered these obstacles, yeah. Fill those dots in. those things are now things that you can call on for positive dice.

Keith: That's so strong.

Austin: Levi has become the strongest character in this game.

Keith: Yeah. By a margin.

Austin: Yeah. Which is very funny. Your goal, again, to be a force for good, acknowledged across the galaxy. We all joked, we all laughed.

Dre: Mhm.

Keith: Yeah.

Austin: But, you know. Here it is. What's this look like? What does it mean? Again, the book is calling this "Rise in the hierarchy: Change your role to reflect your new status. Master all obstacles." What is your current role?

Dre: Scout.

Austin: You ain't a scout no more. You're something else.

Dre: Yeah.

Austin: Which is extremely funny. As a reminder, the starting role suggestions were: laborer, merchant, warrior, messenger, outcast, magician, virtuoso, inventor, holy person, scholar, hero, aristocrat, royalty.

[**Dre** hums]

Austin: These are on page 31.

Dre: You know how, like, in the original Star Wars, you know, Luke blows up the Death Star?

Austin: Mhm.

Dre: And then, seemingly, that is the only reason that he becomes, like, a commissioned officer within the rebellion?

Austin: Mhm.

Dre: That's kinda what I'm imagining here.

Austin: Yeah. Do you get the medal? Do we get the medal ceremony? You get the whole—

Dre: Oh, hell yeah.

Austin: Yeah.

Dre: I mean, I guess, does the Cause do that kind of stuff? Because if they do, hell yeah.

Austin: I guess we haven't really talked about it. The last time—you know, Brnine and Phrygian—I mean, Phrygian specifically wasn't here, but like, there was a celebration after the solar—the stellar combustor and the Bontive Valley wins. But I don't know if

there was a medal ceremony. Brnine, do you have a medal somewhere that we haven't talked about?

Dre: Does August Righteousness have a medal somewhere?

Jack: No, we're not in the business of giving out medals. There's a party. There's a celebration.

Austin: There's a party. People toast to you.

Dre: No wonder I'm fucking exhausted of you.

[**Keith** laughs]

Austin: Levi's in charge now, and the first new rule, people get medals when they do good shit.

Dre: [laughing] Everyone gets medals.

Keith: People get some medals, and it starts with me.

[**Austin** and **Dre** laugh]

Jack: This Mirage hotshot coming to the planet.

Austin: It's not medals, actually. Levi decides it's a championship belt. That would be the coolest thing.

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

Dre: Ah...

Austin: So lucky, bro. It says on your sheet.

[**Dre** laughs]

Keith: It's a high school graduation ring.

Austin: And, you know? It's three 6s.

Dre: Yeah. Uh-huh.

Austin: So what is it? What is the celebration and what's the—tell me what the new role is. Change your role on your sheet.

Dre: Oh, yeah. Um...

Austin: Are you a, you know, are you a hero? Are you a general? Are you a... what's your—how does your day-to-day change?

[**Dre** hums]

Austin: Because it ain't doing things like what you just did. That's part of the cost of this.

Dre: Yeah. I do like the role of hero. As far as what that looks like day-to-day... I mean, I think it's the difference between, like, people fuckin' listen to Levi now.

Austin: Not just being sent on missions, but instead...

Dre: Yeah. Or not just being like, "Yeah, okay, whatever, dude."

Austin: Right, right, right. You get to decide those missions to some degree.

Dre: To some degree, yeah. Like, Levi is not Brnine, right? Like, Levi is not that level of person within the hierarchy.

Austin: I mean, "rise in hierarchy" is the thing you're doing.

Dre: Yeah...

Austin: I want to make sure we don't undersell that this is part of what this is, is that, you know, something about your day-to-day needs to change besides just people give you respect.

[Dre hums]

Austin: It is, again, the way that this game is meant to work is you would have had warrior, and now, yeah, hero is one of those. And I think that that's important. That's valid. But I do think that like, the difference between warrior and hero is meaningful in the fantasy genre, you know? Warrior goes and stands in, like, a trench somewhere with the spear, you know? Or maybe, maybe rides a horse and has like a cool lance. A hero is Aragorn.

Keith: I should say that before Clem spent her 1 fortune, the rest of the table combined had 2 fortune.

Dre: Jesus. It's rough out here.

Austin: It's rough out here.

Keith: [laughs] 2 fortune is not nothing. You spent half of our total fortune.

Dre: Yeah.

Austin: Yeah. So I want to make sure that it's clear that like, I want to make sure that it's—the role change shouldn't just feel like now you're scout plus.

Dre: Right, yeah, yeah, yeah.

Austin: It should feel like people recognize you in the street, and like, there are posters of you.

Dre: Okay, um... I get a fuckin' rogue squadron.

Austin: Yeah! Yeah!

Dre: Not to just keep doing Star Wars stuff, but like... Levi gets, like—

Austin: A crew.

Dre: —the team of like—yeah. Levi gets the team of like, crack commandos.

Austin: Levi's heroes. I was looking for a word for heroes that had an L, and I almost said losers. And "Levi's losers" doesn't really hit right, so.

Keith: [laughs] That's...

Dre: Oh, man. If Levi was a different kind of character, "Levi's losers" would be it a hundred percent, but...

Austin: Right. Would actually hit, yeah.

Dre: Yeah, yeah, yeah.

Austin: Yeah, I'm with you. Anyway, yeah. You get a little squad. Think up a name for your squad.

First Interlude Finale

[01:40:20]

Austin: And yeah, okay. That's the last of these, but we do need—we do need Keith to have a character. So, Thisbe, where are you when you feel a strange sensation through your body originating in Integrity? It's a sort of kinetic energy.

Janine: Hm. Um... I think I'm probably doing my depressed comfort activity, which is moving boxes.

Austin: [chuckles] Okay. I like this a lot. It is what passes for sunset here, you know. Sometimes the Twilight Mirage takes on a darker hue, and the—

Keith: Purple time.

Austin: Yeah, it's almost purple time. It's nearing purple time. The orange time is fading, orange-green is giving way to purple-blue. And a second or two passes, and that kinetic force picks back up. And it starts to differentiate itself. You know, it starts as just kind of like a rumble. Like, a controller rumble pack rumble. But then it, like, starts to slow down as if to, like, differentiate itself. You can kind of count the beats, you know. It goes from

being like, [mimics fast-paced buzzing vibration] to like, [mimics staccato vibration] *da-da-da-da-da*.

Keith: You can feel the hertz.

Austin: Yeah.

Janine: It's getting haptic.

Austin: It's getting haptic. And then it goes from haptic to simply a knock on the door. And Integrity wants to open the door. I think this is a new feeling for you, certainly. And I don't know that you have a strong sense of—this is not a thing that has happened in the time that Thisbe or the Thisbe style unit has existed. This is ancient. Do you...

Janine: My—

Austin: Yeah, go ahead.

Janine: I was going to say, my “ha ha” response is I wonder if Thisbe thinks, like, is this how it feels when people think they have to throw up?

Austin: [laughs] Is that how it feels?

Janine: I dunno.

Austin: Does it feel—I mean, that's kind of a ha ha joke, but I mean, it does feel... yeah.

Janine: The early part, I kind of feel like it'd be nauseating. Or whatever the equivalent of nauseating is.

Austin: Yeah. I think for the first time, this is probably a really nauseating feeling. And then there's the thing that happens, that like, I think Integrity is doing this.

Janine: Mhm.

Austin: Like, whether you open the door or not, which is maybe an interesting feeling, right?

Janine: I mean, I think Thisbe would comply.

Austin: Okay. It kind of also goes back to the thing you were talking about before with Integrity being desperate for connection. There's a little, like, dog wagging its tail at this.

Janine: Yeah. Yeah.

Austin: This is not a thing that Integrity has done forever.

Janine: Which is, I think, what would make Thisbe more inclined to be like, "Okay, what's this about?"

Austin: Yeah. There is a line of light on the ground cast from—like, it's the inverse of a shadow that's being cast, right? There's like, a shadow being cast, you know, let's say you're loading boxes onto the Blue Channel. And there's like, the loading bay door is down. And the sun—or not the—I mean, there is still—Palisade's sun is still here—is casting light through, you know, the opened landing bay, you know, stuff, and the light is kind of like, a line on the ground. And it looks like it's a line on the ground, but then the perspective of the camera shifts, and the line of light is actually flat, standing upward. And it opens like a door. A door of light. And a few people stumble out of it. The first is someone you actually know. Which is, Routine Rennari is back.

Janine: Oh.

Austin: Former member of the Blue Channel. And close behind are Misericorde, and what is the—Coriander? Corrine, Corrine...

Sylvi: It's Cor'rina Corrine.

Austin: Cor'rina Corrine, yes. The other Cori. Cor'rina Corrine.

Sylvi: Yeah.

Austin: Cor is here. And their charge, the person that they are protecting, the theoretical rightful heir to the Apostolosian Empire, Cas'alear Rizah.

Sylvi: Oh, fucking hell.

Austin: Long hair, walking with a cane, as they were the last time that we saw Cas at the end of PARTIZAN, I believe. All of them looking older than you last saw them. A little more haggard. And coming in with them is someone else, someone who found and stole, as is their want, something ancient and old, treasure, and then somehow convinced it to knock on a door across the galaxy. Who will you be playing for the remainder of this season, Keith?

Keith: Exeter Leap.

Sylvi: [shouting] Let's go!

Dre: This fucking guy.

Austin: Exeter Leap, having stolen a Divine. I believe this is the Divine Vigil, a Divine we mentioned offhand in a kind of "Hey, this character might exist." I think I said once in COUNTER/Weight, because only COUNTER/Weight era Divines have this technology, and Integrity is one of the only remaining COUNTER/Weight era Divines that's actually from that era, right? Not—as a reminder, Righteousness, for example, exists, but is not that Righteousness. It is the memory of Righteousness reinstated into reality via the Twilight Mirage. Integrity is from that era. I believe this is the Divine Vigil, which is a Divine I jokingly, offhandedly mentioned, but feels appropriate for the moment. You cannot bring the Divine with you, unfortunately, Leap. But I do think that on your side, the door that you saw was like a candle light. You know, becoming a door of flame to walk through, and you did. You arrived. Along with this crew of people seeking asylum. Having been betrayed by the Pact, having been ousted, the Apostolosian Empire, or Stel Apostolos, having fallen under control of someone who has no connection to the Apostolosian line of Apokine, unlike Cas'alear. And yeah.

Janine: You remember earlier when I said Thisbe doesn't text?

Austin: Yeah, uh-huh.

Janine: I think Brnine gets a text from Thisbe.

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

Austin: What does it say?

Janine: Um... I think it's, like, a, you know, like the live photos. Where you hold your finger on them for a second and they play a little bit.

Austin: Yeah. Yeah, uh-huh.

Janine: I think it's one of those, and then just like, a question mark.

Austin: Leap, what are you doing in this live photo as you show up with these, like, political asylum-seeking weirdos?

Keith: Leap is dusting off his—what are they, epaulets? The gold fringe epaulets on his big red and black pirate coat.

Janine: Oh my god.

Keith: If you want to know what Leap looks like, I've had this in my head for years.

Austin: You have.

Keith: Just look up Tim Curry from Muppet Treasure Island, at the end of Muppet Treasure Island, swimming in gold with a huge pirate coat and hat.

Sylvi: Oh my fucking god.

Dre: Wow.

Austin: Keith, can I take a screenshot and drop this into our groupchat?

Keith: Absolutely, yeah.

Austin: Okay, this is from a year ago. This is from June 24th, 2023.

Keith: Yeah.

Austin: I'm dropping it here in the Palisade chat. You say, "When Leap comes back, he's going to be Tim Curry from Muppet Treasure Island."

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

Austin: And it is an image of Tim Curry laughing, surrounded by gold.

Dre: Beautiful.

Keith: [laughs] Yes. Yeah.

Sylvi: This is perfect.

Keith: And I almost never do a face cast or an exact outfit from something. This is it. I'm spending it all. This is exactly what Leap is wearing.

[**Austin** and **Jack** laugh]

Dre: Cashin' in.

Sylvi: I think it's a good time to cash in.

Art: We're not paying for those, Keith.

Janine: Wait, are you saying that this is a Tim Curry face cast as well?

Keith: No, no, no.

Janine: Okay, okay. [chuckles]

Keith: He still has the camcorder head.

Austin: Yeah, yeah, yeah.

Dre: Coward.

Keith: But it's just the clothes. Just exactly.

Austin: But the clothes. Also, I want to say the gold. I think as you come through the door—

Keith: The gold, oh, the gold! Yes, I'm covered in gold.

Austin: Well, you're—I think members of Leap's crew show up with trunks and trunks of gold.

Keith: Yes. Yes, exactly, yeah.

Austin: You know? Huge pirate—you know what I mean?

Keith: Yeah.

Austin: And just like, placing them down, surrounding you with them [laughing] as you arrive.

Keith: Exeter Leap, of course, role: picaroon, which is an awesome word for pirate.

Austin: Uh-huh.

Keith: Drive: adventure.

Dre: That's an awesome word.

Art: Sounds like a slur.

[**Austin** and **Dre** laugh]

Sylvi: [chuckling] A little bit.

Janine: Yeah, it does sound like a slur.

Keith: I think it sounds like a pirate word. It's not a slur, it's a pirate word.

Sylvi: It is a pirate word. Like, you're correct.

Keith: I checked—I triple-checked to make sure.

[**Austin** laughs]

Keith: Because—just in case.

Sylvi: [chuckling] Yeah, no, like, I believe you.

Keith: But I also don't even think it really does. I think it sounds like an old time-y pirate word.

Austin: It does. Well—hm...

Dre: Well...

Keith: It's also a kind of axe.

Austin: Let's keep on moving. It does come from picaresque, which is just a fun word about roguish people.

Sylvi: Yep.

Keith: And it's also the name of a kind of axe people use in, I think, ice climbing.

Austin: That sounds right. Sure.

Keith: Drive: adventure and wanderlust. Same as Eclectic. Recent luck: lucky. Very lucky.

Austin: Look at all the gold.

Keith: Personality: dramatic and notorious, of course, the same as Clem. Weakness: still cheat. Goal: "Take every last cent of the Kesh fleet."

Austin: Oh, very fun.

Dre: Hell yeah.

Keith: Relationships, with Brnine: “New name, strange bedfellows, but they deserve a chance.” And with Clem: “A demon sent from hell to break me, who failed.” Exhausted.

[**Sylvi** and **Jack** laugh]

Austin: Ohh...

Dre: [chuckling] Let’s fucking go.

Keith: Exeter Leap, he walks through, dusts off his epaulets, he jangles his gold necklaces around, and he says,

Keith (as **Leap**): That was easy. Where’s my man Eclectic?

[**Jack** laughs]

Austin: [groaning] Oh...

Dre: Aw...

Austin: Obstacles are the things that we give people. We give each other obstacles, right? In life.

Sylvi: Yeah, every day.

Jack: So, Leap’s goal is take every last cent of the Kesh fleet. And I would like to propose as an initial obstacle, they ain’t here.

Ali: Mhm.

Austin: No, no, because it’s this—it’s the Whitestar Fleet.

Keith: It’s this Kesh fleet, it’s the Whitestar Fleet.

Jack: Oh, sure. Okay.

Austin: Yeah. But here's a good one that we've already set up narratively and then we kind of backed off of, but then we kind of like, keep talking about it. There's more of them than you think there are.

Keith: Yes. Which means they have more cents, probably.

[**Jack** laughs]

Austin: Maybe.

Jack: But they are more fearsome with them.

Austin: Right. So yeah, they're more numerous than—the Whitestar Fleet is stronger than expected, or something like that.

Keith: Well, they've never met the likes of me.

Austin: I'm pitching this. Are people on board for that one?

Sylvi: I like that.

Austin: Okay.

Dre: Yeah, yeah, yeah.

Jack: Yeah, let's load it into the chamber and then see if we want to replace it with another one. Here's another one that we could—we could do something about how the Cause and Millennium Break are less interested in sort of like, the robbery aspect of it.

Austin: Sure.

Jack: They're like, a revolutionary force. Not bandits.

Ali: Yeah, well...

Austin: Well, some of them are bandits, but we do got some pirates on board. You know?

Dre: Um... Is the fact that Ex—Exeter Leap is like, famous now, right?

Sylvi: There's a book about that guy. Multiple.

Dre: Yeah. Does the fact that you're a famous pirate make it harder for you to rob things?

Keith: I think it makes it easier.

[**Jack** laughs]

Sylvi: Yeah?

Dre: Yeah?

Austin: I think in the—I don't know, like, Blackbeard never stopped being Blackbeard, right?

Sylvi: That's a good point.

Keith: Yeah.

Dre: That's true.

Austin: Like, the famous pirate is such a fun normal archetype. I don't know that the fame gets in the way.

Keith: There's also, like, you know, those old folk stories of like, you know, bank robbers who would show up to a bank and everybody would be like, "Yeah! Give me your money!"

Austin: Mhm.

Ali: I have a question attached to this, though. Is Leap associated with Carmine Bight? Is there a pirate beef?

Austin: Oh, pirate beef is kind of fun.

Sylvi: Oh my god.

Keith: Pirate beef...

Dre: Oh, pirate beef...

Austin: You're competing against other pirates.

Ali: Uh-huh. Yeah.

Keith: Competing? Cooper—I would cooperate.

Ali: Well, are you a part of them, or are you...

Dre: That doesn't mean they want to.

Ali: Are you a counter-pirate? Because I feel like, you know, they sort of have, you know, claim.

Keith: You're saying they're used to being the only pirate game in town.

Ali: Yeah.

Austin: Mhm. Maybe it's like a rivalry more than a—

Keith: Sure, yeah.

Austin: You're not, you know. But it's a classic, like, you open the vault, and then you see the back of the vault's already been somehow cut open and someone—the Ocean's Eleven crew has already been here, you know?

Keith: Mhm, mhm.

Austin: And you're like, "Wait a second, I was here to rob this."

Ali: It's not like Eclectic was with Carmine Bight, [**Austin:** Right.] so I don't know that, like, Leap would be associated with them.

Austin: Right, no, there was no—they're different pirates, yeah.

Keith: Yeah.

Austin: I like that. I like the idea of there being rival pirates. Is that—does that feel good for everybody else? Is that...

Sylvi: Mhm.

Austin: Okay.

Jack: Yeah.

Janine: Yeah.

Austin: Carmine Bight...

Jack: And I think that there's fun scenes there.

Austin: Yeah. [typing] "As rival pirates competing for the same loot." Put that there and pull that up. There we go. Alright. So those are your obstacles.

Brnine's Second Scene

[01:53:56]

Austin: And that brings us to the beginning of a new round, I believe. We've gotten through our interlude, and after the interlude, we wrap back around to the beginning of the order, which I think is Brnine.

Ali: It is indeed. Hello.

Austin: Hi.

Ali: A thing that I struggle with, Brnine's goal right now is that other people have gone in and out of the Twilight Mirage in a variety of ways, right? We know that Cori now has, like, a—[chuckles]

Sylvi: I've got a one way ticket.

Ali: Yeah.

Sylvi: [cross] It's not like a hidden out.

Austin: [cross] Cori has a one way ticket, yeah.

Ali: Yeah, like a one way pass, and you were also, like, put through a boomerang at some point to [chuckling] get out of Palisade to leave your home.

Sylvi: Right.

Austin: Yeah, leaving—you know, you could leave, but that's different than connect to the wider network, right?

Ali: Mhm.

Austin: I think when I read your goal, I think of it's possible to send messages between these places. It's possible to send resources between these places in a way that is accounted for in an a matter of time that actually could impact each other. Do you know what I mean? Like, you could say "Hey, we really need more sugar," and it could get—you know, "you" being on someone on Partizan could call someone on Palisade and say "Hey, I need more sugar," and it would get there in an amount of time that's meaningful, and not it would show up and you're fifteen years older. You know? Like, damn, I needed that sugar fifteen years ago. So to me, when I read the connect to the wider network, that's about stability of communication and travel that is reliable and is quick enough to be fundamentally useful, you know? Otherwise, it's sort of like, you know, it's on such a delay that it's not useful, so solving that seems like a big question.

Ali: Yeah, right.

Austin: Because that's—none of the stuff that we've seen so far solves that problem.

Ali: Mhm. And, yeah, I don't—I feel like I'm not sure how to exactly frame a scene around Brnine studying that, but I feel like a midpoint goal would be to like, figure that out. Right?

Austin: Yeah. Yeah, totally.

Ali: So I guess my—

Austin: You could be researching ways that it happened in the past, maybe.

Ali: Yeah. I wonder if there's... is there, like, notes and stuff from the Divine Fleet?

Austin: Yeah, totally.

Ali: In terms of, like, hey, how'd you guys do that? [laughs]

Austin: Yeah, well, so the—not from Refrain, because, again, Refrain is not—was not part of the Twilight Mirage. Refrain came to this. But on this planet where the Divine Principality was born, right? Like, you could go to a place like Cadent's Reach, which is currently under control by Nideo, and I guess we still have not named this new kingdom, did we? We fucked up. We didn't name the new kingdom. We talked about it a little bit off-mic, but we didn't come up with a name. But like, any of these old places that were explicitly like, places of authority or power from the early days of the—of Palisade being, like, post-end of Twilight Mirage finale, beginning of Twilight—or, beginning of Divine Principality, they would have notes on how they got supplies in and out of the Twilight Mirage, or what contact was like back then. And some of this I have some ideas about, but there's stuff that I'd be happy to create new answers to this, you know? In some ways, again, part of the entire thing that the Bilats were here to do was figure out ways to get in and out of the Twilight Mirage quickly. So not only would there be old information on that, there might be ongoing studies in various—like, you just took Greenfield. I bet there's notes somewhere in Lone Marble HQ or in City City about the Frontier Syndicate's attempts to get into and out of the Twilight Mirage. You know?

Ali: Mhm.

Austin: So yeah. I think you could kind of put that scene in a couple of different places—

Ali: Where was that first location you mentioned in the Nideo space?

Austin: So, I would say probably Cadent's Reach or Aram's Gate. When the Principality first was here, when it was still the Divine Free States and the Rapid Evening, before the—or the Principality of Kesh, when it was still the Divine Free States, they really only had territory from Cadent's Reach out to Aram's Gate. That was kind of like their early first attempt at a state here on Palisade. And Cadent's Reach was like the—the massive Nideo—or what would become Nideo, right? Divine Free States kind of city. Which we haven't seen, we haven't seen it on camera at all. And Aram's Gate is this big weird energy gate that kind of cuts the continent in half, or not the whole continent, but this whole, like, section in half. It's like a big security laser gate, I guess, named for Aram Nideo. So, that's what that area was. And I could imagine them having stuff—because remember, that's like, you know, y'all all worked for the Divine Fleet in the Twilight Mirage. That's the most direct, you know, what's the word I'm looking for? Like, descendent of the Divine Fleet, was the Divine Free States and that's—that's this area, basically. So there might be stuff there, for sure.

Ali: And presumably Nideo forces are still there?

Austin: The Nideo forces are still there now, because they're part of the—whatever we're gonna call Crusade and Devotion and Future and some of these new, you know, so that's who's there now.

[Ali groans]

Austin: Uh-huh. [chuckles] Not great. But again, last we left it, there is a sort of a truce there, right? I don't know that they just let you, like, swing through, but...

Ali: Yeah, my first scene goal idea was going to be establish a Millennium Break, like, base.

[Austin hums]

Ali: Like, liberate this place and establish a base there. Which... is complicated by the fact that Devotion is tied up in there.

Austin: That would be war and stuff, yeah. Mhm.

Ali: Uh-huh. Um...

Austin: Then maybe it is just looking through City City or Lone Marble HQ in Greenfield and trying to, like, find information or something. You know? Hacking into Exanceaster March's data.

Jack: I think I have an idea for the way, but I don't think—I mean, I could try and come up with an idea for the research, but I think I know the thing that can be learned. I've always loved in sci-fi those sort of like—a base that got hastily abandoned, sort of like a ghost ship style, like a Mary Celeste sort of discovery, and then was overlooked by the people who then came after. So I really like the idea of Brnine and whoever discovering a base that has been, like, you could go really guerilla and be like, it is strung up in nets up in trees in a forest. Or you could go, it is part of something that has been disguised to look like a ruin. Or it was a front for—another building was a front for it or whatever, but it's this really odd sort of like, cold war bunker that can be discovered.

Austin: Mhm. Yeah. For me, the interesting way to frame the scene would actually be not "I'm gonna go research stuff in a lab," it would be "When we took City City, we learned about this place that—" and we come in with you at the place being like, "Well, how the fuck—what is this? How does it work? Are there—are there people defending this place?" Et cetera. My idea for the thing that could get you in and out of the Twilight Mirage is a version of what Advent was using back in Twilight Mirage, which were—they had—I always called them catapults. And I don't know that I ever—did I describe what I was imagining them looking like? These—they weren't—they're not literally big catapults in the medieval sense, you know? But they had, like, ways of sending stuff in and out of the Mirage super quickly. Was like, one of the big—you may recall that Grand Magnificent was living on it, and was going to basically leave if things didn't, you know, if

he decided to take the money, I guess, and go live that life. And in my mind, those always looked like unfinished or abandoned, like, suspension bridges.

Jack: Oh, huh.

Austin: With like, the big tall tower, with just like a little bit of, like, ground on—like, a little bit of runway, almost, on either side. Like, imagine a runway in the sky, you know? And then you build the kind of two crossbar—the two tall, you know, like you're thinking of like, the Golden Gate Bridge or whatever, right? You're thinking of—I don't know anything about bridge construction. Those big—the big poles that go up.

Keith: The...

Art: The go-up poles.

Austin: The go-up poles.

Keith: Yeah, the go-up poles.

Dre: Yeah, yeah, yeah.

Janine: Supports?

Austin: The support beams, yeah. Like the big—those big beams. And it's just like—

Janine: Well, a beam goes across.

Austin: Okay, well, what is it called?

Janine: Like a support.

Art: The go-up poles.

Austin: Okay, a support. Okay. [chuckles] I keep hearing they're called go-up poles, Janine, so.

Janine: Uh-huh.

Austin: So yeah. Like, that's what those have always looked like to me. And I can imagine there being, like, an unfinished one of those somewhere that is—you know, just the tower and the runway, but it's grounded, you couldn't use it here, or it doesn't have the power it needs to run, or it has some sort of technical limit that Exanceaster March's crew couldn't figure out. Something like that. But like, having one of those would allow you to get stuff in and out quickly, you know?

Ali: Yeah, maybe the way to frame this is in, like, returning to the Lone Marble HQ, then.

Austin: I think—yeah, I don't know that it's like, "Oh, we found it." I think the thing that's more interesting is the thing that Jack was suggesting, which is like, you arrive at the place. Right? Like, you...

Ali: Oh, sure. Well, I need to—[chuckles] I have to say who, where, when, so I'm just trying to answer where.

Austin: Totally. Right. Well, and I don't know. Pick somewhere on the map. It could be anywhere on this map.

Ali: Okay, yeah.

Austin: Pick the most cool, fun place you want on the map.

Ali: Yeah. Part of Lone Marble HQ for that for me was that it's like, already like an emotional place where our last mission was.

Austin: Mhm. The thing—the reason I'm saying that I don't think it's at literally Lone Marble HQ is we would have seen it because it's gigantic.

Ali: Mhm.

Austin: It's like, big enough for many spaceships to fit on, and it wasn't—maybe it was underground there, and you have to lift it out from underground or something.

Ali: I guess so. [chuckles]

Austin: In other words, I can—[chuckles] one second. It's not on this map right now. Where is it? You know what I mean?

Ali: Uh-huh. Sure.

Austin: Like, we know what the Lone Marble Group HQ looks like.

Ali: Right.

Austin: Is it somewhere here that we didn't understand? Is it, you know, because then we...

Ali: Sure, yeah. I mean, pivoting off of that, then, I guess I could just go wider with the where. But I feel like we've said a lot of things and it's hard to frame a scene around it. Unless we just roll, on, like, do I find this thing?

Austin: No, sorry. I think I'm still talking around what I think the scene should be.

Ali: Okay.

Austin: Because—so Jack drew this idea of you find it. You find the place. And the place still has people there, right? The place still has people who are working on it, or still have people who are defending it. And the scene would be how do you—how do you gain control of this place for Millennium Break? Right? How do you convince these people to let you have it? Or how do you explore this abandoned base and turn it on? But we focus in on the finding it and dealing with whoever's there instead of focusing on finding a data pad that mentions it. You know what I mean? Like, in Mass Effect 2 terms, we've landed the shuttle and we're kicking off the mission. And the mission takes place in abandoned Advent catapult technology center. Can you get through the facility and turn it on? You know? And take control of it. That, to me, I feel like is the most exciting version of the scene, but...

Ali: Sure, yeah.

Austin: But I don't know. Is that not—if that's not the thing that you imagine Brnine doing, then that shouldn't be the thing that we do.

Ali: No, no, I mean, I—yeah, I—this is the scene idea I have, so if that is what makes sense for it, then...

Austin: Would be totally open to hearing other ideas from folks, also. I'm just trying to zero in on something that's actionable and, you know, has the potential to go wrong in interesting ways that aren't just, you know, the technology doesn't work, you know? Or something like that.

Jack: Um... What if it's in a river? Or it's in the water? It's sunken. And—

Austin: Oh. What if it's here? What if it's in this big lake?

Jack: [chuckles] We get Brnine and crew descending in submersibles, and then there's, you know, if that's something that you're interested in, Ali, the scene we could play is the, like, breaching onto this, like, dank underwater, like, catapult device, and finding that there's a crew that has been operating it underwater this whole time just waiting for their—I'm thinking of, like, the way nuclear submarines, no one knows where nuclear submarines are.

Austin: Yes, yes.

Janine: Also Pirates of the Caribbean.

Jack: Also Pirates of the Caribbean.

Art: No one knows where Pirates of the Caribbean is.

Jack: Yeah. So, like...

Austin: See this big lake to the east of the Paint Shop north of City City? What if it's at the depths of this lake? And it's like one of these things where it's like, we couldn't, you know, we—either it was built above it originally and they sunk it to hide it, you know, five

thousand years ago, or it was down there for cooling purposes. We could get it to work, but only completely submerged in water, and that was a mess.

Jack: And for the listener, who's saying "Why hasn't this been found in the whole season? This planet has been changed hands." There's a few answers to that, if we're interested in them. They killed anybody who found it. That's one. Thing two, it's a sci-fi fantasy story. Something escaped our notice underneath the water all this time.

Austin: Yeah. Oh, we just—this isn't our territory, also. This is Steeple Catterick, this is the Fabreal Duchy and Kesh territory, right? So, easy to imagine that they had a secret base under there this whole time. You know?

Ali: Oh, sure. Well, I guess that goes to, like, my first idea, which is like, Brnine being like, "Oh, let me liberate this part of the map."

Austin: Yeah, totally.

Jack: Oh, yeah.

Austin: Yeah, yeah, yeah.

Ali: For my selfish... [chuckles] My selfish needs.

Austin: Right. And if you captured this successfully, this would let you get things out, but what it wouldn't necessarily do is let you get things in and that could be a follow-up goal. You know?

Ali: Sure.

Austin: Or maybe they—I don't know. We'll see how the roll goes.

Keith: Leap seems to know someone that can get things in.

Austin: Totally. But again, it's about—it's about the time. It's the time thing. This would let you get things out quickly. Could you get communications in quickly enough for that to da-da-da-da-da? You know. You know, I think the final goal here would be Millennium

Break, and only—not for this scene, but for Brnine’s connection thing—Millennium Break and only Millennium Break can treat Palisade and the Twilight Mirage as if it’s any other planet in the solar—or in the galaxy, right?

Keith: It’s the scene in Goodfellas where they’re all eating an amazing dinner in the middle of prison. Like, just no one can get anything.

Austin: Right, no one else can get anything in or out. Right, right, right. Yes, yes. I see what you’re saying. Yes.

Ali: Did it take a long time for Leap to get in? What’s the situation with that?

Keith: I walked through a portal.

Austin: Leap cheated. But also, time has advanced out there. Yes.

Keith: I cheated.

Ali: Okay, sure.

Keith: Right.

Austin: It has been—I mean, this is part of the thing that I was like, I almost stopped us before we started your scene, which was like, do we need any Leap catch-up? Or, as a reminder, the Apokine-to-be, the true heir of Apostolos, has shown up seeking asylum.

Keith: Yeah, I don’t know what that’s about.

Austin: Yeah. I mean, you were part of that mission, but like, that mission was a they came to you for help and called in favors, and Cas’alear Rizah had effectively been part of Millennium Break at the end of the last season, so, you know. Showed up to be like, “Hey, yeah, the Pact sucks, we’re with you, fuck the Pact.” And so now they’re here also. So yeah, they manage to—they did manage to get in. As far as we can tell, what we’ve seen is Integrity can connect to at least one ancient Divine out there. We haven’t said out loud why, you know, can that be a thing that you rely on indefinitely? But I

imagine because of the way Leap works that it was like a pirate maneuver, and not a “Leap has decided to become a Divine guy who likes to hang out with Divines,” right?

[Ali and Sylvi laugh]

Keith: Mhm.

Austin: You know, so.

Keith: Mhm. Seems unlikely.

Ali: Well, whatever’s going on with Cas’alear, Brnine has decided to skip that meeting to instead liberate the... [chuckles]

Austin: Uh-huh. This lake. This unnamed lake.

Ali: The—yeah. The Steeple Catterick...

Austin: Facility, the...

Keith: It’s called “Don’t Look Here Lake”.

Austin: “Don’t Look Here Lake. Forget About Me Lake.”

[Dre laughs]

Jack: What did I... I think I named Catterick after a place in Cornwall which might have been where we were drawing a lot of places for. No, Catterick is in North Yorkshire. I have no idea what that’s about. You know, sometimes you look back on the decisions you made and they’re mysterious to you.

Austin: Well, I mean, this just has to be Avalon. Right?

Jack: Oh, god, yeah.

Austin: So many of the Fabreal Duchy places, which this is connected to as being part of the kind of ex-Kesh territory, were named for Arthurian—places connected to

Arthurian legend. And the idea of like, ah, yes, in this lake under the water there is a place that could connect you to paradise. Or connect paradise to the outside world.

Janine: Can I interject with an “it’s spookier”?

Austin: Please, make it spookier.

Jack: Oh, yeah.

Art: Finally.

Janine: You know those underwater rivers?

Jack: Yes.

Austin: Yeah.

Janine: How about it’s one of those?

Jack: Oh, it’s like...

Janine: Let me grab some pictures.

Austin: Do you want to draw it somewhere?

Keith: Are those spooky?

Jack: Hell yeah.

Dre: They can be.

Austin: Yeah, I think so.

Janine: Let me grab some pictures. [chuckles]

Jack: Picture this awful, like...

Dre: Especially if you fall into one through a sinkhole or something.

Austin: Yeah.

Keith: Well, sure.

Janine: That's not what I mean. Underwater river.

Austin: Oh. I didn't know what you meant.

Dre: Oh.

Sylvi: Oh.

Jack: Oh, these things are fucking terrifying.

Austin: I hate this.

Art: Yeah. Don't go in one of these.

Austin: What do we got going—what's—what—

Sylvi: When would I have the opportunity?

Keith: Wait, so they're swimming, and that's water that you can see in the water.

Austin: Yeah, I see.

Jack: It's to do—and correct me if I'm wrong, Janine—with like, different levels of salinity?

Janine: Yes, I believe so. Yeah.

Dre: Ohh...

Jack: Just imagine, like, Brnine's submersibles are like picking up a reading in this lake, and Brnine's submersibles descending, and instead of finding in that middle picture a sort of lump of twigs and stones, [**Austin:** Uh-huh.] just this massive rusting, you know, with like work lights on the outside of it, you know, this awful underwater—this is also SOMA. We're entering SOMA territory here.

Austin: We are entering SOMA territory. So the where, then, is an underwater base that is itself not just under the lake, but inside of an underwater river. Which is to say it has—it's a river. These things that you're talking about, Janine, are rivers. They have current.

Janine: Yeah. I believe the—I have heard via a YouTube video that I haven't watched [Keith laughs] that gets recommended to me a lot that the largest river in the world is technically one of these underwater rivers.

Austin: This is wild. Yeah, I'm reading about them now. "Footage of these experiments revealed that the currents are similar to avalanches or pyroclastic flows, as the sediment bellows and surges along the bottom of the tanks." Because we can't...

Keith: Oh, yeah, I could see how this is like a pyroclastic flow.

Austin: Yeah, uh-huh.

[02:14:33]

Austin: Yeah. So that's the where. Who's the who, Brnine? Who's on this mission with you?

Ali: Um...

Austin: Oh, you have a new relationship.

Ali: Mhm. Right, I had to change Leap. And I've written "a familiar face, smiley face." Thisbe, old friends, exhausted. Leap, a familiar face, smiley face. [chuckles] I would bring—I mean, I guess I would bring Midnite, who's my scout.

Austin: Mhm.

Ali: I would probably bring Thisbe if she wanted to come, but she seemed like she was mad at me after the last mission.

Janine: I think for this, if you asked Thisbe, Thisbe would come. I mean, I think for most things, if you asked Thisbe, Thisbe would come. But she's specifically mad at you about Divine-related stuff, so it's...

Ali: Sure, that's fine.

Janine: So it's probably fine.

Austin: Mhm. Alright.

Ali: Leap's back. I'm gonna lead this siege of Kesh land and then just be right back, I have to go to this lake for some reason. Don't worry about it.

[**Jack** chuckles]

Austin: Is the scene—yeah, so that siege is—you know, I think taking the land territory around this place is a doable thing. We can say you've done that, right? Like, the interesting thing ends up being the idea that you, like, leave the battle as it's wrapping up to be like, "Alright, now I gotta run to the lake," is probably where we should come in. On the lake itself, you know? The facility. The shot that, I think, Jack, you were just describing of like, seeing the underwater facility in the river underwater. Alright, is there a—so that's the who, the what, the where. So, what's your little submarine look like? What is—is everybody in a submarine? Is everybody in the same little sub?

Ali: I have a submarine.

Austin: Do you all have underwater gear on?

Janine: I think I'm just swimming. I can take, you know, my sheet has the thing where it's like, you can take an aquatic unit or whatever to...

Ali: Oh, can we all just have scuba gear?

Sylvi: Oh my god.

Jack: Oh, that's scary.

Keith: I don't think I need scuba gear.

Ali: Oh, because you're a robot.

Keith: Yeah.

Austin: Okay, but pressure...

Sylvi: Do you need like, waterproofing, or...

Austin: Waterproofing. Y'all ain't concerned about none of that?

Keith: I guess I have a wet suit.

Austin: Underwater river that could wash you away because of the currents?

Keith: Yeah, I'll put on a—I'll have a wet suit. I'll have a dry suit. Sorry, not a wet suit, a dry suit.

Sylvi: Can I bring a war and conflict thing here?

Austin: Always, yes.

Sylvi: You guys are like, diving. I feel like even if—I might have misheard that this was like an abandoned base thing from when Ali brought up that idea. There's probably, like, mines down here, though.

Austin: Oh, yeah.

Sylvi: Like, those big, like, oceanic mines with—that look like—they got all the spikes on them that like, when you push them, they explode.

Janine: Oh, yeah.

Keith: Oh, the Finding Nemo ones.

Sylvi: Yeah, yeah.

Austin: Yeah, Sylvi, please take the fucking reins, because I think combination of that and then also what Jack was saying, which is like, it's not that it's an abandoned facility in the, like, it's a facility that's been, like, rotting under here. It's an abandoned facility in the sense that, like, there are people down there who don't necessarily even know what the state of the thing is up top. They've been down here for months as the war has continued.

Sylvi: I mean, if we're going that far, just like, I think a lot of security systems are still online, right? Like...

Janine: Cool spooky searchlights?

Sylvi: Might even be like—I would love some spooky searchlights. This is just the forbidden fortress from Wind Waker, but with more explosives, is kind of what I've decided now. But no, like, there's probably like, turrets and shit that are still on. Like, I don't know—like, I wouldn't be shocked if there was even still like, a skeleton crew here to some degree. Just of people who get left behind.

Keith: How literal?

Janine: We can't—we've already done that.

Sylvi: I don't think—that's more of a Sangfielle. That's more of a Sangfielle situation.

Janine: We've already done the "are they actually..."

Keith: Twice. We've already done that twice.

Janine: Yeah.

Sylvi: Yeah. You know. Enough to cause problems, though.

Austin: Yeah. So what do you do to get around these defenses?

Ali: Um, yeah. I—well, I guess we're not in suits, then. Getting around this stuff, maybe it's a Brnine and Leap sort of go ahead to, like, disable stuff.

Austin: Mhm.

Ali: To sort of let everybody else through as a way that that could go, I think.

Austin: That's fun. What's it like—what's it like working with Leap again? And Leap, what's it like reconnecting with Brnine? It's been years.

Keith: Yeah, I know. I probably have a lot of questions. You know.

Austin: Let's talk. I want to hear y'all talking as you're like, deactivating minds and searchlights and stuff like that. And like, the—

Art: Start by comparing how many years it's been for both of you.

Keith: Well, it would be almost the same, because it's only been a couple months, right? Of Twilight Mirage? Or how long has it been?

Austin: I think it's been a couple of months of Twilight Mirage. Which means it's been...

Keith: An extra year, maybe, or something.

Austin: Yeah, maybe more? Maybe 20 months—you know, it's—what is it, it was 500 years, it was 5,000 years outside? So if it was 1 month inside it was 10 months outside, if it was 2 months inside, it was 20 months outside?

Keith: Okay, so yeah, maybe 2 more years. 2, 3 more years.

Austin: Yeah, 2 more years. You have—yeah. So like, I mean, to some degree, Leap, you've seen what's happened and the answer is like, all that shit that Arbitrage talks, and that Elle Evensong was talking about, like, things going to shit and beginning to fragment, all that's happening. You know?

Keith: Yeah, sure.

Austin: Even, like, old allies, like Kesh and Nideo are like, getting cold to each other. Things are not—things are feeling shaky in terms of—which is great for Leap, maybe. I don't know.

Keith: Yeah, sure. Well, the terror of the seas and skies. The living tremble in the knees of the Principality.

Austin: Brnine, how do you try to—do you talk about what's happened here? Do you try to get Leap caught up?

Ali: I mean—

Austin: I really just want Brnine and Leap to talk, that's all.

Ali: Yeah. I mean, I don't know that this is the catch-up mission, I think, is the unfortunate part of what the scene is.

Austin: We just aren't gonna get one, you know?

Ali: Yeah. But, I mean, I'll banter with Leap by all means.

Keith (as **Leap**): I've been pirating hard. Doing pirate stuff all day.

Ali (as **Brnine**): All day?

Keith (as **Leap**): Well, you know. Within reason.

Ali (as **Brnine**): Did I interrupt your pirating?

Keith (as **Leap**): No, I came here! I interrupted my pirating.

Janine: Just launching right into a weird fight. Cool. [chuckles]

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

Keith (as **Leap**): No one told me to come.

Ali (as **Brnine**): I appreciate that. I appreciate that.

Keith (as **Leap**): It seems wild over here. Everybody's like, what's going on over there? Nobody knows...

Ali (as **Brnine**): Wait, where's over there?

Keith (as **Leap**): The whole rest of the Principality.

Ali (as **Brnine**): How is that?

Keith (as **Leap**): It's bad. Well, it's fun. But it's...

Ali (as **Brnine**): It's fun?

Keith: I sort of jangle my gold. [chuckles]

Ali (as **Brnine**): Right. Right, right, right.

Keith (as **Leap**): Re-sunken treasure increases the value.

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

Austin: You know, maybe you get through this opening salvo of defenses. You clear the way for whatever the rest of—I don't know, Thisbe and Midnite to come in, and you all make it to the underwater facility. You do that thing that's always in video games. It's probably real. It's definitely real. Where you like, come up out of the water inside the facility. You know? Like a submarine bay.

Keith: Oh, sure, yeah, yeah, yeah.

Janine: Like a moon well situation?

Jack: Moon pool, yeah.

Austin: Yeah. Yeah, yeah, yeah. Exactly. Exactly.

Jack: Janine and I making eye contact. "Like a moon pool."

Austin: Yeah, you know the words.

Janine: We know what's up. Yeah, yeah.

Austin: Yeah.

Jack: The name of this facility is called Faultless Blue.

Sylvi: Ooh.

Jack: And the—"Faultless" is written down the side of it in what used to be, you know, sort of like yellow letters, and has now sort of faded to this, like, peeling decayed sort of like water rot of white paint.

Austin: Faultless Blue.

Jack: "Faultless" is the name of the base, and "Blue" is to indicate that it is underwater. It is named in such a way that it implies that there might once have been other ones of these.

Austin: Other Faultless...

Jack: in this—or it would have been like, you know, something or another Cloud, and that's none that has been suspended between two mountains or something.

Austin: Right. Right, right, right. Yeah. Love it. Great.

Keith: That was one of my pitches for the Divine kingdom that we haven't named yet.

Austin: What was it? Something cloud?

Keith: The faultless set.

Austin: Oh, right. Right, right, right. Jack, do you know who runs this place?

Jack: Yeah, I absolutely do. On the other side of the moon-shaped pool—now that's just Radiohead. Right? Isn't Radiohead moon-shaped pool?

Ali: Mhm, mhm.

Austin: Moon-shaped, yeah, uh-huh.

Jack: On the other side of the moon pool is a door with, like, a porthole cut in so that people can look through the door. And as you emerge, you see, like, a red-rimmed watery eye. Like, pale flesh pulled backwards suddenly from this door. Something in this facility has seen that you are here. And I don't know whether or not it has raised an alarm. You definitely can't hear an alarm if it has raised one. But there is something in these halls with you, and it is the crew of Faultless Blue.

Ali: Cool. Scary.

Austin: What do you do?

Ali: Yeah. I, um...

Austin: And at this point, this is you, Thisbe, Leap, and Midnite are all here. Just confirming for everybody involved.

Jack: Oh, actually, I can up the stakes a little. As the face, you know, pulls away suddenly, this sort of like ghostly, damp face, you can hear sort of the clattering of metal, and then in the room that you are in, water begins to lap around the edges of the moon pool, and they are flooding this room. To be like, "Oh, this has been compromised. There are people in here now. Let's seal the rooms and just flood this entire section."

Keith: We should get out.

Ali: We have to stay here. This is the mission.

Keith: No, we should get out in. We should get in. Out of here into the rest.

Janine: I can do that, if that's what we want.

Keith: Oh, great. Can Thisbe just break down this door?

Janine: I mean, listen, if that's what we need, that's what she'll do.

Keith: Great. That's awesome.

Austin: Yeah. Just as a reminder, like, we're not rolling to do things.

Janine: No, yeah.

Austin: We can just describe how you get through this stuff openly, you know?

Keith: Yeah.

Austin: So what's that look like?

Janine: Thisbe can kick a fuckin' flood door. What's the best place to kick a flooded, like, a flood-stop door... I wonder if she kind of just like, puts her—I've described her as not having feet. She's got like, blunt-tipped...

Keith: Like elephant feet.

Janine: No.

Keith: No? What?

Janine: No!

Keith: I could swear that you've got elephant feet.

Austin: Elephant feet?

Janine: What the fuck?

Keith: Yeah, like the flat bottom. Just like, wide, flat...

Austin: Huh?

Janine: They're flat, but they're not wide. They're an elegant taper.

Keith: I remember them being flat.

[Sylvi chuckles]

Janine: They are flat. But it's not, like—they're not thick.

Keith: Maybe someone else had an elephant foot.

Austin: There was an elephant guy, Broadleaf.

Sylvi: It's elegant taper, not elephant taper.

Austin: Oh, an elephant taper.

Keith: [laughs] Yeah, that's what it was. I heard elephant taper.

Sylvi: Yeah. It's an honest mistake.

Keith: Someone else must have had elephant feet at some point.

Janine: Anyway, I think Thisbe puts her, like, flat sort of bottom leg thing—again, not a foot.

Keith: Non-elephant.

Janine: Under the—actually, a flood door would close up, wouldn't it? Well, she's tall. She can still do it. She stick her leggy up, and catch the door as it's closing, and then I think, like, forces it to sort of start coming up at an angle. Like, kind of like pushes it in the, like, slot so it's kind of coming at an angle and then just like, the force of it trying to push up, like, curls it in on itself and it just gets completely fucked up.

Jack: God. Yeah. And it's as you do this that you, you know, get your first sort of real look at what has happened to the crew as one of them, you know, just like, sticks their head around a thing and rattles off a round of machine fire down the thing. You know, it's doing that thing that happens in Alien and in Event Horizon where, you know, like, the bullets make sparks off the walls, you know. Bursts a steam pipe or whatever. And what has happened to the crew of the Faultless Blue is that they have been treated, their bodies have been treated in a similar way as we saw the stellar combustor crews treated with. But where the combustor people, you know, were constantly breathing this awful hot air, here they are dealing with this endless damp and pressure, you know. Crude body mods of gills, mechanical metallic gills on the side of their neck running down onto their shoulder. Faces that combinations of, you know, weird science and

magic have warped into that sort of, like, softness and plasticity that you associate with deep sea creatures to cope with the pressure. You know, red-rimmed...

Janine: They got pickled.

Austin: They got pickled.

Jack: They got pickled. They got pruny.

Janine: Ew.

Jack: They got sort of vaguely gelatinous. You know, wet teary eyes because of the depth of the water and the moisture in the air, more than any sort of sorrow that they're feeling.

Austin: I think Midnite, at this point, you know, is like automatically just trying to like, classic returning fire but not in a... you know. Not—moving forward. And looks to you, Brnine, and is like, "Well, what's our play here? Like, okay, we're in an enemy facility. We've made it out of the room that's gonna flood. Are we fighting our way through this place and killing people? Are we trying to find the boss? Are we getting what we—like, what are we doing?"

Ali: Um, yeah. I, um... I feel like—well, do I know anything about, like, who ran this place? Presumably...

Austin: Yeah, maybe, right? If you're—

Ali: ...the Paint Shop?

Austin: Well, you're operating off of information that you gathered from City City and the Lone Marble Group, so you have whatever information you want here, you know? I think. Basically. You could have the blueprints to this place if you wanted it. You know?

Ali: Sure, yeah. I—yeah, sorry. Some of the details of this have gotten lost. I—yeah, well I think that like, the—I don't know that Brnine's in a place where they would be like, "Let's try to—let's recruit them. Let's..." [laughs]

Austin: Uh-huh.

Jack: Woah.

Ali: “Let’s, you know, put down their arms here.” But, you know, they do want this base, right? They want to establish their own thing. So I think this might be, like, a fight through.

[02:30:00]

Austin: Yeah. Do you think that that’s a thing y’all succeed at? Is that the point of the dice roll, or is the dice roll how do we get this place up and running after you’ve cleared this place out?

Keith: I think Leap is very confident in a fight right now.

Austin: Mhm.

Keith: After half a decade of pirating or whatever.

Austin: Yeah.

Keith: I think, like, clearing out a base full of people is not...

Austin: That makes sense. Yeah, battle-hardened Leap.

Keith: Yeah. I’ve got a, like, a flintlock pistol style thing with a big battery coming off the side shooting lasers out of it.

Austin: Right. You did something just like this on Leraphon-3, you know? You did an underwater base before.

Keith: Oh yeah, Leraphon-3. That was all underwater bases.

Austin: Yeah. Then yeah, I think that there’s no--

Keith: The 3 is for how many underwater bases I took over.

[**Jack** chuckles]

Austin: So then yeah, Brnine, I'm asking, like, is that—it's your scene. Is that what happens?

Ali: Oh, yeah. Yeah, yeah, yeah. I mean, I guess if the roll is like, if we can bring it back up, then...

Austin: Right. So what do you—

Ali: I feel comfortable saying that.

Keith: Yeah, I like that.

Austin: Tell me what happens—tell me what happens. Like, between—what do you find? What do you see? What do you—it's yours, you know?

Ali: I feel like it might be like a—the sort of place where like, if it's a river or whatever, it might be the sort of, like, facility where it's like, there are these sort of like, hubs in between like intersecting arms or whatever.

Austin: Yeah. Yeah, yeah, yeah.

Ali: So it might be like, like a tower defense thing of like—[laughs] we go through—we get, like...

Keith: A bunch of towers shooting darts at us. [laughs]

[**Ali** laughs]

Austin: Or like, enemies moving from hub to hub through the hallway connector arms.

Ali: Right.

Keith: Yeah. And probably through things like dormitories and cafeter—these people were living down here for like, basically ever, right?

Ali: Mhm.

Keith: Like, months or years.

Austin: As far as we know.

Jack: Yeah. Yeah.

Keith: There's probably a lot of living situations going on.

Jack: They have the weirdest, saddest little hydroponic thing that grows these meager gray-green lettuces that they seem to subsist on. It's awful.

Austin: But you do it, I guess.

Ali: Yeah.

Keith: Yeah.

Austin: You wipe the place out, and then...

Keith: Leap is shooting at these people, being like, "Man, this is sad."

[**Jack** laughs]

Austin: And then... And then wind up in some sort of control center? Or engineer bay, or...

Ali: Um, yeah. I guess we need the like, "This is it. This is what I've been looking for," moment of...

Keith: Yeah. I like control center. Like, something that looks sort of like the command deck of a ship, but it's not a ship, it's just a thing. It's just—there's maybe a window that looks out onto the—into the weird murky river river.

Austin: Yeah.

Ali: Mhm.

Jack: River River is a river. River River is—[chuckles]

Austin: Thank you, yeah.

[**Keith** laughs]

Austin: River River flows.

Keith: That's what I was looking for.

Austin: River River stands still.

Keith: River River flows.

Austin: Yeah, you're looking out at the kind of command center window, and seeing the kind of long runway that would be the thing you load up. But theoretically, you could point this thing into the stars, or—I don't know. Like, what is—anyone have thoughts on what's wrong with this? Why hasn't the Divine Principality, why haven't the Bilats been able to make this place do the thing they want it to do, which is easily launch things in and out of the Mirage?

Janine: I have an idea here. I have an idea for how this thing might work underwater specifically in a way that would be a problem if it stopped doing that.

Austin: Ooh. Oh, sure.

Janine: So, you know, generally launching something from underwater would be less than desirable, because you're gonna have a lot of resistance from the pressure of the water. So I think when this thing is in perfect working order, the thing it's supposed to do in addition to the actual launching is do a thing like one of those like self-stirring mugs. Or even just like when you stir a drink real fast, it makes that little vortex and you can get down to the bottom.

Austin: Oh, sure.

Janine: And it's supposed to have, like, an engine that does that. And makes like, a water tube. Like—or a waterless tube up to the surface and then launches through that.

Austin: Right.

Janine: But that thing is extremely fucked, because it hasn't been used in forever.

Austin: For five thousand years, yeah, yeah.

Janine: And like, it's a highly sophisticated moving part that's gotta, like, spin and stuff. It's probably all full of crap and gunk.

Austin: And was built for the shape and size of the lake as it was five thousand years ago, right?

Janine: Yeah, yeah.

Austin: And it's like, well, this is all different now. You know? Because it doesn't—

Janine: Maybe they tried to use it and at some point it like, burned out and like... it was just super fucked.

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

Janine: It's like when you put a too-heavy blanket in your washing machine.

Austin: So this is a big engineering problem, then. This is a big—we have the machine that could shoot stuff from inside of the Mirage outside of the Mirage with speed such that it would get out there—you know, you could load people onto it and send them out and they'd be there, and it wouldn't be a year from now. You know, maybe it would be a week from now or something, but it would be fast enough somehow that it breaches the Mirage and gets you out there quick. But, the thing that prevents it—the thing that you need is not the actual engine itself, but the whirlpool generator, whatever you've just described, that produces like the free shot into the sky, is busted. So, big engineering problem to theoretically fix that up. That's the problem?

Ali: Um, sure, yeah. I—yeah. I’m ready to dice, if it feels like that’s...

Austin: That sounds like a dice thing, yeah.

Ali: Yeah.

Roll/Resolution

[02:35:49]

Austin: So... opposition starts with three. There is only one trouble at 3 now, which is good.

Keith: Yeah.

Austin: There—what’s your burden?

Ali: My burden is “Lattice joins the Blue Channel.”

Austin: Does that—is that a relevant burden, or have we dodged it?

Ali: I think so, yeah, I was trying to get it last time, but...

Keith: Oh, yeah, that does not seem...

Austin: “What counts as relevant? Many of the extra dice you get require something to be relevant. Deciding what’s relevant is a group decision. In general, be generous in calling things relevant.” So, is it relevant?

Keith: So it could be...

Austin: Mhm.

Keith: It could be as thin as they’re just thinking about this a lot, or, you know, if it’s not concrete, that’s what they mean by generous. They’re saying there is another way.

Austin: Yeah. I think that they mean that, like, hey, is there a thematic connection? Is there a—can you frame a way in which it’s relevant? And if so, let yourself have it.

Though that's obviously, like, I think it's easily relevant that you have Divine Fleet engineers, right? That's a huge obvious plus for you.

Ali: Mhm.

Keith: Yeah. Oh, yeah, that's directly relevant.

Austin: So you should start gathering your dice, also.

Ali: Um, so two dice... relevant relationship, uh...

Austin: Leap is helping, yeah.

Ali: Leap is here, and then I think the boon is relevant.

Austin: A hundred percent.

Keith: Yeah.

Ali: So yeah, that's four dice.

Austin: Yeah. So my question is whether we think the ghost of Lattice, the Nobel, is on your—is in your mind. Are we using that negative burden, that relevant burden? And that's a group decision, but I'm curious what you think.

Ali: Yeah, I mean, I feel like I don't think so, because the, like, inclusion of Lattice was not part of the scene.

Austin: Right, but if you're including the—if you're now including the engineers.

Ali: Sure.

Austin: Isn't Lattice among those in some way?

Ali: Uh, yes. Yeah.

Jack: I—

Austin: So it's like, is that the thing that happens here is that the Divine Fleet engineer Refrain ghosts show up and Lattice is among them? Jack, you were gonna say something.

Jack: I would be with Ali in that I don't think that this is a Lattice thing.

Sylvi: Yeah.

Jack: I hear the argument for the engineers, but I think...

Austin: Do you tell Lattice "don't come to this, you'll distract me"?

Ali: Well, I mean, I was—when I framed this even initially, it was like Brnine dodging other responsibilities to go lead this force instead.

Austin: Sure. So then do you not bring the Divine Fleet engineers with you because you want to do it kind of secretly? And you want to hold onto them for something else?

Ali: Uh, yeah. Well, I thought that was more just like a Brnine has that boon. But...

Austin: Well, we just have to frame the boon, right? Like, what's the boon doing? Like, how do we—how do you call on the boon narratively? How do we show it, you know?

Ali: Right. Well yeah, but like, in the long view of like, if Brnine sets up a base here, that would be part of the benefit of them doing it. Maybe it's not in this moment, but if it's like—if what the scene actually is is that like, we defeated all those people and Brnine stays here for a couple days or whatever, are they not like, downloading the Google Drive of like, whatever notes they took off of the Blue Channel or whatever?

Austin: Yeah. I'm just—it seems hard for me to detach if—it just seems hard for me to detach, like, okay, I can call on—the two things are—it's like two sets of ghosts, right?

Ali: Right.

Austin: And like, one set's useful and one—and maybe the answer is, yeah. Maybe the answer is because you stayed here, you're not running into Lattice, and you're kind

of—it's not the ghosts themselves that are helping you, it's you're sending messages back and getting messages, or you're looking at, you know, you've already done the—

Ali: Right. I mean, certainly—

Austin: The thing that gets tricky for me of the, like, “I already did the conversations with them” is like, well then, also, you've always—you've also been onboard the ship where Lattice is. And that—and those bad vibes would have carried with you in the same way that the good vibes from the other guys would have.

Ali: Sure, yeah. I mean, if it seems more fair to like, frame this scene in a way that like, Brnine quote unquote takes control of the base and then there's this like, week-long setup of like, Lattice coming down so they can do that engineering work, then both dice are there.

Austin: Mhm. I mean, I guess there's also another way of thinking about this, which is like, do you want to clear this burden—do you want to spend this boon and clear this burden now, or do you want to spend the boon and hold onto the burden for—that could be in your next scene, et cetera. Like, what's the—you can also have the kind of gameplay conversation. Because I think you could—we could argue it out in any of those directions, and justify it based on behaviors, you know?

Ali: Right. Yeah, I would rather, like, frame a later scene with Lattice in it [**Austin:** Okay.] to do that with. But if that, like, if that trade means that I also can't be, like, oh, well, they're able to figure out this engineering thing, then...

Austin: This is a group decision, it is not a me decision.

Ali: Okay.

Austin: I am—what I don't want us to do is to have this Lattice thing sit on your sheet until the end of the game, because there's only one more scene for you. Right? And then...

Ali: Sure. Then I'll just do three dice. Let's just... I'll do three.

Austin: And then not see it.

Ali: You'll do four, and then I'll do three.

Austin: Right. Okay. So, not—are you sure you don't want to cash in the boon and explicitly...

Ali: No, this is fine. We've done this. We're doing it.

Austin: Okay. Alright.

Art: Wait, is four the right number of dice? Trouble at 3, and the Twilight Mirage is impenetrable?

Austin: Oh, I didn't think about the Twilight Mirage is impenetrable. You're right. That is—I didn't even look at Brnine's obstacles, Art. "The Twilight Mirage is impenetrable" is the obstacle. Is the obstacle here.

Keith: Yeah.

Austin: So...

Keith: So five and three?

Austin: So five and three, which, does that change the—

Janine: Well, but, is impenetrable the same as ex-penetrable?

Austin: Yes.

Janine: Okay. I tried.

Austin: Yeah.

Ali: I've gotten a 5, a 4, and a 2.

Austin: Alright, I'm rolling.

Art: Oof.

Austin: 6, 5, 4. is it time to cheat, or to weakness? I always say cheat because it's the top one.

[**Dre** laughs]

Keith: I highly—yeah. And cheat is the best one.

[**Ali** chuckles]

Austin: [chuckles] Okay.

Dre: That's very funny.

Keith: No, that's not fair. Cheat and lash out are equally good.

Art: Yeah, lash out is, I think...

Sylvi: I'm a lash out girl.

Keith: Because actually, lash out is probably the one to take here, and you'd get an extra die anyway. My personal opinion would be time to reroll a 5 and a 6.

Jack: What's your favored weakness, Ali?

Ali: It is lash out.

Keith: Lash out, yeah. Which is very handy.

Austin: Very useful here.

Art: And again, statistically, you should reroll the 4, but the feel bad is too strong.

Keith: And it's never helped all of the times that we have rerolled the 4. It's never done anything.

Art: That still doesn't make the math change.

[**Jack** chuckles]

Ali: You don't know that.

Keith: But it could be the Art that's wrong, and not the dice.

Sylvi: Damn.

Art: No.

[**Sylvi** laughs]

Austin: So right now, just to note, right now you could block the 5 and the 4 and take the negative 6, or you could take the 5 as a win and then lose the—lose a 5 and lose a 6. Losing the 5 and losing—losing a 6, as we know, escalates a random trouble. Or, it marks misfortune. Does it also escalate the trouble? Yes. It does. It escalates a trouble, impacts the map. The negative 5 would be that you get another burden, a second burden. And the negative 4 would be you exhaust a relationship. So Leap would become exhausted. Those are what the negatives could be. As it stands, the only positive you can get with your current dice set is a boon. You could cancel out the bad relationship turn with a winning a positive boon, which is the same outcome you got last time, which was you get a boon and a burden, and then the doom.

Ali: Right, yeah, yeah, yeah.

Austin: But you haven't done weakness yet. So maybe you'll do a weakness. I don't know.

Ali: Yeah, the only thing tough here is that like, we've set up a situation that's very difficult to lash out against.

Austin: Maybe.

Ali: So...

Austin: I think you can lash out while doing an engineering project. Any time I've ever tried to learn how to code—

Keith: You can throw a screwdriver.

Austin: —I have fucking lashed out, let me tell you.

[Sylvi laughs]

Dre: Man, yeah.

Austin: My brain don't work like that and I have gotten mean to someone near me. The idea of like—because, you know, not written here is, you know, I think maybe menace would be hard, because that's intimidate someone. But the idea of losing control, the idea of like, Brnine getting frustrated while trying to fix this thing. That doesn't sound like a stretch to me.

Ali: Cool. [laughing] Then reroll your dice.

Austin: Okay. Just the good one. The 4, 5, 6? Not the 3 and the 1, presumably.

Ali: It's any number, right?

Austin: Yeah.

Ali: So why would I not have you—oh, right, not the 3 and the 2.

Keith: Oh, yeah.

Art: Because one is very bad.

Austin: The 3 and the 2. I said 1, yeah. Yeah, yeah, yeah.

Ali: Okay.

Austin: Alright.

Jack: And Ali gets another white die.

Keith: And then—yeah, Ali gets one more die to roll too.

Austin: And you roll—yeah, you roll another white die.

Ali: Oh, cool.

Austin: Alright, this instantly became a 6, 4, 4, which is a better position at the very least. And you roll one more white die.

[02:45:00]

Keith: Very slightly, yeah, look at that.

Austin: We want that to be a 6 so bad.

Keith: We want that 6.

Austin: Aw, it's a 5. Well...

Keith: 5? Okay. That's not the worst thing in the world.

Art: Well, you could have the old get two wins, lose on a 6.

Keith: I highly recommend that. That's a great move, I think.

Art: It did cause Keith to die last round.

Ali: Sure.

Dre: Eh, you know.

Keith: Oh, yeah. Yeah, okay. So, with some qualifications, I do recommend it.

Art: Although, if you want another weakness, it's not a terrible cheat.

Ali: Oh... I could do that twice.

Art: Reroll your 4 and a 2 and hope for a 6? I mean, it's not the best, but it's not horrible.

Keith: Yeah, I'm really starting to worry about, as a group, our level of misfortune. So worried that I died.

Art: You can't take it with you.

Ali: That makes that tough, then. But then the doom stuff is also really...

Austin: The doom stuff sucks. The doom stuff is brutal.

Keith: Doom is bad...

Austin: I agree.

Keith: Doom is bad, yeah.

Dre: Full stop.

Austin: Doom will...

Sylvi: I'm more of a Daikatana girl.

Austin: Right, doom—

Art: Doom will make you mark misfortune anyway.

Ali: Yeah.

Austin: Oh, that's true.

Art: But I guess you could end up with 3 if you...

Ali: Right, that's how they connect, right?

Austin: If you don't roll a 6.

Art: If you don't get a 6 on your...

Austin: If you don't roll a 6, yeah.

Keith: Right, yeah.

Austin: Yeah.

Art: Keith was in a worse position, if we're being completely fair.

Keith: I have been in the worst position so far, I think. Although I don't remember specifically August, but I don't think that August had a 6 to lose.

Art: Look, no matter what you do, the game will end and bad things will happen.

[Ali laughs]

Austin: Damn.

Ali: So, I feel like... I feel like there's a part of me that's like, Brnine has rolled really good [laughs] in tense situations throughout this season.

Austin: Yeah, uh-huh.

Ali: So part of me kind of wants to go for it.

Austin: And do a big reroll. Do a 3 reroll or a 4 reroll?

Ali: Or just do a 3 reroll.

Austin: Yeah, do a 3 reroll.

Jack: I think that's—

Ali: Because losing one of these 5s would be... I would start throwing up, I think, [laughing] is what would happen.

Austin: If you lost both of them. Yeah, yeah, yeah.

Art: Please start referring to it as a three-roll and not a 3 reroll.

Austin: Yeah, a three-roll.

Keith: A throll.

Art: A three-roll.

Austin: Do the three-roll. I think do the three-roll. You're gonna get a 6.

Ali: Okay. Okay. Okay.

Art: You're definitely gonna get a 6 40% of the time or whatever.

Sylvi: This is how I win.

Ali: I'm cheating to do this? Okay. I'll put my name down here.

Austin: Yeah, which, what's that mean? What does cheating mean for Brnine? Is this Asepsis stuff?

Ali: Oh, it could be. I—yeah, that's really interesting, because like, Asepsis could be the one who's like...

Austin: Oh. Janine, can you repeat—Ali, finish your thought, and then I want to go to Janine.

Ali: Right, well just like, calculating velocity and angles and speed and density of water.

Austin: I got a—yeah. I got a different pitch. Janine said the problem with this machine is it's all gunked up.

[Ali laughs]

Austin: What if you were like, "Asepsis, do that thing you used to do"?

Ali: Yeah. Aw, honey. [chuckles]

Austin: "Asepsis, go eat the junk. I know you want to eat the gunk."

Keith: Go Oneder [oh-need-er] on 'em.

Ali: Go take a—yeah, take a... I don't know that I want... I don't want Asepsis to go back to the old me, I don't think.

Austin: Uh-huh.

Dre: [hums] Does Asepsis want to go back to the old them?

[**Ali** laughs]

Austin: Of course. Of course, of course, of course. Please. Please let me—

Keith: Let me eat the gunk.

Austin: It would be so easy. Just let me eat the gunk.

[**Sylvi** laughs]

Ali: It would be.

Art: That's where our music number's gonna be, I think.

[**Ali** laughs] [**Jack** chuckles]

Austin: The eat the gunk.

Art: "Let me eat the gunk!"

Austin: [laughing] Uh-huh.

Ali: Okay. You can have a little bit of gunk. But don't get sick.

Sylvi: As a treat.

Keith: "Gotta have the gunk!"

Austin: [laughing] "Gotta have the gunk."

Ali: That's a 5, a 2, and a 1.

Austin: Alright, so it's the same. It doesn't fuckin' matter. Same thing happened.

Keith: Yeah.

Jack: Well, but Ali gets the point of misfortune.

Austin: You get the point of misfortune.

Ali: Yeah. Now I get 3.

Sylvi: Oh, wonderful.

Austin: You get 3 misfortune. Uh-huh.

Ali: That's the Doom, which is really...

Jack: No, wait.

Art: You're also filling for misfortune, not circling.

Ali: Oh, sure. Okay. I'll fix it.

Austin: But you get two 5s here, which are two more boons.

Ali: Oh, god.

Austin: We begin with you narrating your boons.

Ali: Um... sure. Um...

Austin: And presumably because you won—you have at least one victory, you can decide if this was successful or not, so also that big picture.

Ali: Sure. I'd like it to be successful, if nobody minds. [chuckles] Um, I feel like one of my boons is probably a catapult outside of the Twilight Mirage. I feel like that's an obvious one.

Austin: I think that's too big. That's—that's... how did that get built?

Ali: Oh. That's what this is. Is—I'm sorry, is that not what the scene has been framed around this entire time?

Austin: I thought it was getting this thing operational so you could send stuff outside the Twilight Mirage.

Ali: Right, which is a giant catapult. Oh, sure. I get what you mean. Okay, sure.

Austin: This is the giant catapult.

Ali: Yeah, yeah. Okay.

Austin: So that you could send stuff out quickly.

Ali: Right, how is me fixing it not the boon?

Austin: You said a giant catapult outside of the Twilight Mirage.

Janine: A catapult to outside.

Austin: Ah, a catapult to outside.

Janine: Yeah. [chuckles]

Austin: I thought you were saying that you have one outside of it now.

Ali: No, no.

Austin: I see. I see, I see, I see.

Ali: Okay, yeah.

Austin: Yeah, yeah, yeah.

Ali: Sure. I can see—I get it now. We both get it now.

Austin: Yeah, okay. Yes.

Ali: [chuckles] So that's one boon.

Austin: But yeah, absolutely. Yeah. Mhm.

Ali: And then, um... I guess my second boon would be the fake goal, right? Which is the liberating...

Austin: Like, the capturing of this area.

Ali: Yeah, yeah, yeah.

Austin: Yeah. That makes sense.

Ali: Cool.

Austin: What do those look like? Give me some color, you know?

Ali: Um, well the first one looks like this scene. [laughs] And the big thing that isn't gunked up anymore, I guess. And then I—the—

Austin: Do you use it? Do you get to launch something? Do you send anything out?

Ali: Um, yeah, maybe—Leap's here. Maybe me and Leap can do like a funny, like, "Hey, let's test this out. Let's send a message to your pirates."

Austin: Ooh.

Keith: I thought you were gonna say, like, send me out. Like, I just got here. [laughs]

[**Austin** laughs]

Ali: [laughs] Hey Leap, can you stand here real quick?

Dre: New character for Keith! Again!

Keith: I gotta make a new character? Come on!

Ali: [laughing] That would be so funny.

Jack: Use a fucked up underwater dude.

Ali: Leap, come here. Just sit down for a second. [laughs]

Austin: Yeah, just send a—

Keith: I have a—I have on hand, you know, a bunch of bottle-ready messages. Do a message in a bottle, classic pirate stuff.

Jack: Oh, wait, wait, hang on. Let's do this the other way around. You know, we know that the voyager record, you know, left the solar system or whatever, you hear about those first radio signals that will have crossed out. I want the image of outside the Mirage.

Austin: Yeah.

Jack: We don't need to see the detail of what's going on out there, but you know, people are watching the Mirage like a hawk. And something emerges from it. Propelled by a catapult, right, Austin?

Austin: Yeah.

Jack: They're literally throwing these things out. So this thing—

Austin: Again, not a literal catapult, but a catapult like the sort on the top of an aircraft carrier.

Jack: Oh, yeah, no, totally.

Austin: Right? Yeah.

Jack: I say literal in the sense of, like—

Keith: Like a rail gun.

Austin: Yeah, like a rail gun.

Jack: This is propulsive.

Austin: Yes, correct. It's kinetic.

Jack: It's not—there's not some sort of, like, portal going on.

Austin: Yeah, yeah, yeah. No portal, yeah.

Jack: It's not a metaphorical catapult. Yeah. So something comes absolutely fucking blitzing out of the Twilight Mirage, and the news stations that are, you know, broadcasting, all flicker to life. What is it that has come out?

Ali: Oh, um, well, I was setting up like a funny gag for Leap's—[laughs] Leap's pirate crew, which is why I was framing it that way.

Jack: Yeah.

Ali: Which is like, oh, you know, the first launch of this thing is just gonna be like, an inside joke later.

Jack: Yeah. I think that works just as well.

Austin: Yeah, I think that's what this is. What is it? What is it? What's it say? What's it look like?

Ali: Um...

Keith: It's a message in a bottle. It's got tattered, old-looking paper on it.

Austin: Great, good.

Keith: But it's typed.

Jack: [chuckles] It's traveling at 88,000 miles an hour.

[**Austin** and **Art** laugh]

Keith: Yeah. Through the vacuum of space. It's a big bottle. Oh, it's got a tracker in the cork. It is real—it is real cork, though. Not plastic cork. And on the inside, it says "Yep, we made it. It worked. Great job, everyone. Take a day off!"

[**Jack** chuckles]

Austin: [chuckling] Oh. Everybody in this fleet's like, "Yeah, Leap said we could take a day off!"

[**Keith** laughs]

Austin: Leap day!

[**Jack** laughs]

Sylvi: Hey!

Keith: [laughs] And thus, and henceforth...

Austin: And thus Leap day was born. It's a labor holiday in the Principality, you know. Yeah.

Keith: Mhm.

Janine: And it's every 4 years because of the whole Twilight Mirage time.

[**Keith** laughs]

Austin: The—[laughs] yeah, exactly. We should get leap day off. The fact that the whole world doesn't stop and go like, "Damn. Y'all think about astrophysics?" And the fact that that doesn't happen is ridiculous. For the record.

Keith: Yeah. Just an extra day you gotta work.

Austin: So then there's the doom.

Ali: Uh, yeah.

Austin: Sorry, wait, what was the other boon? The other boon was...

Jack: Oh, the mission. The cover mission actually succeeded, right?

Austin: Oh, right. Right.

Jack: What was your phrasing there, Ali?

Ali: That we, like, liberated the greater area of Steeple Catterick.

Austin: Yeah. Yeah, I drew a big green thing around it. Do you want to add those to your boons list?

Ali: Sure. And I guess what would that—what's the kingdom thing that would be affected by that?

Austin: None. There's not a—there isn't one. That doesn't do that.

Ali: No, but the doom has to—raises one of the...

Austin: Oh, you draw a card. That's—the doom is the next part. That's—yeah, yeah, yeah.

Ali: Oh, oh, oh.

Austin: And then we decide what that doom is. We haven't seen—we don't know what that is yet, because we haven't drawn the card. So, go ahead and draw a card.

Ali: Sure. That is a three of diamonds.

Austin: Interesting. So wealth and resources gets worse. What happened?

Jack: Oh, no. I was really hoping it would be the clubs, actually. So we weren't dealing with another die.

Austin: Right, but we are.

Keith: Oh, so you wanted war to get even worse?

Jack: These people twist my words against me.

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

Sylvi: The fucking lying media.

Keith: What does the 4 say? It's like, this is disaster? Everyone's suffering?

Austin: 3 and 4 is the same, actually.

Keith: Oh, it is? Oh, okay.

Austin: Yeah, yeah. It's 3 to 4, and then 5 to 6, or something like that. And then 7 plus, I want to say. But...

Jack: But you drew wealth and resources.

Austin: Wealth and resources. So something here has gotten worse on wealth and resources. Again, I will read from the way that the building the kingdom stuff says. "A 3 or 4 in a suit means trouble is widespread, causing significant harm. War, starvation, rebellion, economic collapse." That's bad. So, what has caused this, table?

Ali: Um... I wonder if there is now something happening where the, like, avoidance of going into the Aram's Gate area, because like, technically, where...

Austin: Oh, sure.

Ali: We were cool with them, that like, now they are trying to, like, fight into the are that we just got. Does that make sense?

Austin: I feel like that would be war and conflict, though.

Ali: Oh, duh. Sorry. Yeah, that's my bad

Austin: And not wealth and resources. Yeah, yeah, yeah.

Ali: Not wealth and resources, yeah. Maybe...

Austin: But the idea that like, suddenly—“are they doing something wealth and resources related to hurt us” is not a bad idea. Like, an indirect thing. I don’t know if anyone has any ideas about that.

Jack: I have another pitch.

Austin: Sure.

Jack: What if opening Faultless Blue fucked up the water? What if there was something in—some sort of virulent plague inside this awful submarine, this coffin underwater, that has now been opened?

Austin: Spread through this, through Lake Avalon.

Sylvi: That’s contaminated the kolto.

Keith: Sounds kind of health and spirit-y

Austin: That does sound health and spirit-y.

Jack: Aw, nuts. You’re right. Well, water is a resource.

Austin: I know health is—yeah, water is a resource. I mean, simply, we’re using this thing...

Janine: Fuck up all the fish? Fucked up all the fish so no one can get fish.

[**Sylvi** laughs]

Austin: So no one can get fish. We’ve turned this place into a military base again. An active one.

Janine: The fish are freaked out, the whales are freaked out, everything’s freaked out. They’re hiding.

Austin: Damn, they got whales in there.

Keith: Well, they're getting all swirled up now.

Austin: Yeah.

Janine: Yeah. Better stay away from there.

Jack: [chuckles] They're getting all swirled up now. On Palisade.

Austin: Uh-huh. On Palisade.

[**Keith** laughs]

Austin: That's right.

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